CHAMADA DE COMUNICAÇÕES (PT)

Guerras civis e a Performance do Conflito

CONFERÊNCIA ANUAL DA EASTAP | LISBOA 2027

Num tempo marcado pela sobreposição de conflitos bélicos, polarizações ideológicas, disputas territoriais, fracturas sociais e diferentes formas de violência, as fronteiras entre guerra e paz, coerção e emancipação, antagonismo e convivência tornam-se cada vez mais instáveis e porosas. Diferentes linhas do pensamento crítico têm oferecido instrumentos para compreender estas tensões. Referimo-nos, por exemplo, às interrogações de Hannah Arendt sobre violência e política (1958; 1970); ou às formulações de Chantal Mouffe sobre antagonismo e agonismo, que reconhecem o conflito como dimensão constitutiva da vida política e defendem a possibilidade de transformar a relação entre inimigos numa confrontação democrática entre adversários legítimos (2003; 2005; 2013). Pensamos também nas reflexões de Judith Butler sobre precariedade, vulnerabilidade e o aparecimento dos corpos no espaço público (2004; 2009; 2015); mas são também de mencionar a atenção de Adriana Cavarero às formas de violência exercidas sobre corpos vulneráveis e indefesos (2009); a reflexão de Elsa Dorlin sobre violência, autodefesa e resistência (2017); bem como o conceito de necropolítica de Achille Mbembe (2003).

Neste contexto, merece igualmente destaque a recuperação, por Giorgio Agamben, do conceito grego de *stásis* (que significará discórdia civil, conflito interno ou guerra civil), não como uma anomalia ou uma interrupção da ordem política, mas como uma possibilidade constitutiva da própria vida em comunidade. Em *Stasis: Civil War as a Political Paradigm* (2015), Agamben revisita a tradição política da Grécia Antiga para pensar a guerra civil enquanto fenómeno que torna instáveis as fronteiras entre o espaço doméstico (*oikos*) e o espaço público (*polis*). Nesta perspectiva, a stásis não representaria simplesmente a desagregação da ordem política, mas expõe uma tensão que lhe é intrínseca: a possibilidade de uma comunidade se dividir contra si própria, tornando visíveis os antagonismos, as exclusões e as formas de violência que atravessam a sua constituição. A guerra civil surge, assim, não apenas como um

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acontecimento histórico excepcional, mas como um paradigma que permite interrogar os fundamentos, os limites e as contradições da própria organização política.

Sem constituírem uma genealogia única ou um quadro teórico fechado, estas perspectivas permitem esboçar uma cartografia das relações entre conflito, violência, corpos, poder, política e representação. Assim, ao convocarmos a ideia de guerra civil, não pretendemos circunscrevê-la à sua acepção histórica ou entendê-la de forma estrita (i.e., a de um conflito armado entre grupos que integram uma mesma comunidade política), nem pretendemos tão pouco fazer dela sinónimo de todo e qualquer conflito. Interessa-nos sobretudo a sua potência enquanto conceito para pensar divisões que atravessam comunidades a partir do seu interior e colocam em disputa as próprias condições de pertença a um mundo comum: quem dele faz parte, quem pode nele aparecer e falar, que existências são protegidas ou expostas e quem pode ser excluído, silenciado ou remetido para as suas margens.

Assim entendida, a guerra civil abrange tanto manifestações abertas de conflito como formas mais difusas e menos visíveis de antagonismo e violência. Enquanto as lutas pelos direitos humanos e civis, pela autodeterminação dos povos e de género, ou pela defesa da dignidade podem dar origem a confrontos abertos com as normas dominantes e as ordens políticas estabelecidas, outras formas de conflito desenvolvem-se através de mecanismos menos visíveis de opressão, exclusão e resistência. Entre estas contam-se os legados persistentes do colonialismo e do neocolonialismo, bem como a violência estrutural inscrita nas desigualdades socio-económicas, nas hierarquias epistémicas, na discriminação racial e de género e na injustiça climática. As ocupações militares prolongadas e os regimes de segregação revelam, por sua vez, como a coerção explícita e as formas sistémicas de violência podem coexistir e reforçar-se mutuamente. Permite também interrogar as fronteiras através das quais se define uma comunidade e os processos que reconhecem determinados sujeitos como pertencentes ao seu interior enquanto constroem outros como exteriores, estrangeiros ou inimigos, ou até inumanos. Estes conflitos inscrevem-se nos corpos, territórios e fronteiras; nas ruas e instituições; na linguagem e nas imagens. Manifestam-se através da violência explícita, mas também através de mecanismos sistémicos de exclusão, silenciamento e normalização.

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Num mundo atravessado por guerras difusas - pelos direitos, pelos corpos, pelas formas de vida e pelo próprio planeta -, que lugar podem ainda reivindicar as artes performativas, bem como os Estudos de Teatro e de Performance, enquanto espaços de dissenso?

