

Call for papers

Symposium

The dance party **Dance practices, imaginaries and festive cultures**

La fête dansante
Pratiques, imaginaires et cultures festives en danse

Centre National de la Danse, Pantin, 1-2 octobre 2021

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Description

With the enforcement of lockdowns, diurnal and nocturnal, the festive space has become suspect and identified as dangerous in the current pandemic crisis. Deemed “non-essential” activities by the French government, festive practices, and with them the activities and values they embody, are officially prohibited in the public sphere and discouraged in the private sphere. In addition to highlighting the economic damage caused by this ban in certain professional sectors associated with entertainment and the production of festive activities and events (bars, nightclubs, clubs, party halls, festivals, balls, concerts), and the adverse reactions that they generate, we wish to question, through the effects of these coercive measures on the social world, the significations and functions of festive dance. If today it is conceivable to imagine a society devoid of spaces and times dedicated to festive pleasures, what is really the historical, social and anthropological role played by the dance party? But first, what do we mean by “party”, and do we mean it the same way everywhere and at all times? In what terms do we speak of the dance party in different historical and sociolinguistic contexts (s'enjailler, chahut, bringue, boucan, teuf, etc.)? And above all, what place does the dancing body occupy within festive practices?

In response to current events, this symposium invites a reflection on dance practices, imaginaries and festive cultures, open to all disciplinary fields, historical periods, geographical and socio-cultural contexts. We wish to cross the perspectives of researchers, researchers-practitioners, artists and dance party professionals. To participate to this event, please send us your submission before **April 1, 2021** (see submission guidelines at the end of the call). Without limitation, submissions may fall within one or several of the thematic axes presented below

1) Celebrating through dance

The first axis considers dance in a festive context and examines the social and symbolic functions of dance practices in festive events (civil or religious ceremonies, national, regional or local holidays, festivals), alongside other activities associated with these occasions (carnival procession, gastronomic practices). We also question the nature of the relationships between dance practices and other activities within the party (prioritization of activities, homologies/intertextuality, amalgamation/fusion, etc.).

2) The partygoer

The second axis is interested in the practitioners of dance parties and in the figure of the partygoer. On the one hand, we explore the identity politics related to the dance party (relationship between partying and age, class, race and gender, the question of utopias and collectives). On the other, we examine the sociological profiles of dancers participating in festive encounters, whether institutionalized (festnoz for example), commercial (club and bars for example), private (in the domestic setting or not) or clandestine (rave for example).

3) Choreographing the party

The dance party will be considered in this third axis as an artistic representation and a vehicle of imaginations. We are interested in the ways the dance party is represented on stage and within the spectacular arts, more particularly theatrical dances, but also in literature, visual arts or cinema. The reflection could focus on the party as a choreographic motif or as an object of spectacularization, or artification within the ball.

4) Regulating the party

As a site where power can be exercised, the dance party is a fertile field for observing the regulation of bodies. This axis considers the relationship of festive practices to the various instances and expressions of power. It invites to reflect on the coercive measures imposed on festive spaces (from implicit prohibitions to censorship devices) and their effects (clandestinity, forms of self-censorship). It also proposes to interrogate the festive body as an expressive instrument in the service of power (royal festivals, national celebrations).

5) Emancipating through the party

This last axis addresses the emancipatory, transgressive, restorative and protest potential of the dance party, particularly in the context of social movements (revolutionary festivals, protest dances) or rituals (learning rites, initiation). The power of festive dance could be approached through the prism of phenomena such as parody, satire or pastiche. Attention could likewise be given to the community-building or collective healing potentials of the dance party.

Submissions guidelines

Note: While, for practical reasons, most of the sessions will be held in French, we will do our best to foster a welcoming and inclusive environment for participants and contributors with varying degrees of fluency in French. We also welcome contributions in alternative formats (such as photo/video contributions or conference-demonstrations for example) by non-francophone contributors.

To submit a proposition, please send an email to fetedansante@gmail.com with the following attachments. The deadline for submissions is **April 1st, 2021**.

Document 1 (anonymized— must not contain name):

- Title
- An abstract of one page maximum, bibliography included
- 5 keywords
- Name your file: "DOC1_TITLE.docx"

Document 2 :

- Title
- Your first name, last name, status, affiliation(s) and email address
- A short biography of 5-10 lines, written in the third person
- Name your file: "DOC2_YOUR NAME.docx"

The submissions will be anonymously peer-reviewed by the programming committee. Notifications of acceptance will be communicated in June 2021.

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