



TURBA*

THE JOURNAL FOR GLOBAL PRACTICES IN LIVE ARTS CURATION

Call for Papers "DIS(turba)NCES"

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

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VOLUME 1, ISSUE 2: DIS(turba)NCES

We live in the turbulent wake of a great disturbance. It has radically altered not only the course and the texture of all human lives, but also our perceptions of our own relationship with the world at large – and thus, by consequence, transformed the roles and possibilities that the live arts can assume and offer. Over the past two years, certainties have dissolved, and habits have been broken. Some are rebounding, albeit into a profoundly disrupted social environment in which the concerns of climate crisis, of equality and diversity, of recalibrating the world's economic and political constellations are embroiled in dangerous cacophonies. Being (a)live in a world of lives being lost and damaged prematurely every day forces us to confront deep questions about what the work of curating the live arts might do to counter rampant fears and console us who have survived so far.

In this issue, *TURBA* asks for texts that examine the aesthetic and organizational resilience of live arts making: What could it mean to curate through this global crisis? Beyond all the astounding stories of coping, this issue would like to examine the long-term consequences of the pandemic for ethics and aesthetics, for trust and truth, for social cohesion and polarization, for authority and dissent, for the conditions for and the relevance of the live arts and other cultural expressions. If "war is the father of all things" (Heraclitus) and "necessity the mother of invention" (Aesop) – what are new forms of expression and presentation that have been invented by live arts makers and curators in these troubled years? And will these new expressive inventions really change our cultural reality amidst the busy-ness of making our art forms live on?

What do makers and audiences make of the sudden shift towards digital technologies in the live arts? New questions arise: How far can our human body reach out into the world? Which sensations can impact us even at a distance? What do we need to feel the presence of an audience? What does the audience need to experience our liveness? Do we really need to be together at the same moment, in the same room? *TURBA* is interested in analyses of curatorial responses to these questions, also those that place them in wider historical and cultural contexts. Digitalization has also led to new, more democratic forms of distribution that, both in production speed and audience access, often circumvent habitual curatorial routines. Is the idea (and the business model) of curation threatened or invigorated by these hybrid models of curation and production that bridge the physical and the virtual, that easily convey local productions to a global viewership?

TURBA welcomes texts on all these disturbances, as well as on those not mentioned above.

DEADLINE FOR SUBMISSIONS: 15 FEBRUARY 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
turbajournal@gmail.com

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: 10 May 2022**

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.

COVER PHOTO

Renowned painter Wang Yongsheng in his first live arts piece conceived the night before. Photography courtesy of LiAnotherLi.