É neste horizonte que a **Conferência Anual da EASTAP (European Association for the Study of Theatre and Performance) Lisboa 2027** propõe mobilizar os instrumentos teóricos, críticos e metodológicos dos Estudos de Teatro e dos Estudos de Performance para interrogar a guerra civil, nas suas múltiplas manifestações históricas e contemporâneas, e explorar a dimensão performativa dos conflitos. O objetivo não é apenas compreender como os conflitos são representados, narrados e encenados, mas também investigar de que modo as práticas performativas, os gestos, os discursos, os corpos e os dispositivos participam activamente na produção, intensificação, negociação e transformação dos conflitos. Interessa-nos, assim, examinar os processos através dos quais os conflitos são produzidos, incorporados, reiterados, negociados ou contestados, bem como os modos como as artes performativas participam na construção, legitimação ou transformação das formas de violência e antagonismo que atravessam a vida política e social, ou lhes oferecem resistência. Em última análise, procuramos questionar os regimes de representação que moldam a nossa compreensão dos conflitos e explorar as possibilidades que as artes performativas oferecem para interrogar, confrontar e reinventar os imaginários políticos do presente.

Convidamos investigadoras/es e artistas à submissão de propostas que dialoguem, entre outros, com os seguintes eixos temáticos:

1. Representar e Corporizar o Conflito:

A primeira área temática centra-se nas formas, linguagens e dispositivos através dos quais as artes performativas retratam, narram, encenam ou representam guerras, antagonismos e diferentes modalidades de violência; nas tensões entre representação e irrepresentabilidade nas experiências de conflito, violência e trauma; nos modos de tornar perceptíveis formas de violência sistémica, estrutural ou quotidiana; nas relações entre visibilidade e invisibilidade, presença e apagamento, testemunho e silêncio. Como representar aquilo que resiste à representação?

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2. Corpos, Territórios e Fronteiras:

A segunda área temática aborda o corpo e o território enquanto lugares onde o conflito se inscreve, se produz e é contestado; a vulnerabilidade, a exposição, a resistência, a autodefesa e o cuidado; as fronteiras, as ocupações, a deslocação forçada, o exílio e a migração; a pertença e a exclusão; os modos como as artes performativas interrogam, reproduzem ou desafiam as fronteiras entre inclusão e marginalização; os modos como corpos, territórios e comunidades são divididos, regulados, expostos à violência ou reconfigurados através das artes performativas.

3. Memória, Arquivo e Histórias em Disputa:

A terceira área temática procura explorar os modos como guerras, revoluções, ditaduras, práticas de censura, colonialismo, conflitos civis e outras experiências de violência regressam ao presente através de arquivos, testemunhos, repertórios, reconstruções, fabulações históricas e de *reenactments*; as disputas em torno da memória e do esquecimento; o papel das artes performativas na contestação das narrativas históricas dominantes e na produção de memórias e interpretações alternativas do passado; as relações entre história, memória e imaginação na representação e reactivação de conflitos passados.

4. Dissenso, Resistência e Outros Mundos Possíveis:

A quarta área temática aborda as artes performativas enquanto espaços de antagonismo, dissenso e intervenção; o protesto, as manifestações, as assembleias, as ocupações, o activismo e outras formas performativas de acção colectiva; as relações entre práticas artísticas e acção política enquanto formas de intervenção, mobilização colectiva, contestação do poder e transformação social; as dramaturgias do antagonismo e do agonismo, explorando modos de representar, negociar e transformar o conflito; as práticas de resistência, cuidado, reparação e coexistência; as possibilidades e os limites das artes performativas na contestação dos imaginários dominantes e na experimentação de formas alternativas de vida.

Formatos e regras de submissão

Convidamos investigadoras/es em diferentes fases da carreira, bem como artistas, a submeter propostas. São particularmente encorajadas contribuições oriundas – ainda que não exclusivamente – dos estudos de teatro e artes performativas, estudos de ópera e dança, estudos de performance, estudos culturais, antropologia e etnografia, história, ciências sociais, ciência

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política e estudos de políticas culturais, bem como investigações transdisciplinares e trans-históricas.

A **Conferência Anual da EASTAP 2027** aceita propostas em **três formatos**:

- **Comunicação** — duração máxima de **15 minutos**;
- **Conferência-performativa** — duração máxima de **15 minutos.**
- **Painel (máximo três oradores/as)** - duração máxima de **45 minutos**.

Cada proponente poderá submeter apenas uma proposta, individualmente ou em co-autoria.
As propostas podem ser apresentadas em **português, inglês ou francês**.
As propostas deverão ser enviadas num único documento, em **formato Word ou PDF**, e incluir obrigatoriamente:

- Nome completo da/o proponente;
- Afiliação institucional, quando aplicável;
- Endereço de email;
- Indicação do formato escolhido: comunicação, painel ou conferência-performativa;
- Título da Comunicação / Conferência-Performativa / Painel
    - No caso de um Painel deverá ser enviado o título das propostas, no máximo de três, de cada um dos elementos do painel;
- Indicação de um dos quatro eixos temáticos da conferência;
- Resumo com cerca de 300 palavras;
- 4–5 palavras-chave;
- Breve nota biográfica, até 100 palavras por participante.

