

“Curating Pedagogies”

TURBA: The Journal for Global Practices in Live Arts Curation

Call for Papers – 6.1 Spring 2027

**Submission deadline:
For first drafts, November 6, 2026
(Exploratory abstracts welcome
before the deadline)**



“Tuning in to Curating in the Performing Arts,”
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Photo: Gwendolin Lehnerer.

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For this next issue on curatorial pedagogies *TURBA* invites submissions from arts historians, curators, performance studies scholars, artists, performers, and others, to reflect on the history, aesthetics, philosophy, ethics, and politics of the institutionalization and professionalization, contemporary live arts curatorial theory and practice.

Since the inception of university certificates, masters’ and PhD. programs during the 2010s at a handful of universities in the U.S. and Europe, along with international conferences, symposiums, seminars and workshops in both the Global North and South, this emerging field of study has been consolidating a profession with contributions from a growing international network of teachers, students and researchers.

While live arts curators continue to learn the vocation mainly through on-the-ground apprenticeship, mentorship and experience in the field, others are now plunging into an ever-expanding scholarly literature and institutional education opportunities to deepen their curatorial vision and their knowledge of live arts curation, as had their visual arts colleagues before them. Long-time curators from many corners of the world are returning to these classrooms, alongside their younger colleagues, creating intergenerational, transdisciplinary and global conversations.

Loosely structured in the guise of a glossary, *Curating Pedagogies* compiles terms situated at the intersection of pedagogy, the performing arts, and curatorial practice. Its aim is to explore what constitutes curatorial studies in theater, dance, music, performance art along with experimental and interdisciplinary live arts forms, and how these fields differ from one another. It is not intended to be a universal reference book but rather a contemporary encyclopedia in progress. Entries range from *Foyer* to *Embodiment* and *Agon* to *Un/learning*. They open a space for reflection on the interconnections between pedagogy, ethics, and aesthetics in the performing arts. What is—or could be—pedagogy in the curation of the performing arts? How does pedagogy become performative in the context of curating? How can we remain in a state of becoming in a world where education, art, and labor have become unstable?

Rather than setting terms in stone, the glossary seeks to mobilize them and make them audible through diverse voices, gestures, images, and forms of articulation. Art-related theory

formation intertwines with embodied practice, decoloniality with institutional experience, and theater-related knowledge with curatorial reflection. The aim is to create a collective, open vocabulary for the present—a glossary that serves as a stage, a learning space, and a movement of thought that is provisional and open to multiple interpretations.

SUBMISSIONS POLICY

TURBA invites submissions engaging with any tradition, genre, community, culture, artistic discipline and aesthetic world view in the live arts of interest to live arts curators. The journal is particularly interested in featuring compelling, experimental, politically engaged, compelling and transformative content that fosters critique and debate, expands knowledge, and provides socio-cultural and historical context for the evolving practices of live arts curation.

TURBA is open to a wide range of genres and formats. Contributions may include academic papers, critical essays and first personal accounts, historic and reprinted texts with commentary, dialogic exchanges and transcribed group conversations, manifestos, reviews of publications, analyses of curatorial paradigms and events, visual essays and graphic representations, and more. They may also interweave these styles and epistemologies.

TURBA accepts texts from writers whose first language is not English, as well as texts previously published in other languages. These texts must be accompanied by a first draft of a translation into English, and we will offer editorial support in developing a final version.

Academic papers will be blind peer reviewed on request, should be a maximum of 5,000 words accompanied by a 150-word abstract, 4-5 keywords and a biography of 75 words. We welcome young scholars.

Submissions in all other non-academic writing genres may not exceed 3,000 words and should include a 75-word biography in the main document, with accompanying image(s).

Letters can be written in a casual style. From 500-750 words, they might be short reflections, reports, explanations, critical observations on something that is happening or has just happened in the writer's local area, for instance a controversy, a new policy, a travelling show or a text that have made waves, the death (or birth) of an influential live arts protagonist, a miracle or a scandal, etc.

Texts should be submitted in a Microsoft Word document, 12-point Times New Roman font and formatted according to the Chicago Manual of Style (double-spaced, with endnotes, list of works cited and in-text citations). Style sheet available on request.

Although the submission deadline for *TURBA* 4.2 is November 5 for first drafts, we encourage authors to propose initial ideas in the form short summaries at an earlier date to confirm that they fall within the theme of the issue and aims of the journal.

TURBA appears twice a year in the spring and the fall, both in an on-demand print edition and as an e-publication. In addition to open calls, submissions are also accepted on a rolling basis. For more information, please visit: www.berghahnjournals.com/turba. Send your contributions, queries, and questions to managing editor Dena Davida at turbajournal@gmail.com.