RECHOREOGRAPHING WORLDS IN VIOLENT TIMES

CIUDAD DE MÉXICO / MEXICO CITY
June 22 - June 25, 2027

dance studies association

Re/Choreographing Worlds in Violent Times

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Conference Co-Chairs:
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With Collaboration From
Alonso Alarcón Múgica (Coordinación Nacional de Danza, Instituto Nacional de Bellas Artes y Literatura)

Anáhuac ("land close to water[s]") was the territory where the Mexicas (colonially known as the Aztecs) founded their capital, Tenochtitlan. It represented a multicultural and cosmopolitan epicenter where people from across Mesoamerica conducted business, diplomacy, and cultural exchanges. Five centuries after the start of its colonization in 1521, this land, now known as Mexico City, continues to be a vibrant meeting place of exchange for people from the world over—a hub for transnational commerce, a platform for national and international politics, a global center for the arts. In its physical urbanite body—its historical and contemporary architecture—the cosmopolitan city retains visible remnants of its violent histories of colonization and postcolonial modernization. The city's complex history serves as a microcosm of forms of violence caused by economic inequities, endemic corruption, drug and human trafficking, sexual and gender biases across Mexico.

In 2027, what does it mean for la Ciudad de México, with its histories of colonial and contemporary forms of violence, to host an international dance conference in a historical time of ongoing violent neocolonialist projects of conquest across the globe? In the Americas, recent military and political incursions into Venezuela, and similar threats to Panama, Brazil, Colombia, Cuba, Mexico, and Canada have revived memories of previous manifestations of nineteenth-century doctrines of hemispheric expansionism for two centuries. This pattern extends to countries around the world. Nation-states with imperialist aspirations continue long-standing efforts, some with renewed force, to redraw geographical maps, reshape regional politics, and demolish democratic institutions among and within countries in Latin America, Africa, Asia, the Middle East, and Europe. At different moments, these projects of expansionism and extractivism have prompted

increased levels of tolerance to individual, structural, and state-sanctioned forms of violence, cruelty, and necropolitics, manifested in the treatment of entire ethnic groups; people who experience forced displacement, immigration, asylum seeking; women, children, and elderly people who live in conditions of vulnerability; people of color, indigenous, Black, and queer people; people with disabilities and those who experience poverty; the non-human, the environment. What are some of the precedents to the cyclical intensification and normalization of different forms of violence and resistance to them, between countries, within nations, within communities—including dance communities? What are some of the artistic, social, political, and economic structures and ideologies that enable individual and systemic acts of aggression in the quotidian, from socially stratified dance aesthetic hierarchies to histories of gender violence, from histories of war and displacement to genocides? What are the resistive strategies and forms of solidarity people and dancers employ to survive, thrive, reimagine, restructure, rechoreograph their worlds?

In this conference, we call on dance scholars, dancers, practitioners, choreographers, dance makers as well as artists and scholars adjacent to the field of dance to share critical reflections and practices addressing diverse forms of violence and responses to them (i.e., political, physical, emotional, economic, mediatic violence). Participants are encouraged to consider how violence, and efforts to counter it, manifest within the specificity of their areas of research in different historical, cultural, social, and geopolitical contexts. We invite investigations into how dance practices (i.e., folkloric, contemporary, modern, ritual, social, experimental, classical, etc.) and research within and outside institutions participate in reproducing and resisting diverse forms of violence by re/choreographing worlds on and off dancing stages. That is, we evoke choreography as a capacious analytical framework to expose and examine the logic, the rules, the choices, the scores that attempt to structure, regulate, police, choreograph who access dance and other social spaces and resources; how people relate to one another and to other species and the planet; how people think about their sense of self, their corporeal experience, their identifications as specific social, political, artistic subjects or individuals, as/or beyond human; to look at how some of these categories (including choreography) position some people to exercise power over others and make other people be subjected to different forms of violence. In this vein, we encourage interventions that illustrate, explore, or propose subtle or radical possibilities to re/imagine, re/structure, re/make, re/choreograph more egalitarian worlds, ways of being, and ways of relating in and out of dancing spaces.

