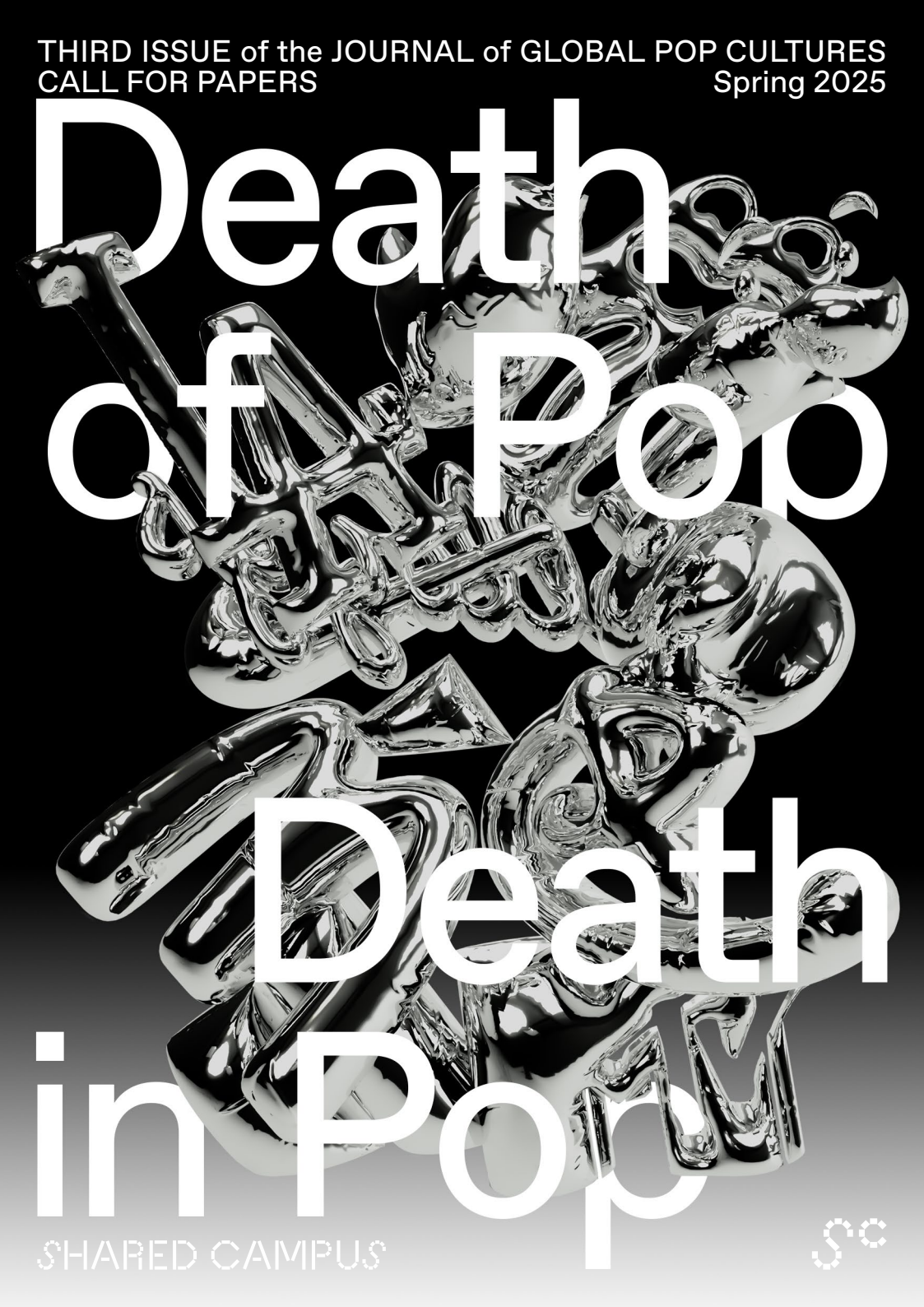


THIRD ISSUE of the JOURNAL of GLOBAL POP CULTURES
CALL FOR PAPERS Spring 2025



Death
of Pop
Death
in Pop

SHARED CAMPUS



CALL FOR PAPERS and PROJECTS: DEATH OF POP—DEATH IN POP

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Spring 2025

Once upon a time, Pop was deemed a youth culture. Pop music was young and alive. Classical music was old and dead. Pop art was young and alive. Impressionism was old and dead. Pop literature was young and alive. Homer was old and dead. However, Pop has long grown up and aged along with its audience. Today, pop is a subject of museum exhibitions. Pop is taught at universities, just like classical music or ballet. Pop is professionalized, standardized. From time to time, voices are raised claiming that pop itself is dead. Sometimes they sing it: “Oh no, pop is dead / Long live pop / It died an ugly death / By back catalogue” (Radiohead, 1993). And sometimes they reason more academically: “The old Auntie Pop Music, whose lyrics were always message and poetry at the same time, which was able to derive attitudes from simple hand movements, gave the social fringes a voice and the establishment a possibility to embarrass itself, which was so unimportant that one gave it one’s life — this pop music is, to quote The Smiths: ‘dead’” (Ole Petras, 2022). But was Pop actually different back in the day?

