



**We have the pleasure of announcing the first conference to be held by EASTAP (European Association for the Study of Theater and Performance).**

Founded in October 2017 in Paris, EASTAP seeks to bring together researchers and artists, to promote the multiple methods, approaches and languages employed by theatre and performance scholars and makers.

**The Associate Artist on this great occasion will be the acclaimed Swiss performance maker, Milo Rau.**

#### **CALL FOR PAPERS**

**PARIS, OCTOBER 25-27 October 2018**

#### **DECENTERING EUROPEAN VISION(S): THE EMERGENCE OF NEW FORMS**

Multicultural, intercultural, or transcultural practices are omnipresent today, as evidenced by the performances that now travel around the world from festival to festival. In Europe, the artistic migrations from one country to another and from one continent to another, reflect the political vagaries of the moment. At the same time, this movement reflects the west's perennial fascination with the Other, close or distant: the Other as an integral part of European identity, the Other as an initiator for creating alternative forms. Europe has never been homogeneous, especially with regard to art, and notably theater. The theatrical practices that have evolved over the centuries have resulted from transcultural borrowings and intersections. They have also resulted from centuries of developments in science, technology and politics, which have proliferated opportunities for contact between cultures, producing further impetus for creativity. The artistic practices that have developed across Europe are the result of these migrations within its borders, and beyond its borders. They have produced not only a renewed representation of men and women, but also new artistic means to represent them.

How can we trace these artistic migrations? What can we say about them? How do they play out at individual and collective levels? How have they influenced artistic movements? How can we read them in the course of the history of artists or communities, and how can we grasp them in today's practices? Can they help us to understand current practices? And what happens to the image of Europe in this context?

These questions are not new in themselves, but the possible answers are different from than in the past. These questions require answers that take into account history - political history as well as the history of theatrical forms – and they also require us to take into account the current world situation, and forces that are present. The aim of EASTAP’s first conference, which will focus on the notion of Europe , is to establish a dialogue that goes beyond Europe’s geographical, political and artistic borders—a dialogue that reconsiders quests for identity, extremist discourses, and the notions of postcolonialism and the decolonialization of the arts, seeking, intersections and reciprocal enrichment.

These questions will be considered by scholars, artists, culture industry professionals and students, via debates, discussions, workshops, and the attendance of shows in Paris’s world-renowned Festival d’Automne, which will run at the same time as the conference, and which is a conference partner.

**Some of the areas that might be considered include (but are not exclusive to):**

- a. European artistic practices, both individual and collective, as intersections of traditions
- b. The place accorded to artistic traditions, and to the diversity that lies at the centre of the European project: what are the main reference points?
- c. Theatrical practices which decentre our vision of world political events (see Milo Rau or Adeline Rosenstein).
  - a. Promenade shows, multi-site performances in which each show is performed in a different city, or where performers are cast locally: Jérôme Bel, Romeo Castellucci, Rimini Protokoll, Thomas Ostermeier, Lola Arias, Declan Donnellan, Thomas Ostermeier, Arkadi Zaides ...
- e. Transference and the globalization of practices via festivals and tours
- f. The cycles of construction and deconstruction fo the vision of a specifically « European” art

**Languages for the Conference:** English, French

You are invited to send a 250-word abstract of your proposed paper with a brief biography to:

[eastap.conferenceinparis@gmail.com](mailto:eastap.conferenceinparis@gmail.com)

**Deadline:** 15 June 2018

Responses will be sent no later than 15 July 2018

All participants at the conference must be EASTAP members.

**Registration fees:**

Teachers, researchers, artists: 80 euros

Students: 40 euros

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