



Collaborations

are More Refreshing than NEW Socks

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3 – 5 December 2019

Royal Conservatoire Antwerp (Belgium)

Desguinlei 25, B-2018 Antwerpen (BE)

CREATIE (Royal Conservatoire Antwerp, BEL) and Mixed Currents (CeReNeM, University of Huddersfield, UK) join forces in organizing this 3-day conference-festival about collaborations in contemporary performance. We will explore challenges and consequences of close collaborations in new music, innovative collaborations and new performance formats and inclusive collaboration models within the performative scene of today. During this conference-festival, CREATIE and Mixed Currents will offer a wide variety of concerts, lecture-performances, panel discussions, papers and lunch concerts with students of the Royal Conservatoire Antwerp.

Day 3 of this festival, which is on December 5th 2019, is a day about ***inclusive collaborations in contemporary performance***. The concept of collaborating should be a textbook example of uniting performers, creators, thinkers, curators and audience. In reality women, non-cis identifying people (M/F/X), people of colour and people with disabilities are still being underrepresented on stage and neglected in the audience, unless specifically targeted (and therefore labelling) events are being organized. Why do inclusive performances still demand such an effort in the contemporary performative scene?

We now launch a CALL FOR CONTRIBUTIONS for day 3 only:

We invite you to send proposals for performances, lecture-performances and/or paper presentations that specifically deal with forms of inclusiveness and aesthetics of access in collaborative contemporary arts.

We especially encourage proposals by women, non-cis identifying people (M/F/X), people of colour and people with disabilities, who are active in the present-day performance scene.

What are possible methodologies and challenges to change the aesthetic of contemporary performances into an aesthetic of access? How can concert houses, theatre and dance halls contribute to a more diverse, inclusive and therefore representative, programming? What is the responsibility of the artists themselves to promote and further the accessibility of their art to underrepresented target groups?

FORMAT

For the presentations in the form of a **paper**, please submit an abstract (200 words) containing:

- Purpose of the research and its importance to the field
- Description of the proposed approach

Duration of the presentation should be within 20 minutes

For the presentations in the form of **performance** or **lecture-performance**, please submit an abstract (200 words) including:

- Description of the performance or lecture-performance and connection to the research
- List of technical requirements
- A link to video (ideally) or (at least) audio documentation

Duration of the performance-lecture should be within 30 minutes

DEADLINE FOR PROPOSALS:

1st of August 2019, to be submitted at ine.vanoveren@ap.be

Abstracts should include the name of the presenter(s), institutional affiliations, a biography and contact information.

Notification of acceptance will arrive by August 15th, 2019.

More information about the festival:

DAY 1, DECEMBER 3rd 2019

Collaboration – what is it and why do we do it?

'Collaboration' is something of a buzzword in contemporary music, but how clear are we, as a community and as individuals, about what it means? An interrogation of the term leads to an investigation of the composer-performer and performer-performer relationships, of the multifarious models for fruitful collaborative (and non-collaborative) partnerships, of authorship issues and of what might motivate us to embark upon collaboration at all.

DAY 2, DECEMBER 4th 2019

Innovative collaborations and new performance formats

New and experimental performance formats demand innovative collaborations providing a platform to generate original roles and relationships. From the gathering of the individual's contributive input, to the assembling and amalgamation of collaborative interactions, the alliance forms a new artistic object, a tool, to be further used by future creators.

INTERNATIONAL PANEL GUESTS:

Patricia Alessandrini (Stanford University), Tanja Erhart (Candoco), Sam Hayden (Trinity Laban Conservatoire of Music and Dance), Jessie Marino (composer/Ensemble Pamplemousse), Charlie Sdraulig (Stanford University), Marcelo F. Lazcano (University of California, San Diego).

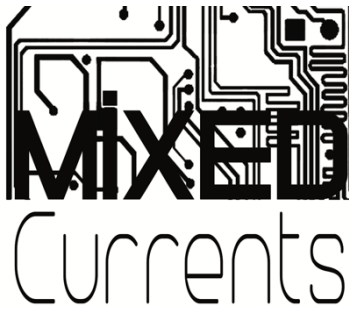
ORGANISING INSTITUTIONS:



Starting from a creating perspective, which can include music, drama, spoken word or dance, **CREATIE** encourages researchers to think outside the familiar boundaries of their own discipline: other cultures, a variety of performative disciplines, new media forms, exciting locations, inclusive tools or cutting-edge technology.

We support researchers in their quest for brand new performances, exhibitions, video-installations, compositions, websites, etc...

CREATIE focuses on contemporary creations within and over the different artistic disciplines and has the goal to be a pioneer in contemporary arts education.



Mixed Currents is a collaborative research project aiming to further understand the contemporary performers', composers' and musical instrument's roles, and create new situations in which they can switch their identities. Initiated by five CeReNeM doctoral students – Linda Jankowska, Dejana Sekulic, Irine Røsnes, Pablo Galaz and Colin Frank – the group's focus is on cultivating a collaboratively exploratory spirit and nourishing individual expert contributions.

Mixed Currents creatively fuses old/new, acoustic/electronic, and analog/digital instruments. We explore a non-hierarchical ensemble direction that grows into our creative practice as a group.

Mixed Currents is supported by CeReNeM and by PREDEF Grant of the University of Huddersfield.

CREATIE:

Website: <https://www.ap-arts.be/en/researchgroup/creation>


Facebook: @CreatieArtisticResearchGroup

Mixed Currents:

Website: <https://research.hud.ac.uk/institutes-centres/cerenem/>

Facebook: @HuddCeReNeM

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