Virtual Creativity

Call for Papers

Special Issue: ‘Ten Years of Digital Futures’
Volume 10 Issue 1 (Spring 2020)
Deadline: 18 September 2019

Make. Play. Connect. For almost a decade, Digital Futures at OCAD University has sought to ground art and design research-creation in digital technology, theory and culture with a critical, socially engaged and cross-disciplinary approach directed towards provocative, responsible, and innovative futures. Launched as part of the Digital Futures Initiative (DFI) in 2011, Digital Futures has not only become a home for its signature undergraduate and graduate degree programs, but an extended Canadian and international network of faculty, students, researchers, alumni, and public, private sector and community partners. Through making, we create knowledge in and through practice, grounding our broader theoretical explorations in the work of creation and invention. Through play, we maintain an open and flexible approach towards creativity as a way of thinking in digital culture and futures, inherent in methods like improvisation, prototyping, co-creation and speculation. Through connecting we bridge disciplines and approaches, epistemic cultures both within and beyond academic circles, media labs and studios, including engaging communities and partners in the exchange of knowledge through critical creative practice. Digital Futures’ tenth anniversary is an opportunity to reflect back on the growth of the Digital Futures program, network and its impact.

One of the most powerful features of the Digital Futures moniker is that it is defined not by presupposed disciplinary boundaries, but by its history and ongoing practice, by ideas, concepts, themes, theories, tools, techniques and trends being explored by its network. We work with and through creative technologies that can be at various times critical, playful, mindful, challenging, disruptive and transformative. Digital paradigms have become ubiquitous to the point of infusing almost every part of our lived experiences. Virtual and physical spaces have become so entangled and hybridized the difference between them is challenged. At the same time, the need for powerful visions of the future are more critical than ever. The future is easily co-opted to serve as a sanitized playground for privileged interests – but also presents opportunities for future imaginaries with the potential for decolonization, transformation, and positive social and environmental impact. This special issue aims to bring together Digital Futures work in this important intersection of technology, art, design and research-creation.
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Members of the Digital Futures community are invited to contribute papers, visual essays, or interviews for this special issue representing ten years of Digital Futures. We would ask individuals to self-identify as members of the Digital Futures community, including but not limited to: current and past affiliated faculty (permanent, limited term and sessional), and current and past students and alumni. Both contributions reflecting back on the history, growth and/or evolution of Digital Futures over the past decade, and articles representing the diversity of work created by the DF community (including past and present work) are encouraged. Of particular interest are submissions that challenge binaries between digital and physical worlds, present diverse, socially engaged, and/or decolonizing perspectives, from a range of methodological approaches to practice-based art and/or design.

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Articles should be between 5000 and 10,000 words in length, including keywords, full references, bibliography and an abstract of no more than 300 words detailing the key areas of investigation, supplemented with colour images (to be supplied separately), which are at least 1600 pixels wide (300 dpi).

In addition to full text articles, proposals for reviews, scope related interviews and photo essays that document, evaluate or reflect on creative activity in a virtual context can also be undertaken. In this instance individuals are required to submit visual material together with a written proposal which should include a critical introduction of no more than 500 words outlining to the editorial team why the work submitted is relevant to the theme of the journal.

To submit, please visit:
https://www.intellectbooks.com/virtual-creativity