



TURBA*

THE JOURNAL FOR GLOBAL PRACTICES IN LIVE ARTS CURATION

Call for Papers

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

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ABOUT THE JOURNAL

TURBA is the first journal for the study, theory, and praxis of curatorial strategies in the live arts. The live arts are broadly defined as those arts in which contingent, momentary acts and events, performed by human or other autonomous agents, are crucial to the aesthetic perception and the emergence of meaning in ephemeral time-based work. They include, but are not limited to, dance, music, sound art, theatre, performance art, verbal arts, circus arts, live media arts and inter-arts performance works. With this journal, we aim to create a platform for the exploration of ideas, concepts, constraints, expectations, and contingencies which guide and drive curatorial practices in these fields.

Within the live arts, the term “curation” is used in a manner that is largely, but not entirely, analogous to its use in the visual arts. The Latin root of the word “curation” is *curare*, meaning “to take care of” or “to heal.” Live arts curators mediate the intellectual, societal, and aesthetic contexts, as well as the presentational models, which support the development, dissemination, and reception of artistic work. They negotiate relationships between artists, artistic works, audiences, administrators, archives, the media, and society. With *TURBA*, we aim to foster a community of critical discourse about live arts curation across traditions, genres, communities, generations, cultures, disciplines, and aesthetics.

We seek to connect, amplify, and contextualize movements and voices, thus making *TURBA* a seismographic observatory for the impact of the live arts on societies and cultures around the globe.

VOLUME 1, ISSUE 1: WHY CURATE LIVE ARTS?

While the curatorial has a long history in the visual arts, the notion of “curating live arts” is relatively recent—about two generations old—with academic discourse on the subject only emerging just over a decade ago. How did it appear in the cultural landscape? Under which societal and artistic conditions does live arts curation thrive? How, through its framing of the living moment, does it enable us to engage with experiences? The inaugural issue of *TURBA* invites reflection on how and why the notion of live arts curation emerges, occurs, and evolves. This reflection could concern the histories, the structural and social contexts, and the aesthetics of the praxis, or the definition of the term itself. For example, how did the notion of live arts curation take hold in Europe and North America? How is it evolving in other traditions and cultures beyond these initial contexts? Have artists always “curated” their performances, their seasons, their presence in society, albeit without using the term itself? *TURBA* invites contributions to this growing conversation and community that address and nurture the question: why curate live arts?

SUBMISSIONS

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 8,000 words and should be accompanied by a 250-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 2021**

Other submissions may be of any length 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.

DEADLINE FOR SUBMISSIONS: 1 APRIL 2021

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

COVER PHOTO CREDIT

Car c'est par la fragilité que la révolution œuvre (2016)

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