



HYBRIDITY

... rethinking borders and boundaries in theatre/performance and beyond ...

UNIVERSITY OF THE PELOPONNESE

DEPARTMENT OF PERFORMING AND DIGITAL ARTS

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University of the Peloponnese
Department of Performing and Digital Arts

call for papers

The term ‘hybridity’ was originally used in botany to describe the crossbreeding of different plants, and was later adopted and distorted by nineteenth-century imperial and racist ideologies to marginalize individuals of mixed race. In the twentieth century, it was re-appropriated by social and cultural critics such as Bakhtin, who asked what hybridization could mean in the sphere of language, and Bhabha, whose proposed the ‘Third Space’ as a liminal site of cultural encounter between the colonizer and the colonized. Such re-configurations have received renewed attention in the twenty-first

century in multiple contexts, such as the rethinking of post-globalization borders and boundaries, the rise of digitalization in the post-internet era, and more.

'Hybridity', as a porous site of exchange, also expresses the nature of theatre and performance. Theatre has always been a hybrid medium that includes disparate creative disciplines, such as music, dance, opera, poetics, choreography, scenography, architecture, cinema, media art, visual art installations and so on – while also operating as a form that crosses languages, cultures, and identities. Performing hybridity – whether through conjoining/disjoining, constructing/deconstructing, synergizing, fusing or blending of cultures, forms, mediums or technologies – offers new ways of thinking about, making, and participating in theatre. It also provokes and encourages artists, audiences and scholars to question assumptions about identity, language, genre, space, time, borders, culture, live presence, and technology. The theme thus has relevance and urgency, especially in our era of transition from pre-twenty-first century media and cultures to new organizational forms and technologies.

In particular, the theme is responsive to several contexts:

Greece's unique geographical, historical, and cultural features offer a particularly intriguing case study of hybridity in itself. Standing on the border between Europe and its Others, in that liminal position between non-European topographies and the colonizing gaze that constitutes the 'oriental', Greece serves as a powerful symbol of in-between/betwixt spaces, where multiple cultural, historical, and political forces meet, clash, and coexist. Theatre and performance in these contexts often reflect the complexities of migration, diaspora, colonization, tourism, and multi/inter/cross/trans cultural exchange, offering dynamic sites for rethinking the nature of borders, geography, belonging, and the body in transit.

Moreover, Greece's contemporary cultural landscape is inextricably linked to its past and its association with Ancient Greece as the cradle of Western civilization. Yet modern Greece has maintained a complex and often contentious relationship with its past, marked by ongoing debates over historical continuity, national narratives, ethnic and cultural identity, notions of self/other, and the meaning of democracy. Further reshaped in the twenty-first century by globalization, economic crisis, and large-scale migration, these tensions have at times hindered social progress and communication, while simultaneously generating productive forms of reflection, creativity, and cultural (re)negotiation. Such themes are relevant to Greece but are of course increasingly relevant across the planet. Is hybridity a productive concept for negotiating the tensions between ancient legacies and national narratives? How do contemporary theatre and performance practices address these tensions and what new forms of belonging and identity emerge from these encounters?

Internationally, theatre practice and scholarship are increasingly affected by major transformations in relation to multi/inter/cross/eco/trans cultural practices, politics, identities, and languages – including (post-)globalization, postcolonialism, metamodernism, ecosystems, commons, feminism, and race and gender studies. How do new and updated approaches to these issues inform theatre and performance

practice and research? How might performances of hybridity or hybrid performances open up spaces of inclusion and offer ways of democratizing and decolonizing politics?

Another major international change is the evolution of contemporary digital arts – with constantly emerging new hybrid practices that allow artists and audiences to question how the performing arts and analogue/digital technologies are being reconfigured in relation to each other. How does the digital apparatus, including social media, immersive technologies and artificial intelligence (AI), affect the development of the performing arts? What is the role of mediation? How might such performative intersections critically engage with the ever-going impact of digital interconnectedness and widespread surveillance and, in so doing, enable practitioners and audiences to consider the reconfigurations of spatiotemporal structures and their political imprint anew? Does employing hybridity as a methodological tool risk obscuring unsettling questions about ownership of data, intellectual property, and creativity related to the use of social media and AI?

Suggested topics include but are not limited to:

- Hybrid aesthetics, dramaturgies, ecologies and environments – including in relation to language, gender, sexuality, identity, and/or ethics
- Intermediality and digital performance: analogue/digital intersections, social media, immersive technologies, AI
- The hybrid performer, including in pedagogy, training, and applied theatre
- The role of audiences in hybrid theatre/performance
- Hybridity, migration, and global mobility
- Tourism and festivals
- Politics, democracy, activism, protest and postcolonial, decolonial and indigenous practices
- Philosophical, ethical, historical, and critical perspectives on Hybridity
- Intercultural and transcultural theatre/performance
- The hybridity of queer, trans- and LGBTQ+ identities and perspective
- Interdisciplinary theatre/performance: hybrid forms and genres
- Post-Pandemic theatre and emerging performance ecologies
- Hybridity and inter-species performances

Abstracts of between 200-250 words are invited from scholars, teachers, researchers, artists, and postgraduate students of theatre and performance studies and related disciplines.

* If you are applying to present on a **General Panel**, please include an explanation of how your paper will address the conference theme of Hybridity. Please reference one of the suggested topics.

* If you wish to present a paper as part of a **Working Group**, please visit the respective Working Group page to see a Working Group-specific Call For Papers.

* If you are applying to present as part of the **New Scholars Forum**, please visit the [New Scholars](#) page for details. First-time attendees to the IFTR conference who qualify as new scholars are encouraged to apply via the New Scholars stream.

Abstract submission will be done on the Conference Website by clicking on 'Abstract Submission'. Please note that you have to be a member of the IFTR to submit an abstract or register for the conference. To join IFTR, click on 'Register' on the Home page. Membership registration and Abstract submission will open on 1 October 2026.

If you have any questions, please contact us at: iftr2027@uop.gr

* **Key dates**

- * Membership registration opens: 1 October 2026
- * Abstract submissions open: 1 October 2026
- * Deadline for abstract submissions: 2 November 2026
- * Notification of acceptance: 21 December 2026
- * Accommodation discounts: 1 January - 14 February 2027

* **About The Scientific Committee**

Under the supervision of Dr Natasa Siouzouli (Theatre Studies, University of the Peloponnese), the scientific committee for the General Panel includes academics and specialists from all theatre/theatre studies departments in Greece (↑ Aristotle University of Thessaloniki, ↑ National and Kapodistrian University of Athens, ↑ University of Patras, ↑ University of the Peloponnese), as well as ↑ the Department of Digital Arts and Cinema of the National and Kapodistrian University of Athens, ↑ the Department of Audio and Visual Arts of the Ionian University, ↑ the School of Film of the Aristotle University of Thessaloniki, and ↑ the Department of Performing and Digital Arts of the University of the Peloponnese:

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