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VERFLECHTUNGEN
INTERWEAVING
VON THEATER
PERFORMANCE
KULTUREN
CULTURES

PERFORMING TANGIER FESTIVAL 13^{ème} Edition 2017
مهرجان طنجة للفنون المشهدية

الأشكال المسرحية المهاجرة

Theatre Forms in Motion

Zones of Contact & Friction. An International Symposium



طنجة/تطوان أيام : 24-25-26-27-28 نونبر 2017

TANGIER/TETOUAN, MOROCCO 24, 25, 26, 27, 28 November 2017

Call for Paper

Theatre Forms in Motion

Zones of Contact & Friction

An International Symposium

In Homage to

Christel Weiler & Mohamed Bahjaji

TANGIER/TETOUAN, MOROCCO 24, 25, 26, 27, 28 November 2017

Theatres have never been stable grounds, but rather fields of intersecting transitional realities, cross-roads of diverse cultures, and ‘nodes of translation and accommodation’. Theatre cultures have always overflowed their fixed locations, for theatres were and still continue to be interstitial spaces made by collaborations, meeting places of moving cultures, and entrepôts of diasporas. All performative locations are somehow contaminated and criss-crossed by various encounters past and present. World theatre is made up of so many different cultural and historical influences. “Zones of cultural friction”, according to Anna L. Tsing, are “zones of awkward engagement” co-produced within intersections she calls ‘friction’: “the awkward, unequal, unstable, and creative qualities of interconnection across difference.” (*Friction*, 4)

In line with Erika Fischer-Lichte’s inspiring *Interweaving* project, we believe that theatre cultures absorb material vestiges, remnants, echoes, remains and tattoos of a silent history that is quite literally inaccessible until subjected to an archaeology of silence and a process of transcription or translation. Even the contemporary historical period of the ‘postcolony’ contains different temporalities (traditional, modern, and postmodern), as if past epochs could persist relatively unchanged into the present. *The interweaving performance cultures* research project re-evaluates that very landscape and highlights the multiple crossroads and palimpsests of contact and friction.

For almost a decade now the project has spawned an uprooted lexicon of “mind crossing borders”, highlighting zones of contact, performative mobility and productive reception. New collaborative research trajectories have emerged out of zones of contact and friction as experiments in re-writing theatre histories and advocating the inherent plurality of historiography. Productive reception within such zones is itself produced performatively through various forms of cultural negotiation, hybridization and rewriting. Performance and research are always a historically and culturally works-in-progress, or rather works-in-process, and first steps in the intentional production of difference. Erika Fischer Lichte’s concept of ‘productive reception’ is an exemplary exercise in the ethics of cosmopolitan hospitality.

Inspired by our previous discussions, we propose a double-edged dialogue which is artist-driven and research-oriented. The symposium also seeks to tease out some of the complexities

related to zones of contact and friction in contemporary theatre and dance. It is a call for more critical attention to forms in motion produced performatively within terms of ongoing cultural engagement. These forms have become so visible also in Arabo-Islamic contexts. We invite scholars from around the world to join the debate and offer elements of reflection on the various problematics related to the following proposed questions:

- ❖ What can we do to build a truly international performance culture ‘beyond imperial globality’?
- ❖ The mobility of body techniques (in both theatre and dance) across nations and conventions.
- ❖ International collaborations and the politics of reciprocity.
- ❖ Performativity and translation.
- ❖ Revisiting the debate over HYBRIDITY: performance against power.
- ❖ Theatre practice in the ‘postcolony’: productive reception and negotiation of meaning/power.

Simultaneous Interpreting in most Panel Sessions

Theatre Forms in Motion pays a particular tribute to two distinguished theatre figures: **Christel Weiler** from the world of Academia & Moroccan playwright **Mohamed Bahjaji** from the field of theatre practice.

