

Screening Performance, Performing Screens: New Projections in Theatre and Media

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The Graduate Center, CUNY

In the streets, in our homes, in our hands; in public and private; in work, leisure, and social relations; ubiquitous and invisible, tangible or porous, screens are constructing a new reality. Artistic practices and critical theories are rapidly evolving to address this change of paradigm in communication, perception, and being. This conference aims to gather scholars and artists from multiple disciplines around the trope of the screen with its multiple resonances, to explore as-yet-unseen avenues of understanding across media.

We invite participants to reflect on the many collisions of theatre, performance, film, and other audiovisual media in scholarly, artistic, pedagogical, or performance-as-research works that engage with and challenge meanings of the word “screen,” as both noun and verb. How can historical conceptualizations of screens help us broaden the concept beyond the context of new media and interactive technologies? How has engagement with and on screens expanded or reshaped production and distribution of art and knowledge? In what ways have reception(s), spectatorship(s), and the discourses of marginalization been molded by screens?

SUBMISSION THEMES:

Screening Performance, Performing Screens will accept papers, presentations, lecture performances, or other forms of knowledge production. Possible topics include, but are not limited to:

- Multimedia, intermedial, digital, or virtual performance
- Digital humanities, digital scholarship, data visualization, and digital archiving
- Trans-medial adaptation (e.g. film or television to theatre)
- Live-streaming theatre and performance, live cinema
- Virtual reality, immersive technologies, and audience participation
- Reception theory and audience perception (the gaze)
- New Media Dramaturgy
- Historical screens in theatre, film, and media
- Projection mapping/design
- Screening: biopolitics, surveillance, censorship, self-screening, tracking, data-mining, racial profiling, data colonialism
- Transcending the screen: holograms, vocaloids, actoroids
- Neuroscientific and affective approaches to screen technologies
- Social media as/in performance
- Nodocentrism, paranodality, and New Network Theory
- Interactive media

HOW TO SUBMIT:

We invite emerging scholars, independent researchers, and artists to submit a brief bio and 250-word abstract by January 21, 2019 to dtsaconf@gmail.com. Participants will be notified in mid-February 2019.