

## **Affective Ecologies: Performativity and Sociosituated Embodiment** **Ecologías afectivas: Performatividad y Corporalizaciones sociosituadas**

### **Preparing for Publication**

The invited essay is quite short, and this is because we want to be able to translate it into Spanish so that it gets the appropriate circulation in Spanish-speaking countries, especially in South America. The total published length of the journal issue defines 6000 words as the upper limit for essays (including translation), hence the short length of your contribution. All invited material should be in Word doc/docx format, in Times New Roman point size 12. Please use US English spelling and grammar.

### **Abstracts, Bios and Final Essays**

#### *Abstracts*

For editorial purposes we need formal abstracts by March 28. Abstracts should be around 350 words in English, and sent to Lynette Hunter: ([lhunter@ucdavis.edu](mailto:lhunter@ucdavis.edu)). Please let us know if you are going to include illustrations, and/or have any particular typographic or page design needs.

#### *Bios*

We would like to ask also for a 150-200 word biography.

#### *Final Essay*

The final essay is due by June 30 2018, to Lynette Hunter ([lhunter@ucdavis.edu](mailto:lhunter@ucdavis.edu)).

- The essay should be around 3000 words long – please see ‘Translation’ below.
- If the essay includes illustrations, these should be attached in high resolution format (or placed in a dropbox from which we can download them), with information about subtitles, credits and permissions for each one.
- The house style is Chicago Author/Date for citations and bibliography (see: [http://www.chicagomanualofstyle.org/tools\\_citationguide/citation-guide-2.html](http://www.chicagomanualofstyle.org/tools_citationguide/citation-guide-2.html))
- if content footnotes are necessary they should occur at the foot of the page.
- bibliographic material will follow immediately at the end of the essay.

The essay will be edited and returned to you by the end of June 2018, and we would be grateful if you could reconsider it where needed and return it to Lynette Hunter by the end of August 2018.

### **Translation**

We would like to have your essay published in full, in both English and Spanish. If you are able to translate it yourself that would clearly be an enormous help to the editors, and probably reassuring to you since you will have greater control over the translation. At the same time, we have a commitment to translating your essay and are happy to take on this responsibility. If you do not want your work translated please let us know – in which case we would like to ask for permission to translate the abstract.

- A copy of the Call for Papers follows, for your convenience, on the next page.

**Affective Ecologies: Performativity and Sociosituated Embodiment**  
**Ecologías afectivas: Performatividad y Corporalizaciones sociosituadas.**

Alvaro Hernandez, Lynette Hunter, and Juan Cajigas Rotundo have been asked to edit an issue of a journal published by the Universidad Distrital Francisco José de Caldas (UDFJC) Faculty of Arts (Academia Superior de Artes de Bogota - ASAB) in Colombia. They are participating in an initiative to develop a doctoral program in practice as research at the University, an initiative also including colleagues from Argentina and France. The journal is peer-reviewed, published in Spanish, and circulated widely in Spanish-speaking countries.

The key term that anchors the many different areas of the doctorate is ‘embodiment’, which we take to signify the processes through and by which performers in all media make present the changes that happen to their body when it works with materials. This kind of presencing, making present the changes that happen when a person’s body opens to the not-known (and unknowable) materiality of another thing, are at the core of performativity. And performativity carries the energies that generate affect and initiate emergent ways of becoming, knowing and valuing. We think of this activity as the politics of practising, and recognize that it happens in training, in rehearsal, and in public performance. The collection will emphasize the emergent sociosituated and affective work of performers in making work, rather than the effects of sociocultural performance.

This journal issue will gather together essays that attempt to put these processes into words and images (still and in movement). The political aim of the collection is to articulate different ways that performers open to change happening, how they recognize that change, and how their practices guide them into embodiment of that change. We understand that the positionalities that result will be directed toward many distinct topics from gender, to age, to ability, to ethnicity, to poverty, to the environment, to animals, to things. We also understand that the materials for engagement many include among other performance media, theatre, digital arts, dance, music, verbal and plastic arts, as well as objects in the world not normally thought of as artmaking materials. We also understand that the contributors may dwell on training, rehearsal and/or performance.

The basic field on which the collection works will offer scope to readers for thinking about how performers move from working with necessarily not-known materials to make present the changes that happen in that ecology of engagement, so that people can participate in the affect of that materiality and change their political agency.