



Call for Papers: Masculinities and Their Cliches in Music and Theater 27. and 28. October 2017

University of Music and Performing Arts Graz

Center for Gender Studies

Organization: Prof. Christa Bruestle and Dr. Rosemarie Brucher

CfP Deadline: 23 July 2017

Keynote Speakers: Dr. Ian Biddle (Newcastle University) and Prof.ⁱⁿ Dr.ⁱⁿ Sylka Scholz (Friedrich-Schiller-Universität Jena)

Within the history of Gender Studies, it is only since the 1970s that “Men’s Studies” have developed, in which the social roles of men, conventional male views of roles and self, and clichés of masculinity are explored. In the German-speaking world, these themes have been scientifically addressed only since the 1990s. In Musicology and Theater Studies, research in masculinity was just taken up around the turn of the millennium. Interest for further investigation has been aroused by the development of discrete studies and overview-giving anthologies addressing themes such as the hegemonic roles of male art producers; various clichéd images of masculinity (and femininity) in opera and classical music; in various music cultures; in pop music or jazz; and in the realm of theater and performance.

At the conference planned for October 27th and 28th, which was conceived and organized by the Center for Gender Studies at the University of Music and Performing Arts Graz, the pragmatic, activity-oriented, performative, and discursive development of clichés and stereotypical concepts in music and theater will be thematized.

We invite all advanced students, doctoral candidates, and postdocs in musicology, theater studies, and performance studies to discuss and present their current perspectives on the theme of the conference.

The key questions of the conference are, among others:

- Which historical clichés or stereotypes are associated with male art producers in music and theater, which still exert their influence today?
- How can clichés and stereotypes of masculinity in various music genres and music cultures, theater, and performance art be analyzed in order to subject them to lasting and effective criticism and reflection?
- Which images of masculinity in the production and practice of music and theater subvert the conventional attributes of masculinity (e.g. female masculinities or queer masculinities)?
- To what extent do stagings of masculinity in opera, theater, or performance art imply new, forward-looking concepts of masculinity/femininity?



- Which interactions link concepts of masculinity with other identity categories, for example age or race?

Additional related themes could be: manifestations of (masculine) concepts of genius past and present; the image and the effects of “hegemonic masculinity” in various work contexts of music and theater; the role of languages and discourse in existing and future conceptions of masculinity as well as the deconstruction of gender clichés in music and theater; subject, identity images and masculinities in various spheres of activity of music and theater; gender clichés and homosexuality and, respectively, new concepts of masculinity, etc.

Suggestions for 20-minute presentations can be sent to c.suppan@kug.ac.at until 23 July 2017 and must contain the following information:

- title of submission (anonymous)
- abstract (max. 300 words)
- four key subject areas enumerating the themes of the talk

A confirmation of the talk’s acceptance will be sent no later than 07 August 2017.

If no other financial support can be obtained, claims for partial reimbursement of travel and accommodation costs will be accepted. Please submit an exact itemized list of the expected costs along with a short request to the above email address.

We will attempt to arrange childcare as needed. Please submit a timely request (no later than 1 September 2017).

For any questions please contact genderforschung@kug.ac.at