No caso das **conferências-performativas**, a proposta deverá incluir ainda uma descrição clara e detalhada dos **requisitos técnicos necessários**, nomeadamente, quando aplicável, necessidades de som, vídeo, projecção, iluminação, disposição do espaço, utilização de objectos ou outros equipamentos. Mais informações sobre as características das duas salas onde as conferências-performativas serão apresentadas podem ser encontradas aqui:
https://www.culturgest.pt/pt/informacoes/aluguer-de-espacos/salas/

As conferências-performativas serão apresentadas sequencialmente, com um período máximo de **5 minutos de transição entre apresentações**. Deverão, por isso, ser concebidas de forma a permitir uma montagem e desmontagem simples e rápida, compatível com estas condições. A organização não poderá garantir requisitos técnicos que impliquem alterações substanciais do espaço ou tempos de montagem superiores aos previstos.

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As propostas deverão ser enviadas até **29 de Janeiro de 2027** para **eastap.lisboa2027@letras.ulisboa.pt**.

As/os **EMERGING SCHOLARS** dispõem de uma via específica de submissão e deverão enviar as suas propostas para **esf.eastap.lisboa2027@letras.ulisboa.pt**. As propostas submetidas por esta via seguem as mesmas regras de formato, extensão e prazo indicadas acima.

O assunto do email deverá seguir o formato:
EASTAP 2027 Abstract Proposal – Paper, Performative lecture or Panel - Nome da/o proponente
ou, no caso dos "Emerging Scholars":
EASTAP 2027 Abstract Proposal – ESF - Nome da/o proponente

As propostas recebidas após o prazo ou que não incluam os elementos obrigatórios acima indicados poderão não ser consideradas.

A comunicação dos resultados será feita até **12 de Março de 2027**.

Filiação, Inscrições, Taxas de Participação e Organização

A Conferência Anual da EASTAP Lisboa 2027 é organizada pelo Centro de Estudos de Teatro (CET) da Faculdade de Letras da Universidade de Lisboa (FLUL), no âmbito das atividades da *European Association for the Study of Theatre and Performance* (EASTAP), em parceria com a Culturgest – Fundação Caixa Geral de Depósitos.

Todos os participantes cujas propostas sejam aceites deverão ser membros da EASTAP e ter a quota anual de 2027 regularizada até **31 de março de 2027**. Os participantes que não efetuarem o pagamento da quota até esta data não serão incluídos no programa da conferência.

A EASTAP disponibiliza diferentes categorias de filiação, com quotas anuais ajustadas à situação profissional e ao país de residência dos seus membros. Os valores variam entre 20 € e 80 €, com exceção da categoria de membro institucional. Mais informações sobre a filiação e o pagamento das quotas estão disponíveis na plataforma de adesão à EASTAP.

A participação na conferência estará igualmente sujeita ao pagamento de uma taxa de inscrição, independente da quota anual da EASTAP. A **inscrição na conferência terá um custo de 130 €**

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(inscrição geral) ou 70 € (estudantes e investigadores em início de carreira - Emerging Scholars), incluindo almoços ligeiros e pausas para café.

Datas importantes

- Data-limite para submissão de proposta: 29 de Janeiro de 2027
- Notificação de aceitação: 12 de Março de 2027
- Regularização do pagamento de quota anual da EASTAP: 31 de Março de 2027
- Datas da conferência: 22-23-24-25 de Setembro de 2027.

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CALL FOR PAPERS (EN)

Civil wars and the Performance of Conflict

EASTAP ANNUAL CONFERENCE | LISBON 2027

As today is marked by overlapping armed conflicts, ideological polarisation, territorial disputes, social divisions, and various forms of violence, the boundaries between war and peace, coercion and emancipation, antagonism and coexistence are becoming increasingly unstable and porous. Different strands of critical thinking have offered conceptual tools for understanding these tensions. Crucial references in this regard are Hannah Arendt's enquiries into violence and politics (1958; 1970), or Chantal Mouffe's formulations of antagonism and agonism, which recognise conflict as a constitutive dimension of political life and advocate the possibility of transforming relations between enemies into democratic confrontation between legitimate adversaries (2003; 2005; 2013). Equally relevant are Judith Butler's reflections on precarity, vulnerability and the appearance of bodies in public space (2004; 2009; 2015); Adriana Cavarero's attention to forms of violence inflicted upon vulnerable and defenceless bodies (2009); Elsa Dorlin's thinking on violence, self-defence and resistance (2017); as well as Achille Mbembe's notion of necropolitics (2003).

