Creating the (Im)Possible

Drawing on the ATHE 2022 Theme - **Rehearsing the Possible: Practicing Reparative Creativity** - the Latinx, Indigenous and the Americas Focus Group invites submissions of individual papers or full panel sessions on the broad themes of creativity and the (im)possible. As we gather together in person for the first time since 2019, Detroit offers us a space for community and creativity. How can we use this opportunity to enact creative possibilities for our fields, our host city, and our communities? In Detroit we will offer participants and attendees the opportunity to experience the richness and complexity of the communities, practices, disciplines, areas of expertise, and wisdom of our membership. We view all LIA sponsored panels as an invitation to build community and seek to support the various conversations, both professional and artistic, that are explored and invigorated in ATHE conference sessions. Multidisciplinary papers and panels that support LIA conversations with other Focus Groups are also welcomed.

For 2022 LIA invites submissions that attend to the following shaping questions:

- How can we use the creative practices of theatre and performance to make new possibilities or address old impossibilities?
- How might Indigenous performances’ connection to land, water, and climate invite American theatre and theatre in higher education to improve relationships and active caretaking of our shared environment?
- What can Latinidad and/or Indigenous communities in all their diversity bring to theatrical production/pedagogy that would otherwise be invisible or unheard?
- How is theatre by and for marginalized peoples across the Americas essential to understanding and articulating the stakes and the goals of a commitment to justice (i.e. social, environmental, racial, economic)?
- How can LIA students/scholars be supported in translating the skills they learn in Theatre programs to other-than-theatre and other-than-academic spaces and vocations?
- How has the isolation and differently connected experiences of the covid-19 pandemic invited or instituted practices that enrich or enliven the creation or the enjoyment of theatre?
- What is (im)possible in theatre? Should anything be (im)possible in theatre?--Thru an LIA lens?
- What should we hold onto and what should we let go of in our creative and pedagogical practices when teaching our work?
- How can we create fissures or explosions in our rehearsals of disciplinary norms (e.g. canons, type casting) to reveal what has been labelled “impossible” and to offer visions of a different kind of possible?
- Southwest Detroit, also known as Mexicantown is a vibrant community less than two miles from downtown. What performance and community gatherings are/have occurred in this community that would have seemed (im)possible in the past?
- How can classrooms, productions, universities, or academic organizations practice building community with the places they inhabit, the peoples they impact, and the performances they create?
Open Panels

In addition to papers or sessions responding to the above prompts LIA is interested in papers that fit specifically into one of the four panels below. If you have a paper that you think would fit one of these panels, please submit it and note which panel you’d like it to be considered for.

1. Emerging Scholars Panel

This panel is designed to highlight work from scholars/teachers/practitioners who have never presented at ATHE before. Students, faculty, or practitioners new to presenting at ATHE and working on any topic are invited to submit to this panel.

1. Designers Are Embodied, Too

This panel will spotlight designers and teachers of theatrical design whose cultural heritages inspire their aesthetics. Has design pedagogy transformed with the demand for equity? Has the field evolved to embrace the designer whose cultural influences may find their way onto work that does not share the same cultural framework? Is there a default “neutral” that sometimes overrides cultural influence? How can design pedagogy support students who find their fullest expression beyond the neutral?

1. Latinidad: Race or Ethnicity? Embodiment, Representation, Casting

This panel will focus on a deeper understanding of the difference between race and ethnicity, when applied to casting, representation and performance embodiment. Questions can revolve around: What is Latinidad? How is that embodied on stage? As we expand how Latinx/e folks see themselves and identify, is it still relevant? How does it change when there is a stereotypical type in the forefront, and other identities are not represented? Should we still use Latinidad as a descriptive in casting, if it is not specific?

1. Boal for the 21st Century

This panel will focus on ways that Boal’s work has changed, adapted, and grown since his passing. How are we reimagining his work for the 21st Century? How are we adapting his work as we explore consent and intimacy within our practice? Is his work being morphed with other practices? And how is his work evolving differently across the globe?
Timeline

**Nov. 1** Individual paper abstracts or full-panel abstracts due to LIA through this GoogleForm.

[https://forms.gle/tP2uYeUkt992mb8Y9](https://forms.gle/tP2uYeUkt992mb8Y9)

**Dec. 3 11:59 EST** Full panel submissions due to ATHE through online submission process. Each panel should select a “session coordinator” to submit the panel’s proposal.

If you have any questions or would like further clarification please contact LIA’s Conference Planner, Daphnie Sicre ([Daphnie.Sicre@lmu.edu](mailto:Daphnie.Sicre@lmu.edu)) or LIA’s Focus Group Representative, Bethany Hughes ([drbh+LIA@umich.edu](mailto:drbh+LIA@umich.edu)).