Proposals may respond but not be limited to prompts above and below

- what are some responses to forms of violence that dancers, choreographers, and dance scholars as well as dance-adjacent artists and scholars face and implement within the specificity of the communities and institutions in which they work, from racial, gender, and sexual violence to promotion criteria and labor relations—in the dance studio, the

classroom, the academic department, the research center, the university, etc.?
- what are the theoretical frameworks, methodological approaches, and choreographic strategies that dancers and dance researchers have employed and are employing in different cultural contexts to study and respond to different forms of violence?
- what do concepts and categories prevalent in dance studies and dance practices enable for those who create them and use them, and what forms of violence do they enact in the historical and cultural contexts in which they emerged and are deployed (i.e., dance, artist, dancer, choreography, dance making, modern, postmodern contemporary, experimental, folkloric, classical, subjectivity, body, flesh, corporeality, subject, individual, human, posthuman, theory, praxis, poetics, etc.)?
- how do different perspectives that people inside and outside the US have on the "internationalization" of DSA, a US-based organization, might reveal about violent histories of colonization and geopolitics as well as resistance to them?
- how do dance and other forms of performance practitioners and scholars approach the tensions between the nation-state's biopolitics as a mechanism of social control and the nation-state's relation to notions of sovereignty, anti-imperialism, and anti neo/colonialism?
- how do choreographies and dance performances, and analyses of them, respond to forms of violence prompted by fascist regimes, extremist popular movements, and various political ideologies?
- how do dance, performance, and scholarly practices engage with the implications of narcoterrorism, femicide, and the forced disappearance of thousands of people?
- what are some choreographies and performance practices that affirm queer and trans lives, African diasporic and Indigenous bodies and knowledges, counternarratives and modes of resistance, and abolitionist, decolonial, and anticolonial strategies?
- how do dance and performance practices relate to in/mobility, displacement, placemaking, and diaspora building by people migrating, seeking asylum and refugee status, stateless people and people experiencing homelessness?
- how do AI and other technologies employed in dance and performance practices contribute to their use as tools of empire, surveillance, dehumanization of labor, and climate degradation as well as tools for resistance, agency, and worldmaking?
- how do dance and performance practices as well as dancers and scholars reimagine and create ecologies of care, healing, mutual aid and other forms of support in relations among humans, non-humans, interspecies, land, the environment?
- what are some of the directions that dance studies, dance making, and dancing should take at this moment in history?

Proposals are invited in English, Spanish, and Portuguese (Please include an English translation with proposals in Spanish and Portuguese to facilitate review). Plenaries will take place in the presenters' preferred language and will be translated simultaneously. Note

that all other programming (i.e., panel paper presentations, workshops, etc.) will take place in the presenter's preferred language among these three options with no translation provided.

Interventions can be proposed in one of the following forms:

- Individual papers (indicate what theme the paper responds to and share 4-5 keywords to facilitate panel formation by the programming committee).
- Pre-formed panels of 3 or 4 presenters (these are encouraged and have a higher likelihood of acceptance).
- HUB submissions to participate in multi-day conversations around HUB conference-related themes
- Gatherings (this format replaces DSA's previous "roundtable" discussions).
- Practice-based activities such as movement workshops, site-specific dance interventions, performative presentations, and screendances.
- Dance Performances: 10 works of diverse movement and choreographic approaches to dance performance of a maximum of 10 minutes each will be selected for presentation in a fully produced show.

Participation in the conference is expected to be fully in-person. However, proposals for a limited number of individual papers and pre-formed panels that include a designated in-person moderator in charge of the virtual connection will be considered. HUB conveners will decide whether they accept virtual participants and commit to manage the virtual connection, in which case they will indicate that commitment in the submission form.

The conference will take place at the Universidad Iberoamericana Ciudad de México and dance performances at the Centro Cultural Del Bosque with support by Secretaría de Cultura del Gobierno de México y el Instituto Nacional de Bellas Artes y Literatura a través de la Coordinación Nacional de Danza.

See the Submission Guidelines for all forms of proposals on the conference website

Submission portal will open from October 25 to December 4, 2026
Accepted proposals will be announced in early February, 2027
For questions related to conference submissions, please email
conference@dancestudiesassociation.org

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