In this context, it is particularly interesting to return to Giorgio Agamben's reconsideration of the ancient Greek word *stásis*, which means civil strife, internal conflict, or civil war. Agamben treats *stásis* as a synonym for civil war, yet understood not as an anomaly or an interruption of the political order, but as a possibility inherent in communal life itself. In *Stasis: Civil War as a Political Paradigm* (2015), Agamben revisits the political tradition of ancient Greece to examine civil war as a phenomenon that destabilises the boundaries between the domestic sphere (*oikos*) and the public sphere (*polis*). From this perspective, *stásis* would not simply represent the disintegration of the political order, but rather expose a tension intrinsic to it: the possibility of communities turning against themselves, revealing the antagonisms, exclusions, and forms of violence embedded in its very constitution. Civil war thus emerges not merely as an exceptional historical event, but as a paradigm through which

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the foundations, limits, and contradictions of political organisation itself can be interrogated.

Without constituting a single genealogy or a closed theoretical framework, these perspectives allow for sketching a cartography of the relationships between conflict, violence, bodies, power, politics, performance, and representation. Thus, the idea of civil war should not be understood solely in its narrower historical or strict sense – that is, as an armed confrontation between groups belonging to the same political community – nor as a synonym for every form of conflict. Rather, this conference wants to foreground the notion of civil war as a powerful concept for thinking through the divisions that emerge from within a community and call into question the very conditions of a shared world: who belongs to it, who is allowed to appear and speak within it, whose lives are protected or exposed to violence, and who may be excluded, silenced, or relegated to its margins.

Understood in this way, civil war encompasses both overt manifestations of conflict and more diffuse, less visible forms of antagonism and violence. While struggles for human and civil rights, gender and peoples' self-determination, or the defence of dignity may give rise to open confrontations with dominant norms and political orders, other forms of conflict unfold through less visible mechanisms of oppression, exclusion, and resistance. These include the enduring legacies of colonialism and neocolonialism, as well as the structural violence embedded in socioeconomic inequalities, epistemic hierarchies, racial and gender-based discrimination, and climate injustice. Prolonged military occupations and regimes of segregation further reveal how overt coercion and systemic forms of violence may coexist and reinforce one another. It also provides a means of interrogating the boundaries through which communities are defined and the processes by which certain subjects are recognised as belonging within it, while others are constructed as outsiders, foreigners, or enemies, or even inhuman. These conflicts are inscribed upon bodies, territories, and borders; in streets and institutions; in language, images, and performance. They manifest themselves not only through overt violence, but also through more tacit yet systemic mechanisms of exclusion, silencing, and normalisation.

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In a world traversed by diffuse wars – over rights, bodies, ways of life, and the planet itself – what role can the performing arts, as well as Theatre and Performance Studies, still claim as spaces of dissensus?

It is within this context that the **EASTAP (European Association for the Study of Theatre and Performance) Annual Conference Lisbon 2027** proposes to draw on the theoretical, critical, and methodological tools of Theatre and Performance Studies to interrogate civil war in its multiple historical and contemporary manifestations, and to explore the performative dimensions of conflict. The aim is not only to understand how conflicts are represented, narrated, or staged, but also to investigate how performative practices, gestures, discourses, bodies, and devices actively participate in the production, intensification, negotiation, and transformation of conflict. We therefore seek to examine the processes through which conflicts are produced, embodied, reiterated, negotiated, or contested, as well as the ways in which the performing arts participate in the construction, legitimisation, or transformation of the forms of violence and antagonisms that permeate political and social life across various regions, or offer resistance to them. Ultimately, we aim to question the regimes of representation and normativity that shape our understanding of conflict and to explore the possibilities that theatre and performance offer for interrogating, challenging, and reimagining the political imaginaries of the present.

We invite researchers and artists to submit proposals engaging with, among others, the following thematic areas:

1. Representing and Embodying Conflict:

The first thematic area focuses on the means, languages, and devices through which the performing arts depict, narrate, stage, or represent wars, antagonisms, and different forms of violence; tensions between representation and unrepresentability in experiences of conflict, violence, and trauma; ways of making systemic, structural, or everyday forms of violence perceptible; relationships between visibility and invisibility, presence and erasure, testimony and silence; how can that which resists representation be represented?

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2. Bodies, Territories, and Borders:

The second thematic area deals with the body and space as sites where conflict is inscribed, produced, and contested; vulnerability, exposure, resistance, self-defence, and care; borders, occupations, displacement, exile, and migration; belonging and exclusion; the ways in which the performing arts interrogate, reproduce, or challenge the boundaries between inclusion and marginalisation; the ways in which bodies, territories, and communities are divided, regulated, exposed to violence, or reconfigured through the performing arts.