In retrospect, Pop may not appear as a youth culture, but as a culture strategically *designed* for youth by those closer to death. And while the early years of Pop seem like an ode to the “Lust for Life” (Iggy Pop), it is hard to deny that death has permeated Pop from early on. From the 27 Club, whose members include famous musicians and artists such as Jean-Michel Basquiat, Amy Winehouse, Kurt Cobain, who all died at the age of 27, and Andy Warhol’s paintings of death and disaster through The Residents’ eerie performances and early Goth rock to today’s death metal and horror films — death, the notorious sidekick of life, has always been an integral part of Pop. This is even more true when we look at most recent phenomena in global pop cultures. Today death positivity is a trend and growing market with streetwear brands called “Dying Planet”, tattoo studios called “Painful Pleasures” and funeral companies organizing “FUNerals”. Health gothic fans “work out until they feel like dying” and apps like Deadline use biometric data to predict the exact time of one’s death. In gaming, “permadeath” refers to the very rare type of death where the character is irretrievably deleted. In general, across the popular globe there is a fascination with the broken, the pleasure in destruction, and the genuine joy in everything that is no longer quite so beautiful and shiny to look at. Playing with the morbid, the dangerous, the ephemeral, and the sick, as well as the search for danger and risk, or the conscious decision for irrationality, is key not only in pop music, but also in fashion and literature.

With that said, against the background of the much mentioned “polycrisis”, the aging societies, the looming climate catastrophe, and deteriorating global peacefulness in the wake of violent conflicts, discussing death in popular culture is gaining new relevance. We invite theoreticians and artistic researchers to submit papers on death in Pop as well as the death of Pop for the peer-reviewed section of the Journal of Global Pop Cultures or its open, experimental magazine part. Contributions to this issue may relate to, but are not limited to, the following questions:

How is death represented in historical and contemporary pop artifacts?

Which pop genres are particularly concerned with death and how do they approach the topic?

How has the contemporary polycrisis, with its implications of death, suffering, and extinction, influenced pop culture(s)?

What future scenarios of dying and death can be observed in pop culture(s)?

How do subcultures and countercultures address dying and death in comparison to mainstream pop culture(s)?

What new and up-coming styles, genres or communities that make death the subject of creative debate can be currently observed?

How do pop cultures muse about their own (metaphorical) life and death?

How to Submit

Please submit an abstract of no more than 2000 characters and a short CV (no more than 500 characters) no later than Sunday, June 9, 2024. You will be informed of the acceptance or rejection of your proposal at the end of June.

Please send papers or video/audio files (via file transfer service) to:

Jörg Scheller • joerg.scheller@zhdk.ch
Masahiro Yasuda • yasuda@kyoto-seika.ac.jp

Submission deadline for abstracts: 12 June 2024
Submission deadline for papers: 15 September 2024

Stylesheet for academic papers/artistic research projects:

We accept all established writing styles and formats for academic papers, such as APA (<https://apastyle.apa.org/>) or MLA (https://en.wikipedia.org/wiki/MLA_Handbook). However, scholarly articles must adhere to a single style. Please use Times New Roman 12, 1.5 spacing. Maximum length of academic papers: 25.000 characters including spaces, footnotes, bibliography. If you wish to submit a longer manuscript, please contact the journal editors prior to submission. Please attach a short CV (max. 500 characters including spaces) and a title image (free to use/royalty free). Artistic research projects are not subject to academic styles or formats. Accompanying images/sounds: see style sheet for journalistic texts (below).

Style sheet for journalistic texts (magazine):

Journalistic texts and non-academic, experimental contributions (e.g., video lecture performances) are not subject to academic styles or formats.

TEXTS	IMAGES	DOCUMENTS	VIDEOS	SOUNDS
Approx. 5000 characters. Additional image and video content welcome	Size: 4 MB (max.) Accepted image formats: .jpg, .gif, .png, .svg	Size: 10 MB (max.) Accepted document formats: .pdf, .doc/.docx, .xls/.xlsx, .ppt/.pptx, .txt, .csv	URL of uploaded video file (Vimeo, Youtube etc.)	URL of uploaded audio file (SoundCloud, Vimeo etc.)

About:

organized by the Global Pop Cultures Research Network
published by Shared Campus Publications

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