RECHOREOGRAPHING WORLDS IN VIOLENT TIMES

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

dance studies association

2027 HUB Descriptions

Re/Choreographing Worlds in Violent Times

Ciudad de México/Mexico City
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Hubs are meant to gather individuals around a stated theme, meeting two or three times over the course of the conference. More than any other presentation format, HUBs allow participants to gather repeatedly in close community throughout the conference - offering the potential for deep engagement. Below are the 6 HUBs chosen from those submitted by DSA's working groups for the 2027 conference. Each HUB is specifically programmed and curated, so please read the HUB description to better understand the theme and format of each one.

Choreographing a Turbulent South Asia

Organized by the South Asian Dance Studies Exploratory Working Group
Facilitated by Arushi Singh and Preethi Ramaprasad

The South Asian Dance Studies Working Group invites proposals for its 2027 DSA Conference HUB, "Choreographing a Turbulent South Asia." Curated by Arushi Singh and Preethi Ramaprasad, the HUB asks: What does violence look like when approached through South Asian and South Asian diasporic movement practices, and what can dance reveal about how violence is embodied, reproduced, negotiated, and resisted? Engaging the 2027 conference theme, "Re/Choreographing Violence," the HUB approaches violence not only as a spectacular event or immediate crisis, but also as a structure sedimented in bodies, cultural institutions, and ideas of tradition and belonging.

We invite proposals engaging three interconnected lines of inquiry. First, how do South Asian and diasporic dance practices register and respond to contemporary crises, including environmental catastrophe, political protest and repression, caste violence, and racial and religious violence? What might choreography make visible—or refuse to make visible—about such conditions? Second, how do longer histories of caste, religious communalism, nationalism, displacement, and state violence shape dance across generations? How are these histories carried through repertoires, pedagogies, institutions, and claims to cultural or national identity? Third, how are social and political hierarchies choreographed through distinctions between forms designated as classical, traditional, folk, popular, experimental, or contemporary? In moments of turbulence, how are these categories mobilized, contested, or reconfigured,

and how do caste, class, religion, gender, race, nationality, and diasporic location shape which bodies and practices become recognizable as heritage, innovation, protest, or art?

We welcome 300-word proposals responding to any of these questions from practitioners and/or scholars at all career stages. We particularly encourage submissions from precariously positioned, historically marginalized, and underrepresented practitioners and scholars, and welcome multiple formats for thinking through movement, violence, and the possibilities of re/choreographing otherwise. We will privilege in-person participation while accepting remote presentations where travel, access, financial, or other circumstances make in-person participation difficult.

The Indigenous HUB: Irreconcilable Spaces, Embodied Knowledge, and Gathering as Method

Organized by the Indigenous Performance and Research Alliance (IPRA) Exploratory Working Group
Facilitated by Sam Aros-Mitchell

What does it mean to gather as Indigenous artists, scholars, and cultural practitioners within institutions that have historically positioned Indigenous peoples as subjects of study rather than producers of knowledge? Can we create spaces of intellectual and artistic exchange that operate on Indigenous terms, without requiring our practices, histories, and relationships to become objects of interpretation or consumption?

Drawing on Métis artist and scholar David Garneau's concept of irreconcilable spaces of Aboriginality, the Indigenous Performance and Research Alliance (IPRA) invites participants into a three-day exploration of gathering as an Indigenous intellectual, embodied, and relational practice.

Through artistic provocations, conversations, embodied research, storytelling, and shared reflection, we will consider how Indigenous performance generates knowledge, sustains relationships, and enacts forms of cultural and intellectual self-determination.

Our gathering unfolds through three interconnected inquiries: Irreconcilable Spaces, examining the possibilities of Indigenous-centered exchange; Embodied Knowledge, exploring performance and artistic practice as modes of research; and Relational Futures, considering how relationships established through gathering might extend beyond the conference.

We welcome proposals from Indigenous artists, scholars, and cultural practitioners working across performance, dance, movement, critical theory, community-engaged research, and interdisciplinary practice. Contributions may take the form of short provocations, artistic demonstrations, movement scores, research reflections, or other approaches that expand conventional academic presentation formats.

Rather than seeking consensus or a singular definition of Indigenous performance, this HUB makes room for distinct Indigenous histories, epistemologies, and practices.

We ask not simply what Indigenous performance means, but what becomes possible when Indigenous people determine the conditions under which knowledge is shared, embodied, witnessed, and sustained.

Mexican Folklórico as an Embodied Technology: Dancing Popular Traditions & Re-Envisioning Worlds

Organized by The Mexican Folklórico Dance across Borders Working Group
Facilitated by Manuel R. Cuellar and Xóchitl Chávez

Meeting in Mexico City for the first time and responding to the conference theme, "Re/Choreographing Worlds in Violent Times," the Mexican Folklórico Hub invites scholars to explore the frictions, contradictions, and even violence inherent in folklórico as a movement vocabulary and a nationalistic dance practice. Through its choreographies of the nation across borders, folklórico has historically invisibilized the contributions of the Asian and African diasporas, emphasized a mestizo aesthetics, appropriated or de-contextualized Indigenous expressive cultures, and imposed hetero-patriarchal narratives. And yet, folklórico and other folk and popular expressive forms have simultaneously been mobilized in street protests to demand justice: for the disappeared, as in the case of the 43 Ayotzinapa students; against feminicide in Mexico, as feminist collectives and the families of murdered and disappeared women take to the streets with huipiles, ofrendas, catrinas, circular dances, and the sounds of feminist son jarocho and sonidero collectives during the 8M marches and Día de Muertos; and, more recently, against the violent attacks on Chicanx, Mexican, and Mexican American communities by ICE agents across the United States. What is at stake in the nationalization and "ethnicization" of certain popular traditions over others? How has folklórico been deployed as an embodied technology to build communities and assert belonging while exerting violence toward other forms of being and becoming in the world, flattening and even erasing difference? What happens to folk and popular forms when they move from the stage and the fandango to the street, and how might feminist reappropriations of their gendered vocabularies, from zapateado and versada to the sonidero dance floor, unsettle hetero-patriarchal scripts? And how has folklórico served as a site to re-envision and rehearse more just worlds (e.g., during the Chicanx movement)?

