

INTERNATIONAL CONFERENCE

XI CIJIET / IV Teatrales

III INTERNATIONAL CONFERENCE

La máscara virtual

XI
IV
III

November 3rd, 4th, 5th, 6th, 2026

University of Alcalá



First circular

Call of submissions

The subject of the theatre studies is once again to demonstrate that its most fertile development comes when voices are shared and public. With the celebration of this triple Conference (XI CIJIET / IV Teatrales / III La Máscara Virtual) that will be held next 2026, November 3rd, 4th, 5th and 6th at the University of Alcalá, in collaboration with the Contemporary Literature Research Group (GILCO), the Departments of Philology, Communication and Documentation (University of Alcalá) and the Theatre Institute of Madrid (ITEM), we also celebrate the possibilities of an open community for researchers at different stages of their academic paths within the field of the theatrical studies. We will provide a meeting wherein many different but complementary viewpoints and methodologies will be shared. To add ourselves to the long tradition of conferences “CIJIET/Teatrales”, which have become a fundamental milestone in theatrical studies in Spain, we want to add the emerging tradition of “La Máscara Virtual”, the biannual theatre conference hosted by the University of Alcalá. The union of views is then our particular recognition of an elemental truth: just as H. E. Luccock wrote: “No one can whistle a symphony. It takes a whole orchestra to play it”.

Knowledge —same as the scene— only acquires real depth when it is built collectively. This, which has been one of the main aims from “CIJIET/Teatrales” and “La Máscara Virtual”, is now projected into a meeting of dialogue and shared creation. We also want to place at the centre of the Conference the creative activity itself, welcoming different focuses —from writing to acting or directing— that intervene in the theatrical event.

For long decades, the Spanish tradition of performing arts has underlined its need for dialogue. Federico García Lorca, in his famous “Charla sobre teatro”, argued that a lively theatre, sensitive and oriented towards the people’s heartbeat could transform collective sensibility within a few years. In his view, the theatre which did not capture “the drama of its people”, nor the social pulse, was merely a game room which “kills the time”.

This edition of the conference, same as the previous ones, will then have a panoramic and comprehensive scope that brings together the vast territory of theatricality. We also want to open a specific thematic line as a prelude to the





ephemeris of 27. From that theatre “of the possible and the impossible” (Torres Nebrera, 2009), much can still be said about theatre: about what it was and what it might have been, and about the space between canonical dramaturgies and those we now recover beyond purely philological interest.

Consequently, from the innovative proposals of the Avant-garde to their reception over the years and in different geographical areas, an itinerary in which theatre is conceived on the whole is traced, since it “cannot be studied in isolation from the performing arts, as it is one of them” (Vélez-Sainz, 2023).

All in all, this new meeting seeks to continue deepening in the construction of an academic network that supports research around theatre studies. A space for exchange and knowledge where there is room for discourses ranging from the most canonical and scientific points of view towards those who seek to expand it through poetic (or performative) reasoning. For this XI CIJIET/ IV Teatrales / III La Máscara Virtual we propose then a call for submissions in three different categories: papers, thematic panels, and performative presentations, based on the following lines of research:

❖ **Thematic areas**

1- Staging and (re)presentation. Studies on interpretation, the evolution of staging and research from artistic practice, as well as those related to the scenic, musical and sound space. The material and working conditions that permeate the scenic event and other elements of staging. In this line, the purposes must be related to.

A) Studies on different aspects of staging: set design, lighting, costume design, stage management, etc.

B) Relationship between dramatic text and its representation. Studies on the life stage of the theatrical repertoire.

C) Audio fictions, Auditory dramaturgy and listening practices (radio theater, fiction podcast and other forms of auditory creations).

D) Musical theatre and hybrid scenic forms (operetta, zarzuela, musical, opera, melologue, etc.)

E) Performing arts and digital technologies, preferably, including:

- Collective creations and shared author.
- Performing arts, disability and accessibility. Research focusing on



accessibility conditions and participation in the performing arts experience are also welcome.

2- Dramatic text and textualities. Studies focused on dramatic poetics, dramaturgy, adaptations, versions, translations, or any other aspect that places text and words at the centre of the theatrical event. Addressed to this line, proposals primarily should be related to.

A) Text-based theatre facing the challenges of the contemporary stage: survival, hybridization, and deconstruction.

B) Poetics of the real: Documentary-theatre, verbatim, biodrama and theatrical autofiction.

C) Theatre for childhood and youth.

D) Censorship and cancellation phenomenon in relation to the performing arts.

E) Processes of rewriting, recasting and staging reception of the classical repertoire.

3- Comparative Theatre and Cultural studies. Studies based on comparative approaches applied to the analysis of theatre and the performing arts. If directed to this line, proposals should primarily be related to.

A) The confrontation between plays, authorships, tradition, theatrical language, historical periods or diverse cultural contexts.

B) The dialogue between different disciplines (philosophy, psychology, anthropology, sociology, pedagogy, historiography) and other schools of thought (queer theory, gender studies, feminism, decolonial and postcolonial theory).

