

CATR Conference 2023: Call for Papers and Sessions

Performing Shores / The Shores of Performance

Proposals due by Friday, November 25

The Canadian Association for Theatre Research (CATR) is delighted to issue a call for papers and sessions for its 2023 hybrid conference, which will be hosted online by St. Francis Xavier University and the University of the Fraser Valley from June 10-12, 2023, and in person by Dalhousie University from June 15-17, 2023. CATR is eager to hear from scholars and artists who wish to share their research related to all aspects of drama, theatre, dance, and performance (DTDP) studies, practice, pedagogy, and mentorship. We warmly invite proposals in English and French from scholars and artists at any phase of their careers or projects.

While we welcome a diverse field of proposals on *any* subject relating to drama, theatre, and performance, we especially invite proposals that relate in some way to this year's conference theme, "Performing Shores / The Shores of Performance." This theme not only acknowledges, but invites participants to explore, the fact that Saint Francis Xavier University and Dalhousie University stand on Mi'kma'ki, the ancestral and unceded territory of the L'nu (Mi'kmaq) people, while the University of the Fraser Valley is situated on Stó:lō Téméxw, the traditional and unceded territory of the Stó:lō people. The people who inhabit these lands, and the spaces in between them, have been profoundly shaped by their relationships to oceans, rivers, and lakes, as well as by the shores and shoals that form the passageways between water and earth. Mi'kmaw Elder Stephen Augustine describes how, in Mi'kma'ki, spring gatherings in which the community exchanged songs, stories, and fellowship have historically taken place "at the mouth of the river, on the coastline."

Mindful that theatre artists and researchers come from many territories and landscapes, the theme of "shores" aims to evoke not only literal sites of performance, but also a more figurative approach to boundaries, fields, identities, or movement: one that can apply equally to land-locked, off-off-shore, or transnational contexts. Perhaps because of the close experiential links between performance and coastlines, the shore has long served as a crucial metaphor for the permeable and ever-shifting boundaries of the fields of Performance Studies, Theatre Studies, and wider Cultural Studies. Wallace A. Bacon defined the task of Performance Studies as a navigation between the "dangerous shores" of text and performance. In her 2019 book *The Black Shoals: Offshore Formations of Black and Native Studies*, Tiffany Lethabo King underlines the decolonizing potential of thinking with shoals and shores. Citing Kamau Brathwaite's "tidalectics," she advances a theoretical approach that "disrupts colonial geographies, scales, and measures" and "forecloses settlement and permanent landing on its always shifting and dissolving terrains."

Inspired by such discussions, CATR 2023 particularly—but **by no means** exclusively---welcomes work that explores the literal and/or metaphorical shores of theatre and performance. Topics for exploration could include waves of theatre history, theory, and training; approaches to shoring up, mentoring, and supporting the work of emerging and precariously employed scholars and artists; transnational performance; the shoals of diverse identities and practices; performances that feature land or water; the application of place-based or land-based methodologies to the creation or analysis of performance; examinations of the "shorelines" that divide or link performative communities; explorations of the boundaries between Theatre Studies, Performance Studies, and related disciplines; acts that shore up or strive to dismantle existing performance cultures or institutions;

and ways of knowing—and *unknowing*—that might reshape the shores of performance both now and in the future.

We invite proposals to present Panel Papers and to organize various Session formats on these and all other topics related to drama, theatre, dance, and performance studies. Each proposal should include the following details: your name, institutional affiliation (if any), 50-word bio, Paper or Session title, and preferred mode of delivery (in-person at Dalhousie University, or online synchronous). Please also include the details listed for your paper or session type below, and how any expenses (e.g. artist honoraria), if applicable, will be covered.

- **Panel Papers** (15-20 minutes) present an aspect of your research or artistic practice within a tightly argued and structured framework. Along with the details listed above, your proposal should include a 250-word descriptive abstract for the proposed paper. Papers from accepted abstracts will be grouped into Open Panels.
- **Curated Panels** (90 minutes) feature presenters' papers (usually 3) that you have already grouped into a proposed panel. Along with the details listed above, please include a 250-word rationale for bringing these papers together; the 250-word abstracts and titles for each paper proposed; and the names, emails, and affiliations (if any) of your presenters.
- **Praxis Workshops and Performances** (90 minutes) provide intersections of scholarly inquiry and creative practice. They offer a forum for practitioners and artist-scholars to present training, pedagogy, or performance techniques and processes, usually within a participatory structure. Along with the details listed above, please include a 250-word descriptive rationale that reflects a well-defined framework and, if applicable, clarifies the level of preparation or training required for attendee involvement. Also, please indicate space and equipment needs, minimum and maximum number of participants, and whether observers/audiences are welcome.
- **Roundtables** (90 minutes), **Seminars** (3 hours), and **Working Groups** (3 hours) offer structured conversations between participants, audience members, and a moderator on pressing issues in research, practice, pedagogy, or professional concerns. Along with the details listed above, proposals should include a 250-word rationale, including the issues to be discussed, goals, session structure, and preparation for the session. In addition, please include a list of names and email addresses for confirmed session members (and the moderator if it's not you). These sessions may include: exchanges of research papers and other documents for participant feedback prior to the session; invited respondents providing feedback before or during the session; and in-session breakout groups featuring participants and audience members. Please indicate if you would like us to disseminate a brief Call for Participants that you prepare if your proposal is accepted. If you are curious about forming a new Working Group, which, if accepted, holds a scheduled session at three consecutive CATR Conferences, please read carefully the detailed description of CATR Working Groups on our website (<https://catract.ca/2044-2>).

Please send Paper or Session proposals (or any questions) to the Conference Chair (catractsubmit@gmail.com) by **Friday, November 25, 2022**. Scheduling limitations may prevent individuals from being involved in multiple sessions. Proposals are encouraged in English or French and you may present in either language. CATR encourages cross-generational and cross-career-stage dialogue “from Emerging to Emeriti” in visible places within the Conference. Early-, mid-, and late-career scholars, artists, artist-practitioners, and students are all strongly encouraged to submit

proposals. CATR encourages all voices, including those speaking from Indigenous, underrepresented, and marginalized perspectives, and from a wide range of subjects and approaches. *All session participants are required to be CATR members before the start of the Conference in order to participate.* For more information on CATR, or to join or renew your membership, please visit <https://catract.ca>.