



**A "DOUBLE DIALOGUES"
CLOSED INTERNATIONAL WORKSHOP MEETING**

REVISED CALL FOR PARTICIPANTS ON THE THEME OF

WHY DO THINGS BREAK?

We invite you, whatever your research or disciplinary background, to consider why do things break, collapse, corrode, degenerate, devolve, disintegrate, fall apart, shatter, splinter?

Think: break apart, break into, break up, break down, break from.

Think: families, relationships, institutions, communities, buildings, walls and boundaries.

Think: ideological contexts – political, economic, religious, ethical, intellectual, social, sexual, artistic movements or revolutions

This roundtable workshop meeting is limited to participants who contribute to the theme from their individual disciplinary or research perspective or from a small invited group of participants familiar with one another wishing to adopt an interdisciplinary approach to the theme.

Background Note:

In October 2016, Double Dialogues in conjunction with the J.M. Coetzee Centre for Creative Practice, University of Adelaide, celebrated twenty years of Double Dialogues with an event held in Adelaide at that Centre on "Creativity: Why Do Things Break?"

This event is an extension of the earlier event and is being held at a New York City venue designed to attract international participation.

WHERE: THE NATIONAL OPERA CENTER, 330 SEVENTH AVENUE, NEW YORK

WHEN: THURSDAY, 20 APRIL & FRIDAY, 21 APRIL 2017
WITH A SPECIAL EVENT ON SATURDAY, 22 APRIL 2017.

REGISTRATION: \$USD 220.00 [INDIVIDUALS]
\$USD 330.00 [GROUPS]

REGISTRATION DUE: FRIDAY, 17 MARCH 2017
[Payment details provided with notice to successful invitees]

SUBMISSIONS: REVISED DUE DATE: 7 MARCH 2017

Please provide:

[1] 200 words (maximum) outlining your proposed approach to the theme, bearing in mind that contributions may vary in actual time with a maximum

limit of twenty to twenty-five minutes.

[2] Brief biodata and affiliation (about 75 words).

[3] Send both to editors@doubledialogues.com
and to ann.mcculloch@deakin.edu.au

Note: If you wish to discuss your proposed contribution further, please contact Professor Ann McCulloch directly at: ann.mcculloch@deakin.edu.au

Ideas for Approaching the Theme of “Why Do Things Break?”

Discussions may probe the following kinds of questions, for example:

- * Why do cultural forms change or break across time?
- * What is the role of thought and feeling in shaping/breaking/dissolving such forms?
- * To what extent do shifts in subject-matter break and restructure techniques of expression?
- * Again, how does subversion of prevailing ideals or standards shape/break/dissolve practices?
- * What about the act of breaking? Do we make broken things or are they just broken? And who is the “we” that makes and breaks?
- * What forces drive the world's relentless breaking? Are they the same at microscopic and macroscopic levels? Are they what make us broken and break the things we make?

How others have considered the questions of “why do things break?”:

- * “If scientific analysis is a process of breaking down, then artistic analysis is one of breaking into” [anonymous]
- * “The shell must break before the bird can fly” [Alfred Tennyson]
- * “I broke something today and I realized I should break something once a week...to remind me how fragile life is” [Andy Warhol]
- * “Habit is a cable; we weave a thread of it each day, and at last we cannot break it” [Horace Mann]
- * “Sticks and stones may break my bones,
But words can never hurt me” [nursery rhyme]
- * “However long the night, dawn will break” [proverb]
- * “Madness need not be all breakdown. It may also be breakthrough” [R.D. Laing]
- * “A wise architect observed that you could break the laws of...art provided you had mastered them first” [Reinhold Niebuhr]
- * “Easy to break the mirror; less easy to see oneself” [Charles de Leusse]
- * “...pain is the breaking of the shell that encloses...understanding” [Kahlil Gibran]
- * “Humpty Dumpty sat on a wall
Humpty Dumpty had a great fall.
All the King's soldiers and all the King's men
Couldn't put Humpty together again” [nursery rhyme]

Publication:

Double Dialogues' workshops and events are typically followed with contributions to our two online refereed journals, *Double Dialogues* and *In/Stead*, and, on occasions, to a thematic book of essays.

Organisers:

Professor Emerita Ann McCulloch, Double Dialogues Executive Editor; Deakin University

Kari Lyon, New York Point-of-Contact

Dr R.A. Goodrich, Double Dialogues Co-Editor; CHE University of Melbourne & EPHI Deakin University Affiliate

Dr Tony Hood, Double Dialogues Co-Editor & Project and Web Producer

Dr Dominique Hecq, Double Dialogues Co-Editor; AAWP Affiliate

Dr Paul Monaghan & Associate Professor Pavlina Radia, North American Point-of-Contact; University of Ottawa & University of Nipissing

Professor Jennifer Rutherford, Director, J.M. Coetzee Centre for Creative Practice, University of Adelaide