

CALL FOR PAPERS In Vivo -1st ISSUE

Theme: CRISIS /representing, enduring, provoking

2020 has essentially been the year of an unprecedented health crisis, during which all areas of human life have been impacted, and the consequences are yet to be substantiated. The crisis has unevenly affected different layers of our societies; different areas of human activity (and inactivity), as well as individual and collective consciousness. At the heart of these violent disturbances and often incoherent reactions, the **Performing Arts and Cinema** have been challenged by realities which have largely gone beyond the sphere of creative processes (blocked and prohibited in their vast majority) and which have shaped new cleavages.

However, beyond this framework of the pandemic crisis that has been shaping our societies for over a year, our desire is to bring together reflections and interviews by researchers from various scientific backgrounds, artists, and Performing Arts and Cinema professionals, around a generic and common theme:

CRISIS

Starting from a very broad definition of crisis as a "situation of turmoil, due to a breakdown in balance and the outcome of which is decisive for the individual or society", our theme articulates three major questions regarding the interweaving between crises (individual and collective) and the Performing Arts and Cinema:

- 1) How do the performing arts *represent* crises?
- 2) How are the performing arts *enduring* crises?
- 3) How do the performing arts *provoke* crises?

By reactivating the concept of "crisology" (Edgar Morin, 1976) - which postulated the etymological link with the Greek word *krisis* (literally meaning decision) - we would like to explore the reversal of this concept – as formulated by Morin – i.e., the double gap arising from the situation of crisis: gap in our knowledge and gap in the social reality itself. For, as Morin specified, the crisis "is the moment when, at the same time as a disturbance, uncertainties arise".

How do the different methodologies of the **In Vivo** clusters (www.invivoarts.fr) account for this double gap when crises challenge, in the three ways suggested above, the Performing Arts and Cinema?

Proposals for articles and / or interviews (300 - 400 words), along with a short biography, should be sent by email to invivoarts@gmail.com, no later than **31st October 2021, at midnight (Central European Time)**.

The selected contributions (which will be communicated **by the end of November 2021**) will be published in the **In Vivo** pilot issue. As such, the final version of the contribution must be sent no later than **15th February 2022, at midnight (CET)**, with the release of the pilot issue being scheduled for April 2022.

Contributions are accepted in English and French.

The length of the contributions is as follows:

- **Research papers/case studies:** 5,000-10,000 words
- **Opinion essays:** 3,000-5,000 words
- **Reviews:** 1,500-2,500 words
- **Interviews:** 3,000-5,000 words

The **In Vivo** team accepts and encourages article submissions by researchers starting from the MA level of study. The call for contributions is also open to the entire artistic community (artists and production professionals and curators).

We kindly ask you to specify in your email the cluster to which you wish to contribute.