Christel Weiler has been Program Director at the International Research Center ‘Interweaving Performance Cultures’ at Freie Universität Berlin since 2008. She began her research on intercultural theatre in the 1980s, with a focus on the work of Robert Wilson and Eugenio Barba. Her current interests encompass a variety of postmigrant and postcolonial theatre work, especially in Berlin, as well as practices of transcultural cooperation, actor training, performance, and spirituality. She has published a monograph on Intercultural Theatre, various essays on contemporary theatre, co-edited a series of books on contemporary performance art/theatre, and together with Jens Roselt, a collection of essays on subjecthood and actor training/acting.

Keynote Speakers (to be announced later)

Theatre Forms in Motion is a signature event that brings together delegations of eminent practitioners and scholars from around the globe: Round Tables with guest speakers from the field of performance and academy// Performances// Installations// Music Concerts// Workshops (to be announced later)...

The conference is part of the International Festival “Performing Tangier” now in its 13th edition. The theme was carefully chosen as a follow up of our previous international

symposia, with the expectation that it would be sharp enough to elicit diverse intellectual contributions from distinguished experts and colleagues from many parts of the world and in many areas of research. Besides academic panel sessions, the conference program will be nourished by a rich artistic public agenda with workshops, exhibitions, book launch, and diverse performances and artistic interventions relevant to *zones of contact and friction*, plus receptions and gala dinners to be announced after opening.

Proposals: The organising committee welcomes abstracts and proposals *strictly* on the above issues. A 250-WORD abstract, along with a ONE PARAGRAPH curriculum vitae, should be submitted electronically (preferably in Word or Rich Text format) by **31 March 2016** to the scientific committee care of **Professor Christel Weiler** (Co-director of the International Research Center ‘Interweaving Performance Cultures’ at Freie Universität Berlin), **Khalid Amine** (Conference Co-convener). **Acceptance, however, unfortunately does not include any financial support - participants are responsible for their own funding (i.e. securing grants, etc.) to pay for travel and lodging expenses.** Selected conference papers will be published in a special volume upon the approval of the scientific committee. Submitters of accepted proposals will be notified within four weeks of the above deadline and all decisions of the scientific committee are final.

Important dates & Deadlines:

- Abstract Submission Deadline: 31 March 2017.
- Notification of Acceptance/Rejection: 30 April 2017.
- Final Paper Submission Deadline: 30 June, 2017 (included). (The paper must have a sound methodology reflecting the features of real scientific research. It must be 10 up to 14 pages of A4 format using Times New Romans size 14 in text and size 10 in the margins.
- The conference will be held on 25, 26, 27, 28, November 2017.
- Abstracts and completed research papers should be sent to the following emails: christel.weiler@fu-berlin.de / khamine55@gmail.com / jaouadradouani@gmail.com

New Scholars’ Panel: The symposium is also a home for graduate students and new scholars from different parts of the world. The establishment of an emerging Scholars’ panel invites new voices to join the debate (provided that their contributions must be relevant to the theme of this year). Up to **ten** participants will be selected for this panel, and each panelist will have **ten to fifteen** minutes to deliver her/his paper in a round table format. Graduate students whose papers are accepted will receive free conference registration, free admission to conference luncheon, free accommodation for four days (from 25 till 28 November 2017), and a one-year membership in ICPS. Who is eligible? Scholars who meet the definition of ‘new

scholars' are postgraduate students writing up their PhD dissertation or post-doctoral researchers whose PhDs have been completed less than three years.

Registration Fee: 150 Euros payable in advance via Bank transfer (le centre international des études de spectacle, Banque Populaire, Tanger Ain Ktiout: 164 640 2121490077510009 61). Registration includes 2 Gala Receptions, conference pack, tickets for any public concerts or site-specific performances within the conference's public agenda, free guided tour of the Kasbah Museum, and one of the books of published proceedings from previous conferences. Since the conference is again pulling a very international public, registered attendees, participants from past conferences, and friends of ICPS will be most welcome to attend too. Women and underrepresented minorities are especially encouraged to apply. ICPS is an Affirmative Acting/ Equal Opportunity Organization.

Conference Location: Faculty of Letters at Abdelmalek Essaâdi University (Tétouan), the University of New England Campus in Tangier, the Kasbah Museum (Tangier), Sahat El Kasbah, Chellah Hotel...

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Conference Scientific & Organizing Committee:

(to be announced later)

Contact information:

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