Australasian Association for Theatre, Drama and Performance Studies

Annual Conference
Department of Performance Studies, University of Sydney

July 2006

**Being There: Before, During and After**

All performance—from the framed genres of high aesthetic culture to the unmarked practices of identity and the everyday—unfold, not merely in time and place, but in complex temporalities and spatialities.

Performances happen for an audience in a here-ness and now-ness that is anything but self-evident and transparent. As we watch and experience, we remember and forget; we anticipate and hypothesise; we imagine and we resort to habits. We switch on, and we switch off.

And as we reflect upon, write about, think through and talk around these practices, we further compound these complexities, as before, during and after collapse into our practice as scholars, researchers, practitioners and teachers.

**Being There: Before, During and After**, then, is anything but an appeal to a simple metaphysics of presence, to the reassurance of the presence of the event in an unproblematic liveness.

Rather, **Being There: Before, During and After** will lead us to consider the impossibility of such an abstraction, and to reflect upon the ways in which performance materialises the integumation of past, present and future. We offer ‘Before’, ‘During’ and ‘After’ as unstable, unconvincing, although perhaps useful, categories with which to develop our conversations . . .

*Before . . .* the worlds into, and from which performance unfolds;
the places and times of preparations, rehearsals;
the histories and practices, genealogies and knowledges informing the ‘now’;
the conferences of the past 20 years, since the University of Sydney last hosted ADSA . . .

*During . . .* practice as it unfolds;
performance as research;
the structures of performance experience;

*After . . .* *aftermaele*—that which comes afterwards;
performance and efficacy
performance and re-presentation
First Call for participation

The conference organisers invite proposals for various different forms of panel, forum or session responding to the conference theme. These might include invited panels for five, six, ten or twelve speakers, each responding to a set of questions or a discussion paper. Or a ‘stage’ debate around a particular idea. Proposals will be considered by the conference committee, which will then invite successful proposers, in collaboration with the conference committee, to ‘curate’ their sessions.

Working with the conference committee, session-curators will develop a plan for their session, and will be able to contribute to the conference website in order to pre-circulate papers, questions, readings (if appropriate). Proposers may invite participants for their sessions, including any such involvement in their applications.

We anticipating scheduling these sessions within the by-now-all-too-familiar conventions of 90 minute blocks, but encourage proposers to consider alternatives to the three x 10-minute paper format.

Proposals should be addressed to
ADSA2006 Committee
Department of Performance Studies
A20 Manning Rd
University of Sydney 2006

Or emailed to Ian.Maxwell@arts.usyd.edu.au.

Proposals should be received by September 30th, 2005. The committee also welcomes any questions, suggestions or discussion about the conference—they should be addressed to the above.

Second Call:
Subsequent to the first call, we will make a second call for papers. This call will seek contributions both to curated sessions, information about which will be circulated and posted on the conference website and for papers generally addressing the conference theme. Accepted papers may be presented in ‘conventional’ conference panel sessions, or, where appropriate, contributors may be invited to participate in a curated session.

We anticipate making this call for papers towards the end of the year (2005), with a view to notifying acceptances before Easter 2006. We will also have the conference website up and running at the same time as the second call for papers.