

TURBA*

The Journal for Global Practices in Live Arts Curation

Call for Papers “(Dis)Placements & Survivances”

**crowd, multitude; uproar, disturbance, tumult; swirl, twirl, move around;
soil, earth*



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After an enforced stasis, history's momentum towards the migration and displacement of people, ideas, and cultural practices has once again quickened. This rich intermingling and fluctuating co-presence of culturally diverse artistic and aesthetic concepts and practices collides with age-old identitarian notions of culture as an expressive framework for social entities (communities, classes, regions, nations or even continents). Europeans who settled elsewhere did not readily acclimatize to their new cultural habitats: many post-empire countries live with split or hybrid cultural legacies, especially those who went through the slave trades and deportations of early modernity. New communication technologies have afforded culturally beleaguered communities' new modes of encounter, leading to both more cultural confidence (e.g. for Indigenous communities) and to rapid cultural propagation and inspiration enabled not only hegemony or commerce, but by mutual discovery.

On the other hand, we can see powerful and volatile counter-narratives: jingoistic, nationalist, racist backlashes against a perceived weakening of the speakers' identity or place - and spirited resistances to the appropriations of cultural signifiers: who may speak for whom or what. Both movements acknowledge cultural diversity and aesthetic displacement as unavoidable - they just believe it lessens their community's chance of survival: Do those "migratory aesthetics" (Mieke Bal) not endanger the future viability of identitarian, "authentic," cultural practices? Do issues such as cultural rights, de-colonization, identity, appropriation, equity, and representation in institutions and discourse not jeopardize their own prospects for cultural survivance? While artists and curators continually create and work on trans-cultural and trans-traditional forms and practices, they cannot avoid the question how these new complexities of cultural expression might become as deeply meaningful for audiences as traditional models of art in established cultural contexts (e.g. Kabuki or "Western" classical music). How can live arts curators in culturally diverse contexts foster resilience in spite of internal fault lines and such external challenges?

For this issue entitled "(Dis)Placements & Survivances," TURBA invites academic papers, essays, pamphlets, poems, manifestos, reflections, interviews, reviews, and letters that address this contemporary maelstrom of cultural identities, authenticities, heritages and traditions, as well as the historical roots of collaboration, appropriation, and hegemony that have resulted in today's fluctuations of identity. We are interested in personal explorations of heterogeneous heritages, of conscious engagements with social and aesthetic diversities, of the migration of gesture, perception and sound; in (un)successful attempts in marrying disparate artistic voices, about curatorial processes within Indigenous and/or non-hegemonic contexts. How do diasporic communities reconcile the places they live in with the traces of other cultural realities? How can displaced, diasporic artists negotiate their attachments to each other and to their roots? Can curated events provide neutral contact zone for artists from countries/cultures at cold or actual war? How do live arts curators creatively engage with refugee and exiled live artists as more people than ever before are displaced, their communities dispersed?

Please submit debates or reports on best (or worst) curatorial practices that engage with live wire issues such as gender equity or “Black Lives Matter,” diversity, identity, and appropriation or the “de-colonization” of live art institutions. How do curators steer clear of offending communities, and how do they forestall or survive possible (violent) controversy? How, working in a local context, are curators affected by the global scrutiny and instant morality of social media? Do Chakraborty’s “provincialisation” or Boaventura de Sousa Santos’ “End of the Cognitive Empire” play any role in how curators think? How does the curator’s or audience’s positionality come into play in the live arts? As always, we seek strong positions, bold experimentations and passionate arguments that demonstrate how the live arts survive, and maybe thrive, in the vortices of this grand, de-centering cultural sea change.

DEADLINE FOR SUBMISSIONS: 1 NOVEMBER 2022

TURBA appears twice a year both in print and as an e-publication. In addition to two annual calls for specific issues with fixed deadlines, submissions will be accepted on a rolling basis.

For more information, please visit:

www.berghahnjournals.com/turba

Send your contributions, queries, and questions to Dena Davida at

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SUBMISSIONS POLICY

TURBA invites submissions engaging with any tradition, genre, community, culture, discipline, artistic expression, or aesthetic in the live arts. The journal is particularly interested in featuring compelling, experimental, politically engaged, and transformative content that fosters critique and debate, expands knowledge, and provides socio-cultural and historical context for the evolving practices of live arts curation.

TURBA is open to a wide range of genres and formats. Contributions may include: academic papers for [double blind] peer review, critical essays, dialogic exchanges and transcribed group conversations, manifestos, reviews of publications and symposia, analyses of curatorial paradigms and events, poetry, images, notations and graphic representations, etc. They may also interweave such styles and epistemologies if this heterogeneity helps to better illuminate their subject matter.

TURBA welcomes writers in any language to submit texts, including texts previously published in other languages. Such texts must be accompanied by an English abstract and the first draft of a translation into English. Should the text be selected for publication, we will, if necessary, work with the author(s) on a final English version. The original language version, however, will usually be posted on the journal's resource pages.

Academic papers to be peer reviewed should be a maximum of 5,000 words and should be accompanied by a 150-word abstract. Please do not include your name in the article or the document’s metadata. Submit a 50-word biography on a separate page with accompanying image(s).

"Letter from [name of city, region or country]" is a regular feature written in a casual style. About 500 words long, these should be short reflections, reports, explanations, critical observations on something that is happening or has just happened in the writer's local area —a controversy, a new policy, the opening or closing of a venue, a travelling show or a text that have made waves, the death (or birth) of an influential live arts protagonist, a miracle or a scandal, etc. **Special section deadline: 1 January 2023**

Other submissions may be of any length but not more than 3,000 words, and should include a 50-word biography in the main document, with accompanying image(s).

All text submissions should be submitted in Microsoft Word in 12-point Times New Roman and formatted according to the Chicago Manual of Style.

All images must be submitted according to the Artwork guidelines on the Berghahn Journals Submissions page: www.berghahnjournals.com/submissions.