Symposium Performing Process: Sharing Practice

Centre for Dance Research (C-DaRE) of RICHES Partner **Coventry University** organizes a Symposium, entitled ?Performing Process: Sharing Practice?, to be held on the 6th of June 2014.

C-DaRE specialises in an inclusive approach to diverse forms of artistic research in dance supported by new approaches to documentation, analysis and augmentation of choreographic creativity. Interested in dialogues across live and digital dance, and the embodied knowledge of the dance artist, research at C-DaRE is situated within a range of interrelated fields including: reflexive enquiry into forms of somatic practice; research into digital archiving and publication of live performance with a focus on dance and the development of alternative sites for performance including screen and site-responsive dance. 6 June's Symposium will examine the current interest in choreographic process.

Choreographic process is increasingly examined, shared and discussed in a variety of academic, artistic and performative contexts. More than ever before, post-show discussions, artistic blogs, books, archives, seminars and sharings provide opportunities for choreographers to explain their individual methodologies. There are many possible reasons for the increased interest in process: as a product of dance's relationship with the academy, an attempt to increase audiences in an austere climate, or a product of the ?information age'.

What is clear is that the articulation of process is not exclusive to academic or research-led contexts; choreographers working across a range of cultural and stylistic disciplines are finding multiple methods through which to explain their process and share their ?choreographic knowledge' (Forsythe 2009) and ?choreographic thinking tools' (deLahunta 2011). This vocalisation of different knowledges challenges poststructuralist and traditional aesthetic ways of thinking about the role of the artist, revising ideas of ?letting the work speak for itself'. Concepts of authorship and intentionality are foregrounded, within a climate where choreographers frequently adopt multiple methods for voicing their intentions and practices.

C-DaRE invites submissions from practitioners, students and scholars. Proposals for short performances, workshops and sharings, as well as conventional paper and panel presentations are also welcomed The following areas are of particular interest:

? **Formats**: What are the approaches, methodologies and formats for sharing process? In what spaces and places is process being shared? How does this impact the exchange between performer and audience? How is the sharing of process facilitated?

? **Audience**: Who is the audience for process? Why is it being shared, with whom and within what contexts? What is the role of the audience in this transaction?

? **Articulation**: What are the modes for articulating process? As the value of process as a form of knowledge is acknowledged and new ways of articulating practice-led research are developed, how does this articulation produce new theoretical and methodological research paradigms and questions? Does it undermine previously valued forms of performance analysis and forms of practice?

? **Process as performance**: How does the process become the performance for example in improvisation, durational work, ongoing investigations, online documentation and so on?

? **The impact of process**: How does the sharing of process develop ?choreographic knowledge' and therefore have an impact on the perception, appreciation, value and experience of live performance?

? **Politics**: How is the artistic and academic environment shaped by political structures and how do these structures impact the sharing of process? Is sharing process a product of the increasing pressure for outreach and impact on non-academic/non-professional communities? Does the increasing documentation of process comes from a fear of the work not existing if it is not recorded, especially with the emphasis on outputs and documents by funders and institutions?

? **Digital technologies**: What is the role of technological developments in the transmission of process and therefore choreographic knowledge?

? **Futures of process**: How does the sharing of process instigate further artistic explorations by the artist sharing the work or audiences? For example, how are online archives being used by others to inspire or inform artistic practices? What could be the impact of sharing process on the future of the artwork and performance practices?

Please note: Guest speakers will be drawn from international practitioners and researchers in the field (to be announced at a later date). Registration for the event will cost £20 concession/£30 full price.

Convenors: David Bennett, Hetty Blades, Emma Meehan

Keynote: Bojana Cveji?

Call for papers (deadline 10 February 2014)

Registration for the event will cost £20 concession/£30 full price.

Format for submissions: Paper presentations are limited to 20 minutes and workshops are limited to 90 minutes in duration. Short performance sharings and other formats may also be possible.
In your proposal please include the following:

? Names of presenters and organisational/institutional affiliation(s) if any

? Technical, space and duration requirements

? Biography (max 300 words)

? Title of performance, presentation, paper, workshop

? 500 word abstract/description

? Bibliography (optional)

The deadline for submission of proposals is Monday 10 February 2014.

Proposals should be emailed to Hetty Blades bladesh@uni.coventry.ac.uk

For more information visit http://c-dare.co.uk/events/performing-process-symposium-2014/