

**Negotiating Quotidian:**  
**Performing the Everyday**

Wednesday, April 28 — Thursday,  
April 29

DTSA Graduate Student Virtual  
Conference

Ph.D. Program in Theatre  
and Performance, The Graduate Center, CUNY

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**EXTENDED DEADLINE:**  
**February 15, 2021**

We are pleased to announce the call for the annual Doctoral Theatre Students Association Graduate Student Conference, which will feature keynote speakers Stefan Kaegi (Rimini Protokoll) and Katia Arfara (NYU Abu Dhabi).

Both the creation and study of theatre and performance are built on the fluid boundary between the ordinary and extraordinary. Especially in our current moment, the overlap between the prosaic and the profound has become obscured through both the work we fashion as theatre artists and study as scholars. “Negotiating Quotidian: Performing the Everyday” is a virtual conference that seeks to interrogate the concept of the quotidian and the everyday, both their limitations and potentials. This conference aims to discuss and exchange understandings of performance phenomena or objects that could be termed “quotidian”—phenomena which interact with banality and gain prominence through performative repetition—or “everydayness.”

We seek scholarly and/or artistic work that enforces, problematizes, celebrates or expands these concepts. Some of the key questions we seek to explore by means of “Negotiating Quotidian” include:

**What are the theoretical and methodological opportunities and challenges posed by adopting the metric of the “everyday?”**

**What assumptions are contingent in our valorization of the exemplary (at the expense of the “everyday”)?**

**How does the focus on the quotidian help to widen our perspective into the performance of the Anthropocene (meaning our plants, our animals, our objects)?**

**How does an awareness of the everyday as an epistemological shift expand our understanding of what performance can be and can do?**

We invite **15-20 minute** presentations in diverse formats—scholarly papers, artistic performances, group/panel discussions, or more—that interrogate these or related questions. We hope to honor the broadness of our theme with equally diverse styles of presentation considering questions which may address but are not limited to the following topics and research areas:

- the performance context of configuring daily activity
- unique values of amateurism as a significant mode of expression
- vernacular expression as celebration of communal or individual identity
- the work of theatre-makers that explores or complicates our understanding of what constitutes “everyday activity”
- the concept of the everyday as understood in its historical, political, revolutionary connotations
- theatre and performance that eliminates or stretches its boundaries to include the everyday lives of its practitioners or audience
- the concept of the “commoner” or the “commons,” and the social ramifications of such constructs
- the centrality of everyday concerns (working or childcare schedules, economic limitations, etc.) on artistic work and scholarship
- the social, cultural, political, economic, and material dimensions of everyday existence
- the framing of quotidian events and ideologies as possessing significant semiotic value
- the phenomenology of day-to-day existence

- theories of the quotidian, whether in economic or cultural terms
- the transformation of everyday activity into the realm of ritual
- the queering potential of performance to craft psychogeographies from otherwise recognizable landscape
- the intersection of online and material space in determining the lives and (non)movements of individuals and communities
- the centrality of non-anthropocentric (meaning our plants, our animals, our objects, viruses and environmental phenomenon) performance in constituting the parameters of our everyday lives
- the value of seeking healing and regeneration through the performance of our quotidian selves whether for oneself or audiences

The conference invites other definitions of the concept, believing its very broadness should be part of the scholarly interrogation.

**Please submit abstracts of no more than 300 words to [dtsaconference2021@gmail.com](mailto:dtsaconference2021@gmail.com) by no later than FEBRUARY 15, 2021. Submissions should include your name, paper or project title, email, a short bio (no more than 150 words), and institutional/departmental affiliation (if any). Participants will be notified in late February 2020.**