

“Any investigation into the possibilities of digital scholarship must begin with recognizing that our relations with the scholarly community have been altered. Online, everyday, one might interact with, potentially, the largest academic conference ever convened.”

Alex Reid, “Exposing Assemblages: Unlikely Communities of Digital Scholarship, Video, and Social Networks”

“Just because we cannot know our goal in advance does not mean we will just wander randomly across the terrain . . . it is, therefore, not paradoxical to assert that refusing to identify the goal of our search actually focuses its trajectory.”

John Muckelbauer, *The Future of Invention*

Itineration: Cross-Disciplinary Studies in Rhetoric, Media, and Culture seeks works generally considered “nontraditional” in that their nontraditionality is established by the eschewing of conceptual boundaries that separate the humanities, and specifically rhetoric, from the rest of the academic world. We encourage submissions that take risks, inasmuch that “risk” is recognized as the shifting myriad possibilities that appear, disappear, and mutate as one follows any creative, intellectual, or investigative path. Rather than offering a clear-cut definition of what rhetoric is, *Itineration* seeks submissions that investigate, expose, interrogate, contemplate, and/or complicate the rhetorical impetus evident in all cultural productions, including examination of the very concept of “culture.”

Itineration the *concept* demands a mapping of strange, unique topographies, knowing that the terrain underfoot changes through our very act of mapping. *Itineration* the *publication* seeks to open such a space, to take into its fold works that embrace this itinerate spirit, by encouraging such genres for submissions as short film, documentary, sculpture, software and digital design, painting, experimental media, fiction, non-fiction, poetry, animation, claymation, stop-motion photography, digital photography, websites or webpages, games (board, computer, and otherwise), song, dance, word cloud, poster, notebook, interview, thought experiments, editorial, biography, confession, monologue, dialogue, lecture, skit, comedy, tragedy, architecture, essay and any other medium, mode of expression, or labored creation that fits between, joins, and/or surpasses these terms.

With a serious commitment to collaboration *across* disparate fields but also *within* the field of rhetoric and a heightened curiosity regarding para-academic interpretations of rhetoric, *Itineration* is especially interested in new work that explores the intersections of rhetoric, media, and culture through such approaches as speculative realism, phenomenology, feminist theory, mysticism, object-oriented ontology, agential realism, affect theory, materialism, posthumanism, biopolitics, bioethics, queer theory, psychoanalysis, assemblage theory, cosmopolitanism, vitalism, new media theory, hauntology, mythology, actor-network theory,

panpsychism, media archaeology, paranormalism, biologism, and other developing systems of thought. Our belief, that life itself is expressive, discursive, and inherently rhetorical, is imbued with a resonance through the itinerate practice of investigative, affirmative movement. This road is open to all and we are all free to meet and collide with one another, forming strange friendships and meeting familiar strangers, all forged in itinerate travel.

Furthermore, the premise that scholarship is a function of the academy, inasmuch as it is transcribed for and disseminated to those within the accepted boundaries of academic disciplines, has become the defining construct of scholarly publication. Beyond the calls for work of an interdisciplinary nature, we find of pressing concern the segregation of scholarly work from the world that it claims to theorize and illuminate. While talk of Open Access publishing, online journals, and crowd-sourced editing processes are making their way into the day-to-day discourse of academic publishing, we do very little to ask how the content of our discourse becomes “open” and who we include and exclude from accessing it.

To wit: *Itineration: Cross-Disciplinary Studies in Rhetoric, Media, and Culture* ultimately seeks out work that embraces itinerate practices to explore the rhetorical impetus inherent in all media and culture, and to do so in a way as to invite the widest possible audience of intellectuals, scholars, and curiosity-seekers. Submissions that investigate the intersections of theory, medium, discourse, pedagogy, and popular culture through various modes of scholarly, scientific, and artistic expression and production are encouraged. We offer the space to create and explore possibilities, to take risks, to eschew the confinement of categorical and disciplinary necessity, and publish work that manifests across boundaries and through the panoply of genres and media in order to engage the widest and most varied of audiences.

Potential submissions might consider the following questions in their intellectual journeys:

1. Following the premise that everything is rhetorical, and that all expression has an inherent rhetoricity, how do we approach persuasion as it appears in productions of “popular” culture (film, television, radio, the Web, comics, advertisements, etc.)?
2. *If* further differentiating “popular” culture from a “high” culture of the arts, then how does this approach also apply to rhetoricity and persuasion in art and literature? What is the rhetorical strategy of a sculpture, a painting, a novel, or poem?
3. What is the relationship between technology and rhetoric? How does technology create possibilities for rhetorical effects/affect? Conversely, how do prevailing conceptions of technology in academic/popular discourse shape the path of technological innovation?
4. What role does the material and materiality play in persuasion and discourse? How do we consider the material aspects of persuasion and rhetoric?
5. How do we study non-human rhetorics? How is the designation of the non-human problematized through rhetoric?

6. How do we theorize the intersections of discursive practices, rhetoric, and the sciences? What role does rhetoric play in fields such as biology, chemistry, physics, economics, and medicine and what can such fields teach us about persuasion?
7. What are rhetorical ecologies or rhetorical networks? What is the relationship between rhetoric and ecologies or networks?
8. How do economic and political forces/events (elections, repression/depression, war, nationalism) shape and respond to rhetoric and discourse?
9. How is rhetoric and persuasion considered among para-academic and non-academic audiences? How can we put academic, para-academic, and non-academic approaches to rhetoric into conversation with one another, and why might we want (need?) to do this? How does academic work *qua* disciplinary activity include or exclude the objects under investigation (political entities, communities, artists, people in general)? How do we make “open access” a fundamental practice of academic work?
10. How does rhetoric work in the formation of communities, neighborhoods, villages, collectives, body politics, or any other assemblages of communal gathering? How are groups bound by discourse, and how does rhetoric itself manifest in the day-to-day, material activities of these groups? How are communal norms expressed rhetorically in propaganda, bureaucratic structures, and bureaucratic practices?

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