3. Memory, Archives, and Contested Histories:

The third thematic area wants to look at how wars, revolutions, dictatorships, censorships, colonialism, civil conflicts, and other experiences of violence return to the present through archives, testimony, repertoire, reconstruction, historical fabulation, and reenactment; contestations over memory and oblivion; the role of the performing arts in challenging dominant historical narratives and producing alternative memories and interpretations of the past; the relationships between history, memory, and imagination in the representation and reactivation of past conflicts.

4. Dissensus, Resistance, and Other Possible Worlds:

The fourth thematic area addresses the performing arts as spaces of antagonism, dissensus, and intervention; protest, demonstrations, assemblies, occupations, activism, and other performative forms of collective action; the relationships between artistic practices and political action as forms of intervention, collective mobilisation, challenges to power, and social transformation; dramaturgies of antagonism and agonism, exploring ways of representing, negotiating, and transforming conflict; practices of resistance, care, reparation, and coexistence; the possibilities and limitations of the performing arts in challenging dominant imaginaries and rehearsing alternative ways of life.

Submission Formats and Guidelines

The **EASTAP Annual Conference 2027** invites artists and researchers at different stages of their careers to submit proposals. We particularly welcome contributions from a diverse range of disciplines, including – but not limited to – theatre and performance studies, opera and dance studies, cultural studies, anthropology and ethnography, history, social sciences, political science and cultural policy studies, as well as transdisciplinary and transhistorical research.

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PProposals can be submitted according to **three formats**:

- **Paper** — maximum duration of 15 minutes;
- **Lecture-performance** — maximum duration of **15 minutes**;
- **Panel** (maximum of three speakers) — maximum duration of **45 minutes**.

Each participant may submit only **one proposal**, either individually or as a co-author.
Presentations may be delivered in **Portuguese, English or French.**
Proposals must be submitted as a single Word or PDF document and must include the following information:

- Full name of the applicant;
- Institutional affiliation, where applicable;
- Email address;
- Indication of the chosen format: paper, lecture-performance or panel;
- Title of the paper, lecture-performance or panel;
    - For panel proposals, the titles of the individual contributions (up to three) must also be provided;
- Indication of one of the conference's four thematic strands;
- Abstract of approximately 300 words;
- 4–5 keywords;
- Short biographical note of up to 100 words per participant.

For **lecture-performances**, proposals must include a clear and detailed description of the **technical requirements**, where applicable, including sound, video, projection, lighting, spatial arrangement, the use of objects or any other equipment. Further information about the technical specifications of the two venues where the lecture-performances will take place is available here: https://www.culturgest.pt/pt/informacoes/aluguer-de-espacos/salas/

Lecture-performances will be presented consecutively, with a **maximum of 5 minutes allowed for changeovers** between presentations. They must therefore be designed to allow for simple and rapid set-up and dismantling, in keeping with these conditions. The organisers cannot guarantee technical requirements involving substantial alterations to the space or set-up times exceeding the allocated period.

Proposals must be submitted by **29 January 2027** to **eastap.lisboa2027@letras.ulisboa.pt.**

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EMERGING SCHOLARS have a dedicated submission route and should send their proposals to **esf.eastap.lisboa2027@letras.ulisboa.pt**. Proposals submitted through this route must follow the same guidelines regarding format, length and deadlines outlined above.

The email subject line should follow this format:
EASTAP 2027 Abstract Proposal – Paper, Lecture-performance or Panel – Applicant's Name
Or, for Emerging Scholars:
EASTAP 2027 Abstract Proposal – ESF – Applicant's Name

Proposals received after the deadline or failing to include all the required information may not be considered.

Applicants will be notified of the outcome by **12 March 2027.**

Membership, Registration, Conference Fees and Organisation

The EASTAP Annual Conference Lisbon 2027 is curated by the Centre for Theatre Studies (CET) at the School of Arts and Humanities, University of Lisbon (FLUL), as part of the activities of the *European Association for the Study of Theatre and Performance* (EASTAP), in partnership with Culturgest – Fundação Caixa Geral de Depósitos.

All presenters whose proposals are accepted must be members of EASTAP and have paid their 2027 annual membership fee by **31 March 2027**. Presenters who have not paid their membership fee by this deadline will not be included in the conference programme.

EASTAP offers different membership categories and fees according to members' professional status and country of residence. Annual membership fees range from €20 to €80, excluding institutional membership. Further information on membership and payment is available through the EASTAP membership platform.

Participation in the conference will also be subject to a registration fee, separate from the annual EASTAP membership fee. The **conference registration fee will be €130 (standard registration) or €70 (students and early-career researchers – Emerging Scholars)**, including light lunches and coffee breaks.

