

NOX

## Cartographies of Voice and Power

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Call FOR  
Submissions

# The Metamorphosis Project

## Art as Research, Research as Art

The Metamorphosis Project is an open access platform that seeks to explore ideas and experiment at the intersection of art and research. It was born to disrupt the monodisciplinary research model and promote cross-sectoral and cross-disciplinary conversations and collaboration between academia, industry and the arts.

We ask bold questions about humanity, society and our collective futures. We challenge the status quo through critically engaging debate, academic rigour, and authentic interdisciplinary and convergent thinking.

We seek to break down barriers and silos between disciplines and embrace the Renaissance form of humanistic practice and transdisciplinary creativity. We do this through our podcast, journal, events and exhibitions.

about

# The Journal

The Metamorphosis Project Journal (TMPJ) is an annual curated series of literary, artistic and poetic explorations that navigate the intersection of Art and Research. Each issue of the Journal is curated around a thought-provoking theme that invites submissions from a diverse range of practitioners and researchers working between and beyond disciplines and artistic forms. Submissions can be text based or visual, but visual entries should be accompanied by an exegesis. Entry requirements are further outlined on page 7.

The Metamorphosis Project Journal, Issue 02, 2025, presents a call for submissions that respond to the theme of 'Vox: Cartographies of Voice and Power'.



**TMPJ Issue 01 2024**  
**Atrophy & AI**

journal

# VOX

## Cartographies of Voice and Power

**What is Voice? What does it represent or emote? Who gets to have a voice and who gets to decide?**

From ancient philosophy to early modern literature and art, the phenomenon of voice has been a topic of significance throughout historical discourse. In Shakespeare's Hamlet, Polonius infers the power of the voice when he orates: "give every man thy ear, but few thy voice". Yet, voice transcends the continuum of time and history and communicates meaning beyond that which is produced through human design. In response to destructive climatic events emerging from the Anthropocene, we are more cognisant than ever that the natural world, too, has a voice. The global socio-political environment of our time lends a particular importance to the examination of voice and power and how these constructs are actively shaping the direction of humanity within an increasingly fragmented and polarised world.

This Issue of TMPJ adopts the notion of cartography as a symbolic practice, weaving multidisciplinary viewpoints together in literary, visual and poetic forms to create a contemporary atlas that is not static, but rather a living object; a map in motion, drawing on stories that relate to place and culture, linking the past, present and future within its narrative terrain. 'Vox: Cartographies of Voice and Power' seeks to map a collection of experiences and perspectives of voice as a creative and performative tool and as a power construct. Voice, as it is presented here, can be interpreted as broad and abstract (Vox Mundi); or subjective and embodied (Vox Personalis).

**Submissions may consider one or more of the following subthemes:**

- The performativity of Voice
- The poetics and politics of Voice
- Voice and creativity (artistic expression, communication, emotion)
- Gendering Voice
- Voice and technology
- Voice, culture, identity and belonging
- Voicing nature, ecologies and the non-human
- Voice, built environment, placemaking, architecture and design

theme

## Vox Mundi (Voice of the world)

As an abstract concept, voice can be understood as an amplification of collective societal rhetoric and ideology, communicated through cultural, artistic, political and infrastructural forms. Social art is an important medium for the abstract voice or Vox Populi (voice of the people). An example is the work of street artist, Banksy, who merges social commentary and political activism within his public installations. He creates powerful imagery that resonates with the masses, giving voice to issues of class, war, capitalism and cultural identity that redefine and animate utilitarian spaces, transforming them into a canvas for artistic autonomy and vocality.

However, cultural indicators of voice and power are not always immediately evident. Take, for example, passive constructions of voice within our social fabric. Architecture communicates a voice that not only represents the stylistic signature of its creator but can also reinforce dominant social narratives. In their tome, 'Spaces Speak, are you Listening?', Barry Blesser and Linda-Ruth Salter write about the voice of architecture through its materiality and aural resonance.[1] Is this voice inclusive? Does it account for all who inhabit its spaces, or does it exclude people from participation? Every design choice communicates an abstract voice and constructs, quite literally, an edifice of power.