Murder on the Dancefloor: Violence and Nightlife

Organized by the Nightlife Studies Exploratory Working Group
Facilitated by Christine Şahin

Nightlife can seem like a never-ending party for some. However, there is a darker side, violent party crashers who want an end to the music. In this HUB, we will be considering what happens when going out at night is fraught with violence. Violence has terrorized many nightlife scenes for centuries. The simple act of gathering at night in the dark could sometimes be a refuge from danger. However, for various reasons ranging from political or social control to interpersonal or domestic violence, these dark clouds often threaten people just trying to have a good time.

We invite proposals that deal with violence in its many forms (physical, political, interpersonal, social, sexual) and nightlife scenes or practices.

Potential Topics could include (but are not limited to):

State violence and nightlife
Nightlife amidst war
Police oppression (of scenes, particular participants, or certain genres)
Legal violence forcibly closing or limiting access to nightlife locations
Social violence (the informal oppression of minority communities)
Domestic violence as it spills onto the dancefloor
Hate crimes and their aftermath
Sexual violence or reenactments of sexual violence (maybe confined to one particular session with Content Warnings)

Proposals can be for either presentations, performances, or workshops. The proposed participation should be able to fit into a 15-20 minute time slot.

CURA/torial; Contemporary Latine/x Dance as Strategy for Exorcising the Myth of the Monolith

Organized by Latin American, Latinx/a/o/e, and Caribbean Dance Studies Working Group
Facilitated by Tess Angélica Losada-Tindall, Lourdes del Mar Santiago Lebrón, Kiri Avelar, Michelle Manzanales

CURA/torial; Contemporary Latine/x Dance as Strategy for Exorcising the Myth of the Monolith places an emphasis on work that questions and complicates our understanding of contemporary Latinidad, asking how it shows up in the ways we create, study, and teach dance. As we gather in México, this hub approaches dance as an embodied technology for generating dialogue and creating space for healing, bringing diverse Latine/x ways of knowing and being into conversation through choreography and pedagogy. We are interested in work that activates the dancing/teaching body across dance styles, pedagogies, languages, diasporas, and geographies.

This HUB will meet for three 90-minute sessions over the conference, with each session including a mixture of presentations (10 minutes), guided discussions (20 minutes), and embodied activities (30 minutes). In addition to the 4 HUB facilitators, a maximum of 12 participants will be accepted as presenters through the DSA submission portal. Participants must be in-person at the conference as we hope to dance, connect, discuss, and build comunidad together. Participants may apply with short research presentations/embodied research performances, or to lead discussions, movement workshops, or other collaborative activities centered around one or more of the topics below:

- Contemporary Latine/x movement practices as research and world-building across traditional and diasporic practices, Euro-American contemporary aesthetics, and other contexts

- Contemporary Latine/x movement as technology, strategy, or tactic
- Teaching and learning in predominantly Hispanic Serving Institutions)
- Pedagogy, research, ethnography, and/or choreography as practices of subversion, renewal, resistance, and re-creation
- Intersections of pedagogy and artistic practice, including dancemaking as an educational experience
- Latine/x approaches to culturally responsive, culturally sustaining, and culturally relevant pedagogies
- Navigating environments such as technique classes, seminars, and theory courses as Latine/x students and educators across higher education, public schools, and conservatories

Activating Asian and Asian Diaspora Dance Futures: Creating Resilience Through Community

Organized by Asian and Asian Diaspora Dance Studies Working Group
Facilitated by Emily Wilcox & more to be determined

The goal of this Hub is to support Asian and Asian diaspora dance studies by building community among scholars who work in this field from a variety of locations, positionalities, and research topics. The Hub engages the 2027 conference theme, Re/Choreographing Worlds in Violent Times, by interrogating, exploring, and reimagining the contingent futures of Asian and Asian Diaspora dance studies in the academy. Scholars who work on Asian and Asian Diaspora dance studies often feel they have to continuously explain themselves and justify the importance of their work, which takes a toll on mental health and makes it difficult to have productive and collaborative exchanges that advance their own work. Using a presentation, feedback, and discussion structure, this Hub will provide a space for intellectual dialogue among scholars specializing in Asian and Asian diaspora dance studies and counteract the isolation many feel in their home institutions.

To allow for maximum participation from scholars based in different locations and with different access to travel funds, the Hub will be primarily in-person but will also allow for online participation on Zoom. All participants, both in-person and online, will be expected to attend all three sessions of the Hub to create a sustained conversation across the three days. Every effort will be made to accommodate multiple time zones, with priority for participants in-person and in Asia. The Hub will consist of six invited participants who will serve as discussants and six applicants who will present their own research. Applicants should propose a 15-minute paper on their current research on which they would like to get feedback from an invited Hub discussant.