

Theatre & Stratification

FIRT-IFTR World congress, University of Warwick July 28th to 1st August 2014

Call for papers – Scenography Working Group

Scenography & Stratification

Abstracts may be submitted until **15th January, 2014**.

The Scenography Working Group (SWG) is seeking proposals that will respond to the conference theme, ***Theatre and Stratification*** from a perspective that specifically addresses **design for performance** (in all of its theatrical forms, not only for theatre but also including dance, puppet and object theatre, installation and performance art, multi-media, digital practices, etc. and for events which might be staged well beyond conventional theatre buildings.)

This meeting of the Scenography Working Group is an opportunity to reassess the stratifications that underpin our discipline: to take core samples and to examine the breach between theatre design and scenography (Irwin in Hannah & Harsløf, 2008:42) and to look once again into the abyss (Aronson, 2005).

The conference call suggests that: ‘To speak of stratification, however, is not merely to speak of layers and layering’

How is scenography stratified?

As a discipline it has been a shifting landscape of tectonic plates: “For several years scenic art has been on a path of evolution. [New forms] have violently shifted the earlier boundaries” (Appia, 1904)

- What are our discipline’s subduction zones and surface ruptures?
- What are the past tectonic processes and current seismic shifts?
- How might we think of stratification in relation to composition?
- What are the scenographic processes and forces at play?
- How does the layering of stage space and the performers’ bodies make meaning?

Contributions might include (but are not be restricted to) aspects such as

- Layering of costume
- Masking and unmasking
- Layering of audience experience and spectatorship
- Levels of immersion
- Layering of place and space – in site-specific performance practice for example
- Materiality of performance

- Layering of technologies – both ancient and contemporary
- Layers of meaning making
- Creative processes
- Hierarchies of production and their impact on scenography
- How do the histories of performance design underpin contemporary practices?
- How might we excavate these layers and look once again into the abyss?
- What are the new scenographic landscapes?

Papers presented as part of the working group's proceedings will have the opportunity of inclusion in a new peer-reviewed publication focused exclusively on scenography.

References

Adolphe Appia [c.1902] (1904) 'Ideas on a Reform of our Mise en Scene' *La Revue des revues* 1 (9), June, 342-349
 Hannah, D & Harsløf, O (eds) (2008) *Performance Design* Copenhagen: Museum Tusulanum Press, University of Copenhagen
 Aronson, Arnold (2005) *Looking into the Abyss: Essays on Scenography* (Ann Arbor: University of Michigan Press)

ABSTRACT SUBMISSION PROCEDURE

Abstracts (up to 300 words) will be accepted in English and French although the working group's primary language is English.

Abstracts are to be submitted to BOTH the conference organizers and the co-conveners:

- 1) Submit via the abstract submission page via Cambridge Journals Online. You will be prompted to join or renew your IFTR membership before you can submit your abstract. Please visit <http://journals.cambridge.org/action/memServHome?name=IFTR> if you are ready to submit your abstract.
- 2) Submit your abstract to co-conveners of the group; Professor David Vivian (dvivian@brocku.ca) and Scott Palmer (s.d.palmer@leeds.ac.uk)

The Scenography Working Group welcomes participants with an interest in scenography and all aspects of design for performance. The group offers an opportunity to present and engage with participants who are both practitioners and theorists. Presenters and observers are welcome to participate in all of the group's activities. It is expected that observers will be registered for the conference and will be presenting in the general programme. If you wish to participate as an observer please send a brief request to Professor David Vivian (dvivian@brocku.ca) so that you may be added to the SWG mailing list and provided access to SWG meeting documentation. The SWG will also convene a business meeting for all members and guests during the conference period.

We invite a range of styles and formats for your presentation, from the more traditional academic writing to theorised, media-rich formats. Each presenter will be allocated 20 minutes to present their paper, including any audio-visual or practical demonstration, plus an additional 10 min for Q&A with the audience. As international dialogue is an important aspect of our gatherings please restrict the duration of your paper presentations to 20 mins to allow for this interaction to take place.

Those selected to present at the meetings of the SWG will be asked to make their presentation or paper available to all group members before the conference. The conveners will provide a secure online environment for the distribution of the presentation material. Group members are expected to read all papers

in advance of the SWG meetings. Further details and deadlines for this aspect will be provided upon acceptance of your abstract.

We will also be proposing a curated panel from the SWG to the main conference program. The panel will be based on the same Working Group call. If you wish to be considered for the panel rather than for presentation in the working group meetings please indicate this clearly in your abstract submission.

GENERAL ASPECTS TO CONSIDER

Abstracts may be submitted until **15th January, 2014**.

The maximum length for the abstract submission is 300 words.

Please indicate the equipment requirements for your presentation.

The working groups are scheduled to meet throughout the conference period, from Monday 28th July until Friday 1st August, 2014.

All abstracts, as well as the live panels during the conference, **MUST** be presented in English or French. Each abstract corresponds to a certain type of presentation. You will choose a category and specify in the submission which one applies to your abstract. Only one presentation is allowed per person, so you must decide where to send your submission: General Panel, New Scholars Forum or Working Groups.

- **Working Groups** <http://iftr2014warwick.org/call-for-papers/working-groups/>

Please note that in order to submit an abstract for consideration you must be a member of IFTR/FIRT for the year 2014. Membership registration, conference registration and abstract submission are handled by Cambridge University Press on behalf of IFTR/FIRT.

Participants will be informed of the status of their proposal to the SWG between February 21 and March 01, 2014. Conference registration will open in March 2014, after all abstracts have been received and accepted.

USEFUL LINKS:

- general Call for Papers:

<http://iftr2014warwick.org/call-for-papers/>

- Appel à Communications en français:

<http://iftr2014warwick.org/>

- to join or renew your IFTR/FIRT membership, submit an abstract, or register for the conference:

<http://journals.cambridge.org/iftr>

- you may find additional information about this Working Group here:

<http://www.firt-iftr.org/working-groups/item/87>

- SWG website, where you can sign-up to receive communications and updates:

<http://www.swg-iftr.org/>

We look forward to seeing you in Warwick in 2014!

Prof. Scott Palmer s.d.palmer@leeds.ac.uk

Prof. David Vivian dvivian@brocku.ca

Co-Convenors of the Scenography Working Group IFTR/FIRT

/dv 13.12.15