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Important Dates

- Deadline for proposal submissions: 29 January 2027
- Notification of acceptance: 12 March 2027
- Deadline for payment of the EASTAP annual membership fee: 31 March 2027
- Conference dates: 22–25 September 2027

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APPEL À COMMUNICATIONS (FR)

Guerres civiles et performance du conflit

CONFÉRENCE ANNUELLE DE L'EASTAP | LISBONNE 2027

À une époque marquée par la multiplication et la superposition des conflits armés, des polarisations idéologiques, des différends territoriaux, des fractures sociales et de diverses formes de violence, les frontières entre guerre et paix, coercition et émancipation, antagonisme et coexistence deviennent de plus en plus instables et poreuses. Différents courants de la pensée critique ont proposé des outils conceptuels permettant de comprendre ces tensions. À cet égard, les réflexions de Hannah Arendt sur la violence et la politique (1958; 1970) ainsi que les formulations de Chantal Mouffe sur l'antagonisme et l'agonisme, constituent des références essentielles (2003; 2007; 2013). Ces dernières reconnaissent le conflit comme une dimension constitutive de la vie politique et défendent la possibilité de transformer les relations entre ennemis en une confrontation démocratique entre adversaires légitimes. Tout aussi pertinentes sont les réflexions de Judith Butler sur la précarité, la vulnérabilité et l'apparition des corps dans l'espace public (2004; 2009; 2015); l'attention portée par Adriana Cavarero aux formes de violence exercées sur des corps vulnérables et sans défense (2009); la pensée d'Elsa Dorlin sur la violence, l'autodéfense et la résistance (2017); ainsi que la notion de nécropolitique développée par Achille Mbembe (2003).

Dans ce contexte, il convient également de souligner la relecture, par Giorgio Agamben, du concept grec ancien de *stásis* (qui désigne la discorde civile, les conflits internes ou la guerre civile), envisagé non pas comme une anomalie ou une interruption de l'ordre politique, mais comme une possibilité inhérente à la vie en communauté elle-même. Dans *Stasis: Civil War as a Political Paradigm* (2015), Agamben revisite la tradition politique de la Grèce antique afin d'examiner la guerre civile comme un phénomène qui déstabilise les frontières entre la sphère domestique (*oikos*) et la sphère publique (*polis*). Dans cette perspective, la *stásis* ne représenterait pas simplement la désagrégation de l'ordre politique, mais révélerait plutôt une tension qui lui est intrinsèque : la possibilité pour une communauté de se retourner contre elle-même, faisant apparaître les antagonismes, les exclusions et les formes de violence inscrits dans sa constitution

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même. La guerre civile apparaît ainsi non seulement comme un événement historique exceptionnel, mais aussi comme un paradigme permettant d'interroger les fondements, les limites et les contradictions de l'organisation politique elle-même.

Sans constituer une généalogie unique ni un cadre théorique clos, ces perspectives permettent d'esquisser une cartographie des relations entre conflit, violence, corps, pouvoir, politique et représentation. Ainsi, la notion de guerre civile ne saurait être envisagée uniquement dans son acception historique plus restrictive - celle d'un affrontement armé entre des groupes appartenant à une même communauté politique -, ni être assimilée à toute forme de conflit. L'intérêt réside plutôt dans son potentiel conceptuel pour penser les divisions qui surgissent au sein même des communautés, et remettent en question les conditions mêmes de l'appartenance à un monde commun : qui en fait partie, qui peut y apparaître et prendre la parole, qui peut en être exclu, réduit au silence ou relégué à ses marges, quelles sont les vies protégées, tandis que d'autres sont exposées à la violence.

Ainsi comprise, la guerre civile englobe aussi bien les manifestations ouvertes du conflit que des formes plus diffuses et moins visibles d'antagonisme et de violence. Si les luttes pour les droits humains et civiques, pour l'autodétermination des peuples et des genres, ou pour la défense de la dignité peuvent donner lieu à des confrontations ouvertes avec les normes dominantes et les ordres politiques établis, d'autres formes de conflit se déploient à travers des mécanismes moins visibles d'oppression, d'exclusion et de résistance. Parmi celles-ci figurent les héritages persistants du colonialisme et du néocolonialisme, ainsi que la violence structurelle inscrite dans les inégalités socio-économiques, les hiérarchies épistémiques, les discriminations raciales et de genre, et l'injustice climatique. Les occupations militaires prolongées et les régimes de ségrégation révèlent, quant à eux, comment la coercition manifeste et les formes systémiques de violence peuvent coexister et se renforcer mutuellement. Elle permet également d'interroger les frontières à travers lesquelles une communauté se définit, ainsi que les processus par lesquels certains sujets sont reconnus comme lui appartenant, tandis que d'autres sont construits comme extérieurs, étrangers ou ennemis, ou même inhumains. Ces conflits s'inscrivent dans les corps, les territoires et les frontières ; dans les rues et les institutions ; dans le langage et les images. Ils se manifestent par des

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violences explicites, mais aussi par des mécanismes systémiques d'exclusion, de mise sous silence et de normalisation.