### Questions to consider:

- What abstract voices surround us in our environment? How are they communicated? Who do they affect and how can we influence them for greater social cohesion, inclusion and participation?
- What is the relationship between voice and power in the creation of social narratives, community building, democracy and ecological preservation?
- What role does technology play in the creation of Vox Mundi in a hyper-digital age?

theme

[1] Barry Blesser and Linda-Ruth Salter. 'Spaces Speak, Are You Listening?: Experiencing Aural Architecture'. MIT Press, 2006.

## Vox Personalis (Personal Voice)

As an embodied phenomenon, voice can be considered on a physiological and philosophical level as a medium of sound (sonic arts, composition, acoustics, vocality, speech science, linguistics, language); or as a mode of authorship (literature and poetry, the visual and performing arts, the creative arts, academic research). Voice can be heard, visualised, or even silent. Words left unspoken communicate the absence of voice. Voice can be auto-affective, reflecting our inner thoughts and self-experience.

The embodied voice is deeply connected to the liberal and performance arts and has been explored through mythologies and art making for millennia. A site of significant historical importance for the arts and the power of voice is Mount Parnassus – the home of the Muses. Considered as the birthplace of music and poetry in Greek mythology, Parnassus symbolises the interconnectedness of art, voice, place and prophecy and celebrates the existential duality of reason (Apollo) and chaos (Dionysus) within humanity. It was the home of the Vox Pythia, Apollonian priestesses who delivered prophecies from the Oracle of Delphi on the south-western slope of Parnassus. As Peter Green writes, the Pythia “gave voice to more-than-human knowledge [...] they were in fact, in a very literal sense, the Vox Dei, the instrument through which divinity expressed itself on earth”.[2] The Pythia’s voice was widely influential, but her prophetic ritual was also a performative and ceremonial act that reflects the power of the voice in cultural practice. It mirrors the intricate relationship of voice and power, voice and emotions, and voice and/as performance.

### Questions to consider:

- How is voice constructed in art? How important is art as an instrument of vocality?
- How does voice relate to the notion of authenticity and authorship?
- How does voice communicate emotions and empathy, or authority and hostility?
- How does voice relate to people, place, identity and belonging?
- What role does language, accent and culture play in the perception of the embodied voice and in the construction of power dynamics?
- What role does gender play?
- How does the voice of the natural world coexist with the human? How do we give voice to the non-human?

[2] Peter Green. ‘Possession and Pneuma: The Essential Nature of the Delphic Oracle’. Arion: A Journal of Humanities and the Classics. Third Series, Vol. 17, No. 2 (FALL 2009), pp. 27-47, p. 27.

theme

# Submission Details

**Submissions open**

Friday 23 May 2025

**Submissions close**

Friday 18 July 2025

**Submission format**

Submissions are welcome from sole authors and collaborators. Co-authorship is equally encouraged. Submit a PDF with submission title and a 400-word abstract of the proposed work. The abstract should be accompanied by a short biography (250 words) + contact information for each author. Please include a description of your practice in your biography including the disciplines and/or art forms you work within/between.

**Email submissions to**

[info@themetamorphosisproject.org](mailto:info@themetamorphosisproject.org)

