

Dancehouse publishes a free publication called Dancehouse Diary every three months. The DANCEHOUSE DIARY is the only dance publication in Australia based on discourse, dialogue and connection with other art forms and wider society issues. THE DANCEHOUSE DIARY hopes to provoke thinking about dance, art and its place in society. Writings are specifically linked to an editorial theme that Dancehouse uses as a provocation for contributions.

The editorial theme for this issue is **THE SACRED AND THE PROFANE – RITUALS OF NOW.**

Ritual is an inevitable component of our culture and it deeply pervades our social interactions, extending from the largest-scale social and political processes to the most intimate aspects of our self-experience. Rituals structure our lives, shape public expressions of powerful emotions, while building a sense of communal belonging. Even though we tend to believe that our contemporary world is entirely profane or secular, we may nonetheless find ourselves connected, consciously or unconsciously, to the memory of something sacred. Rituals help us to perceive, experience and relate to time and space differently, offering a different perspective upon the everyday, transforming ordinary routines into extra-ordinary realities. And thus, we slowly transcend the humdrum of the mundane. Whether or not we recognise them as such, rituals are able to bring order and texture into our chaotic lives, slowing down reality.

With this issue, we invite speculations and assertions which look at the functions ritual plays within everyday life. We are interested in the relation between ritual and contemporary forms of culture, and would like to explore the nuances of ritual, routine and (social) habit. We are also interested to know in what ways embodied practices could be said to perform or evoke notions of ritual. To what extent can dance be considered a form of ritual today, and if so, what elements of dance practice constitute ritual?\*

\* (These may range from rituals of training, warm up, class, performance and choreographic creation, through to modes of thought, movement, spectacle and spectatorship.)

**What you should submit:** We are looking for articles that are innovative, challenging and experimental responses to the editorial theme.

**Your contribution should include:**

- 1000 word limit (max), with references or annotations included if appropriate (and not part of word count)
- 100 word biography of contributors
- a single A4 page CV

We also accept visual responses (drawings, photos). If submitting a visual response, images should be print quality (300dpi, preferably jpeg or tiff formats), and include credits.

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You will be informed of the response to your proposal via email by 20 August, 2014.

Your contributions will be considered by the board of editors, and in exceptional situations may be subject to changes, which will be sent to the contributor for final review. Editorial decisions will be made by the DD editorial board. The Chair of the editorial board is Philipa Rothfield.

**Successful contributors will NOT be remunerated.**

Find out more about the Diary, download past issues and read our editorial policy:  
[www.dancehouse.com.au/research/researchdetails.php?id=61](http://www.dancehouse.com.au/research/researchdetails.php?id=61)

**All submissions and editorial enquiries should be emailed to: [angela@dancehouse.com.au](mailto:angela@dancehouse.com.au)**