Dans un monde traversé par des guerres diffuses – autour des droits, des corps, des formes de vie et de la planète elle-même –, quelle place les arts de la scène, ainsi que les études théâtrales et les études de la performance, peuvent-ils encore revendiquer en tant qu'espaces de dissensus ?

C'est dans ce contexte que la **Conférence annuelle de l'EASTAP (European Association for the Study of Theatre and Performance) Lisbonne 2027** propose de mobiliser les outils théoriques, critiques et méthodologiques des études théâtrales et les *Performance Studies* afin de tenter de cerner la guerre civile dans ses multiples manifestations historiques et contemporaines, et d'explorer les dimensions performatives des conflits. Il ne s'agit pas seulement de comprendre comment les conflits sont représentés, racontés ou mis en scène, mais aussi d'examiner comment les pratiques performatives, les gestes, les discours, les corps et les dispositifs participent activement à leur production, à leur intensification, à leur négociation et à leur transformation. L'objectif est ainsi d'analyser les processus par lesquels les conflits sont engendrés, incorporés, réitérés, négociés ou contestés, ainsi que les manières dont les arts de la scène participent à la construction, à la légitimation ou à la transformation des formes de violence et d'antagonisme qui traversent la vie politique et sociale, ou leur opposent une résistance. En définitive, il s'agit de questionner les régimes de représentation qui façonnent notre compréhension des conflits et d'explorer les possibilités qu'offrent le théâtre et la performance pour interroger, remettre en question et réinventer les imaginaires politiques du présent.

Nous invitons les chercheuses et chercheurs ainsi que les artistes à soumettre des propositions abordant, entre autres, les axes thématiques suivants :

1. Représenter et incarner le conflit:

Le premier axe thématique porte sur les moyens, les langages et les dispositifs par lesquels les arts de la scène dépeignent, racontent, mettent en scène ou représentent les guerres, les antagonismes et les différentes formes de violence ; sur les tensions entre représentation et irreprésentabilité dans les expériences de conflit, de violence et de traumatisme ; sur les manières de rendre perceptibles les formes de violence systémique, structurelle ou quotidienne ;

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sur les rapports entre visibilité et invisibilité, présence et effacement, témoignage et silence. Comment représenter ce qui résiste à la représentation ?

2. Corps, territoires et frontières:

Le corps et l'espace sont des lieux d'inscription, de production et de contestation du conflit. L'un comme l'autre sont affectés par des questions relatives à la vulnérabilité, l'exposition, l'appartenance et l'exclusion et mobilisent des stratégies de résistance, d'autodéfense comme des gestes de soin. Frontières, occupations, déplacements forcés, exils et migrations, comment les arts de la scène s'emparent-ils des questions d'inclusion et/ou de marginalisation? Comment les corps, les territoires et les communautés sont-ils divisés, régulés, exposés à la violence ou reconfigurés par les représentations?

3. Mémoire, archives et histoires disputées:

Cet axe se veut interroger les manières dont les guerres, les révolutions, les dictatures, les censures, le colonialisme, les conflits civils et d'autres expériences de violence ressurgissent dans le présent à travers les archives, le témoignage, le répertoire, la reconstruction, la fabulation historique et le *reenactment*. Il traitera des conflits et controverses autour de la mémoire et de l'oubli interrogeant ainsi le rôle des arts de la scène dans la contestation des récits historiques dominants et dans la production de mémoires et d'interprétations alternatives du passé; relations entre histoire, mémoire et imagination dans la représentation et la réactivation des conflits passés.

4. Dissensus, résistance et autres mondes possibles:

Le quatrième axe thématique aborde les arts de la scène comme des espaces d'antagonisme, de dissensus et d'intervention ; les protestations, les manifestations, les assemblées, les occupations, l'activisme et d'autres formes performatives d'action collective ; les relations entre pratiques artistiques et action politique en tant que formes d'intervention, de mobilisation collective, de contestation du pouvoir et de transformation sociale ; les dramaturgies de l'antagonisme et de l'agonisme, explorant différentes manières de représenter, de négocier et de transformer le conflit ; les pratiques de résistance, de soin, de réparation et de coexistence ; les possibilités et les limites des arts de la scène dans la remise en question des imaginaires dominants et l'expérimentation de modes de vie alternatifs.

Formats et modalités de soumission

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Nous invitons les chercheuses et chercheurs à différentes étapes de leur carrière, ainsi que les artistes, à soumettre des propositions. Les contributions issues des études théâtrales et des arts de la scène, des études sur l'opéra et la danse, des études de la performance, des études culturelles, de l'anthropologie et de l'ethnographie, de l'histoire, des sciences sociales, de la science politique et des études sur les politiques culturelles sont particulièrement encouragées, sans que cette liste soit exhaustive. Les recherches transdisciplinaires et transhistoriques sont également les bienvenues.

