

DANCE UNDER CONSTRUCTION XII: ECONOMIES IN MOTION

APRIL 16 & 17, 2010 AT UC RIVERSIDE

Call for Papers and Performances

“Economy” most often conjures thoughts of finances and money, or the production, distribution, and consumption of goods. Yet the economy and economies proffer rich terrains of exploration for choreographers, performers, and dance scholars. Inspired by the global financial crisis, U.S. recession, and unprecedented budget cuts across the UC system, this year Dance Under Construction will explore and interrogate “Economies in Motion.”

In response to the times, the conference theme intends to investigate and unravel economies in dance, the body, performance, and other embodied sites of critical analysis. The economy as defined by its financial or monetary meaning greatly impacts dance and the study of dance in a university setting, but there are so many other economies at play, in motion. Economy also refers to the organization of something, a system of exchange and interaction. Choreographers account for these economies (for example, of space, sexuality, gender, politics, power...the list goes on and on) when creating work and these encounters and systems of organization are ripe for the picking by dance scholars.

“Economies in Motion” will be addressed during panels presenting choreography and paper. Topics can include, but are not limited to:

- choreographing the recession
- embodying economies
- economies of politics, gender, race, class, power, etc.
- intimate economies/economies of intimacy, love, sex, sexuality
- global bodies and transnational bodies
- inverting, protesting, and challenging systems of exchange
- performing institutional culture(s)
- transgressing systems of power
- tactics for creative fundraising
- laboring bodies/bodies as labor
- dance and/or bodies as a commodity
- negotiating citizenships and blurring boundaries
- the poetics of economy in movement practice

We invite broad and innovative interpretations of the conference theme through papers, projects, and performances. Work that utilizes and/or analyzes various mediums such as dance, film, text, cultural production, and other performance genres are encouraged. Proposals for panels, working groups, professional development workshops, and roundtable discussions are also welcome.

Applicants should submit an abstract (250-300 words) of your paper, performance, or project and working bibliography, if applicable. Please include your full name, contact information, institutional affiliation, brief biography (2-3 sentences), and indicate all technological and space requirements. Specify in your application whether a performance space or classroom setting would best suit your work, and please plan not to exceed a time limit of 20 minutes. DUC aspires to foster a community and network of support for dancers and scholars, so please be prepared to talk about your work and to engage with the work of others.

Please direct your proposals or inquiries to dance_under_construction@yahoo.com by January 15, 2010.

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