**Use the following text as your email headline**

Submission: TMPJ\_Issue 02 \_Vox

**Images**

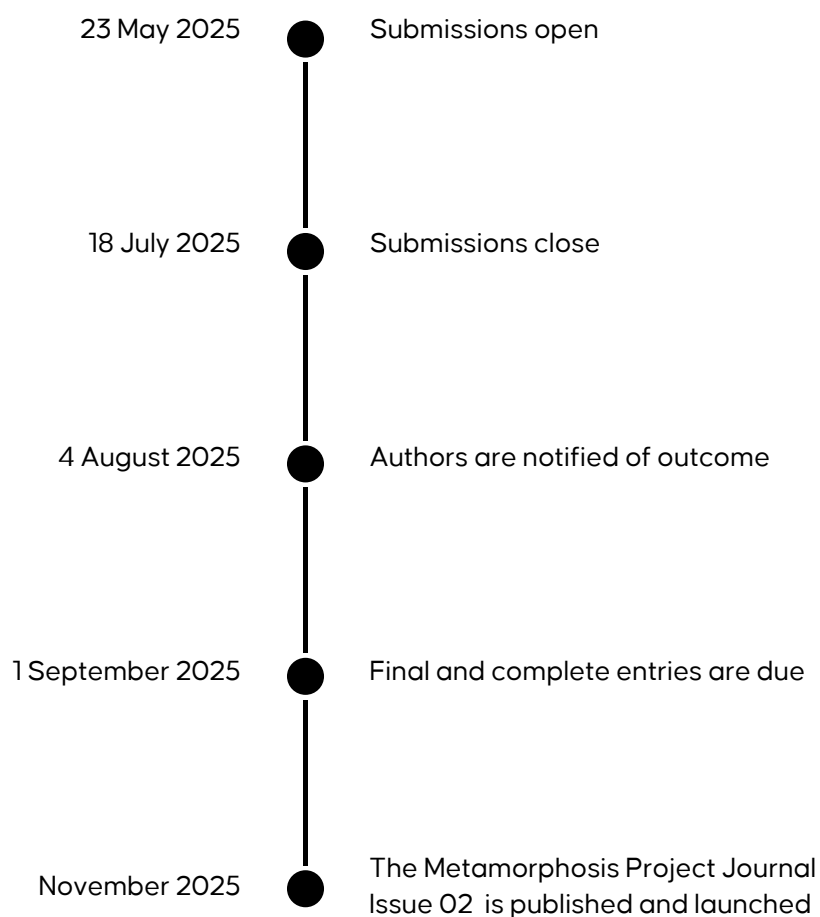
If your submission will be based on visual work, please include low res image(s) with your abstract to demonstrate the subject matter of your work to the Editorial Panel.

**Sound and music**

As the journal will be published in digital and print formats, we cannot include recordings within the publication. As such, sound-based artists are encouraged to use visual media or visual scores for readers who are not literate in score reading. We encourage creative and musicological approaches to discussions about sound and music relating to the Journal's theme.

deadline

# Publication Timeline



timeline



# FAQs

## **I am not sure if I am a researcher or artist, can I still submit an abstract?**

Most certainly, yes. We welcome submissions from poets, writers, artists, researchers, philosophers, architects, designers, entrepreneurs, computer programmers, scientists, mathematicians and all other disciplines/professions not listed above. The Metamorphosis Project is designed to elicit and encourage transdisciplinary conversation and invites participation from industries that don't traditionally align with the arts and humanities. If your work relates or responds to the theme, we would love to hear from you.

## **Is TMPJ an academic journal?**

The Metamorphosis Project upholds the values and principles of academic rigour in its content and editorial functions, but we are not a traditional academic journal. TMPJ juxtaposes critiques from artists, writers, designers, scientists and innovators, celebrating plurality of voice, diversity of thought and imaginative possibilities by removing structured disciplinary and publication barriers.

## **What kind of language should I use?**

We seek to break down silos between disciplines and promote accessible debate and philosophical conversation. We apply a fluid format that welcomes diverse, creative approaches to literature. The linguistic style that best suits your work and personal expression is the style you should adopt.

## **Is there a House Style I should follow?**

Yes, TMPJ applies the APA 7<sup>th</sup> referencing style with in-text citation and end-text references. We value the recognition of authorship and thus encourage thorough citation of other people's work.

## **Can I submit multiple entries?**

Yes. However, only one submission will be published per author. The editorial panel will select the submission they deem the best in response to the theme of the journal.

## **When will I know the outcome of my submission?**

Monday 4<sup>th</sup> August 2025.

## **If my abstract is selected by the editorial panel, when must I send the complete version?**

Monday 1<sup>st</sup> September 2025.

## **Will I receive a copy of the journal?**

Yes. All published authors will receive a copy of the journal.

## **I have a question relating to the process. Can I contact you for further information?**

Absolutely. Email questions to [info@themetamorphosisproject.org](mailto:info@themetamorphosisproject.org).

faq