

Call For Papers:
**“Collaboration : Intersections, Negotiations, Mediations in the
Worlds of Dance”**

Canadian Society for Dance Studies
Partners and Locations: Université de Québec à Montreal
and Festival Transamériques
Dates : May 31st to June 3, 2012

Organizing Committee Co-Curators:
Dena Davida, Philip Szporer, and Melissa Templeton

Collaboration: in its most basic terms, it is the action of working with someone to produce something. Yet collaboration is a multilayered concept that can be inter and cross -disciplinary, -textual, and -cultural. In the field of dance, collaborations might engage dancers, choreographers, composers and designers, but they might also involve concepts, fields of study, or new media. This conference proposes to investigate the many ways through which collaboration characterizes the art and practice of dance from cabaret to dance hall to club, from stage, to street, to cyberspace and beyond.

The organizing committee is now accepting proposals for the 2012 conference. Presentations may take the form of papers, workshops, lecture demonstrations, or other innovative modes of presentation. For this conference, co-presentations and presentations that engage with the conference theme are encouraged.

To submit a proposal, please send a 250-word abstract (or 500-word abstract for panels and roundtables) to Dena Davida at dena@tangente.qc.ca by December 1, 2011. Abstracts should demonstrate a clear subject of research and a coherent argument, and a working bibliography. Please do not include your name on the abstract page itself, as these papers will be blind-juried.

Possible questions to address include (but are not limited to) the following:

- How does collaboration create (a dance) community?
- Do we still envision the artist as “loner”? Does s/he work in collaboration or in isolation?
- What are the reciprocities/dialogues between writers, film makers, and choreographers? Words fix the realities, or do they? Recorded images give dances permanence, or don't they?
- How do dance artists, archivists, and scholars collaborate across generations, borders, and disciplines? How do these kinds of collaborations build (or burn) bridges and to what purpose?

- How are collaborative dance relationships—such as research and pedagogy, co-direction of dance companies and events, mentorship models— built and nourished? How is “failure” or dysfunction dealt with?
- How do the dynamics of power operate in collaboration? When have dance collaborations gone unacknowledged and for what reasons?
- As the world becomes increasingly connected, collaboration has taken shape in ways that defy preconceived notions of time and space. What collaborative transnational, intercultural, and technological qualities does dance take on in the face of globalization and migration?
- How do artists and scholars collaborate with history, with their pasts, and the pasts of others?
- How do different media (art forms) function together during a particular dance performance, and in various dance aesthetic approaches? What is a total work of art, gesamtkunstwerk, or its contemporary manifestations such as collage and intermedia? Does the amalgamated project create a unified or fragmented product?
- How do dance artists collaborate with their living environment and social milieu (intentionally or unintentionally)? How does social context inform the way artists work with each other?
- How do danced collaborations inform or challenge the way we construct our personal identities (for example, in terms of class, disability, gender, language, nationality, race and ethnicity, religion, and sexual orientation) and develop our artistic voices?
- If the dance performance is an “extra-ordinary social and cultural occasion with dance as the focus of attention” (Owe Rönström), who are the dancing and non-dancing participants and how do they work together to produce form and meaning? What are the politics, the ethics, and the social outcomes of particular danced events?