La Conférence annuelle de l'EASTAP 2027 accueille des propositions sous **trois formats :**

- **Communication** — durée maximale de **15 minutes** ;
- **Conférence-performance** — durée maximale de **15 minutes** ;
- **Panel** (trois intervenant·e·s au maximum) — durée maximale de **45 minutes**.

Chaque participant·e ne peut soumettre qu**'une seule proposition**, individuellement ou en collaboration avec d'autres auteur·rice·s.
Les présentations peuvent être faites **en portuguais, anglais ou en français.**
Les propositions doivent être envoyées dans **un seul document, au format Word ou PDF**, et comporter obligatoirement les informations suivantes :

- Nom complet de la personne proposant la contribution ;
- Affiliation institutionnelle, le cas échéant ;
- Adresse électronique ;
- Indication du format choisi : communication, conférence-performance ou panel ;
- Titre de la communication, de la conférence-performance ou du panel ;
    - Dans le cas d'un panel, les titres des contributions individuelles (trois au maximum) doivent également être fournis ;
- Indication de l'un des quatre axes thématiques de la conférence ;
- Résumé d'environ 300 mots ;
- 4 à 5 mots-clés ;
- Courte notice biographique de **100 mots maximum par participant·e**.

Pour les **conférences-performances**, les propositions doivent également comporter une description claire et détaillée des **besoins techniques nécessaires,** notamment, le cas échéant, en matière de son, de vidéo, de projection, d'éclairage, de disposition de l'espace, d'utilisation d'objets ou de tout autre équipement. Des informations complémentaires sur les caractéristiques techniques des deux salles dans lesquelles se dérouleront les conférences-performances sont disponibles ici : https://www.culturgest.pt/pt/informacoes/aluguer-de-espacos/salas/

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Les **conférences-performances** seront présentées successivement, avec un temps de transition maximal de **5 minutes entre les présentations**. Elles devront donc être conçues de manière à permettre un montage et un démontage simples et rapides, compatibles avec ces contraintes. Le comité d'organisation ne pourra garantir la prise en charge de besoins techniques impliquant des modifications substantielles de l'espace ou des temps de montage supérieurs à ceux prévus.

Les propositions doivent être envoyées au plus tard le **29 janvier 2027** à l'adresse suivante : **eastap.lisboa2027@letras.ulisboa.pt.**

Les **EMERGING SCHOLARS** (jeunes chercheuses et chercheurs) disposent d'une procédure de soumission spécifique et doivent envoyer leurs propositions à l'adresse **esf.eastap.lisboa2027@letras.ulisboa.pt.** Les propositions soumises par cette voie doivent respecter les mêmes règles de format, de longueur et de délai que celles indiquées ci-dessus.

L'objet du courriel devra suivre le modèle suivant :
EASTAP 2027 Abstract Proposal – Paper, Performative Lecture or Panel – Nom de la personne proposant la contribution
Ou, pour les « Emerging Scholars » :
EASTAP 2027 Abstract Proposal – ESF – Nom de la personne proposant la contribution
Les propositions reçues après la date limite ou ne comportant pas l'ensemble des informations obligatoires mentionnées ci-dessus pourront ne pas être prises en considération.

Les résultats seront communiqués au plus tard le **12 mars 2027**.

Adhésion, inscription, frais de participation et organisation

La Conférence annuelle de l'EASTAP Lisbonne 2027 est organisée par le Centre d'Études Théâtrales (CET) de la Faculté des lettres de l'Université de Lisbonne (FLUL), dans le cadre des activités de l'*European Association for the Study of Theatre and Performance* (EASTAP), en partenariat avec Culturgest – Fundação Caixa Geral de Depósitos.

Toutes les personnes dont les propositions ont été acceptées devront devenir membres de l'EASTAP et avoir réglé leur cotisation annuelle pour 2027 **au plus tard le 31 mars 2027**. Les personnes n'ayant pas acquitté leur cotisation à cette date ne pourront pas figurer dans le programme de la conférence.

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L'EASTAP propose différentes catégories d'adhésion et différents tarifs de cotisation en fonction du statut professionnel et du pays de résidence de ses membres. Les cotisations annuelles varient de **20 € à 80 €**, à l'exception de l'adhésion institutionnelle. Des informations complémentaires concernant l'adhésion et le paiement des cotisations sont disponibles sur la plateforme d'adhésion à l'EASTAP.

La participation à la conférence sera également soumise au paiement de frais d'inscription, distincts de la cotisation annuelle à l'EASTAP. Les frais **d'inscription à la conférence seront de 130 € (tarif normal) ou de 70 € (étudiants et chercheurs en début de carrière – Emerging Scholars)**, comprenant des déjeuners légers et des pauses-café.

Dates importantes

- Date limite de soumission des propositions **: 29 janvier 2027**
- Notification d'acceptation : **12 mars 2027**
- Date limite de paiement de la cotisation annuelle à l'EASTAP : **31 mars 2027**
- Dates de la conférence : **du 22 au 25 septembre 2027**

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