

CALL FOR PAPERS

«Acotaciones», *Journal of Theatre Research and Creation* of the Royal School of Performing Arts, Madrid, is pleased to invite you to submit contributions in English or Spanish for the special issue nº 48: “Dialogues”.

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Dialogues

[I]n dialogue, each person does not attempt to make common certain ideas or items of information that are already known to them. Rather [...] the two people are making something in common, i.e., creating something new together.

David Bohm in *On Dialogue*

Dialogue is at the core of theatre: the dialogue in-between the characters, dialogue with the audience, dialogues of making. Today, dialogue gains new importance and meaning. Contemporary theater is often made in de-hierarchized creative collectives and collaborations, where the dialogue happens throughout the process. The creation also often happens through dialogues with material: raw materials, documents, ready-mades, processes, practices, communities, people. The co-creation dialogue continues in the process of performing and with the audience via direct participation or simply by the audience's presence. The dialogues of performance also often include dialogues with cultures, environments, spaces, politics... Being a discursive place of experience - contemporary performance creates possibilities for new ways of thinking and new ways of seeing and does so by instigating possibilities of dialogues and difference. So, the dialogue that the characters are saying on stage is not the most important; to rephrase Peter Womack (2011): in contemporary performance we can say that the 'dialogues that are in the performance are not as important as the dialogues that the performance is in'.

David Bohm states that dialogue is about creating something new together - making something in common, something shared, something not-yet-existing. In contemporary performance this is sometimes a new experience, sometimes new knowledge, sometimes new “unkonwns”, sometimes a new ways of seeing things. But usually it is a form of thinking together, which can happen also without words, often through doing, and doing it together, and often with our whole bodies.

Dialogue is how we are in the world, constantly dependent on nature, other people, words, groups. Our bodies are constantly in the making and dissolving in dialogue with the world - the food, the liquid, the air. So are our minds, constantly changing depending on environments, people we meet, books we read. We can never be fully independent, only dependent, in dialogue. We are in dialogue with humans, with non-living things, with plants, animals and objects. Sometimes we are

aware of the dialogue but often we take those dialogues for granted and thus cannot be really fully aware of what is going on. We can say that our being is actually constant 'being with', and awareness of these dependences is crucial for political, economic and ecological reasons.

Understanding these dialogue processes is becoming important also for education: education where there is no more 'masters' nor 'authority', where nobody owns information - where the teacher is mostly the person with more experience and a great responsibility for the students.

Being silent is not a problem, David Bohm also says. Listening is as important as speaking.

Research lines:

Dialogue and Making of Theatre.

Dialogue with the non-human. Communication strategies in the Anthropocene.

Dialogue in Theatre Education. Pedagogies beyond hierarchies.

Dialogues without Words. Performative strategies beyond written and spoken forms.

Construction, Facilitation and Framing of Dialogues.

Thinking together. Dialogical modes of collaboration in the performing arts.

The art of dialogue and Dialogical Art.

The congress, the forum, the summit. The politics of dialogue.

Public dialogues and dialogue with the public. Audience agency in theatre.

We accept academic papers, photo essays and, of course, dialogical interviews.

References:

Jacques Rancière (1987). *The Ignorant Schoolmaster*

Paulo Freire (1968). *Pedagogy of the Oppressed*

Maaïke Bleeker (2015). *Thinking No-One's Thought*

Peter Womack (2011). *Dialogue*

David Bohm (1990). *On Dialogue*

Claire Bishop (2012). *Artificial Hells: Participatory Art and the Politics of Spectatorship.*

Grant Kester (2004). *Conversation pieces: community and communication in modern art*

Deadline submission for full articles: 15th. January 2022

Publication due: June 2022

All articles are submitted to a peer-review process.