4- Performance and Movement Arts. Studies which analyse staging and performative practices focused on body and movement (dance, physical theatre, circus, action arts, and performance) as well as hybrid proposals that explore live events and their aesthetic, social, and political dimensions.

5- Theatre of the Generation of '27 and its reception (Specific line of “La Máscara Virtual”).

- Specific studies on the theatre of the Generation of '27 and its creators.



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- The visual arts of stage in Spain in the 20s and 30s: set design, costume design and music.
 - Theatre market in the Silver Age.
 - Theatrical rewritings of the Silver Age.
 - The reception of the Theatre of '27 on the 21st century stages.
 - The reception of the theatre of '27 in Latin America and the world.

❖ Submission of proposals

Communications

All interested individuals are invited to submit an abstract of their communication proposals before **May 31th, 2026**, through the following [form](#).

Thematic Panels

Panels will be composed in between 3 and 5 participants, including the person or persons coordinating them, whose will submit the proposal to the Organizing Committee. The panels will gather proposals on specific topics relevant to the field of Contemporary Theatre Studies. The panel's coordination will determinate each theme and structure (presentations or round table discussions). Panels will have a maximum duration of 90 minutes, including the subsequent discussion.

All interested are invited to submit their proposals before **May 31th, 2026**, through the following [form](#).

Performative Communications

Performative communications seek to promote new models of reflection and divulgation of academic activity within the framework of Theatre Studies, where the practice and theoretical analysis are combined. They will last a maximum of 30 minutes. Technical requirements should be minimal and will be reviewed by the Organizing Committee. They can be presented individually or collectively, but the requested duration for each communication cannot be exceeded.

All interested must send their proposals before next **May 31th, 2026**, through the following [form](#).





The submission of a one-minute long teaser showcasing the proposed aspects of the performance, a video of previous work, examples of aesthetic references or a detailed outline will be viewed favourably.

Both panels, communications and performative communications will be carried indistinctly in Spanish or English.

❖ **Calendar**

- Deadline for receipt of proposals, thematic panels and communications: May 31, 2026
- Notification of accepted proposals: June 15, 2026
- Deadline for registration payment: July 1, 2026
- Publication of the final program: July 31, 2026
- Conference date: November 3, 4, 5 and 6, 2026

❖ **Registration fees**

Listeners. Registration for the Conference is free. Those who wish to receive a certificate of attendance must register by sending an email to the following address: cijietatralesmasca@uah.es, indicating in the subject line “auditor registration”.

Speakers. For congress participants presenting papers, the following registration fees have been set:

- a. Doctors affiliated with universities or research centres: 60 euros.
- b. Doctoral students with a contractual relationship in research centres: 40 euros.
- b. Independent researchers, doctoral students without a contractual relationship and master’s students: 20 euros.

In addition to the registration fee, one must pay the membership fee for Teatrales – Association for Research in Theatre Studies – for a year: 10 euros.

All information about Teatrales, including its purpose, operation and membership can be found at: www.teatrales.es

The payment for the inscriptions will be brought by transference in the University of Alcalá’s bank account. while membership in the Association will





be formalized through its own bank account. The account numbers for both will be specified in the second circular.

The deadline for registration payment is **July 1st, 2026**.

❖ **Credit recognition**

For students at the University of Alcalá who register as auditors at the conference, the recognition of 1 ECTS and 2 free-choice credits has been requested.

❖ **Organizing entities**

- Universidad de Alcalá
- Teatrales – Asociación de Investigación en Estudios Teatrales
- Instituto del Teatro de Madrid (ITEM)/Proyecto CONSTEMAD
- Grupo de Investigación en Literatura Contemporánea (GILCO)

❖ **Collaborating entities**

- Compañía de Teatro Universitario La Galera
- Corral de Comedias de Alcalá
- Compañía de Teatro Theaomai
- Aula de las Artes de la Universidad Carlos III de Madrid

❖ **Organizing Committee**

Director:

Sergio Santiago Romero (Universidad de Alcalá)
Elena Cano Sánchez (Universidad de Alcalá)

Coordination and academic secretary:

Fabián Díaz (Universidad de Alcalá)
Izan García Baumbach (Universidad Complutense-ITEM)
Luis Gracia Gaspar (Universidad de Alcalá)

Scientific secretary:





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Irene Mahugo Amaro (Universidad de Castilla-La Mancha)
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Sara Pérez López (Universidad de Alcalá)
Sofía Pérez Ocaña (Universidad de Alcalá)
Paola Prieto López (Universidad de Oviedo)
Cristina Riano (Universidad de Oviedo)
Marta Santiago Romero (Universidad de Alcalá)
Álvaro Villanueva Álvarez (Universidad Complutense)

❖ **International scientific committee**

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Jorge Braga Riera (Universidad Complutense de Madrid)
Valentina Brancatelli (Universidad de Burgos)
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Elena Cueto Asín (Bowdoin College)
Jorge Dubatti (Universidad de Buenos Aires)
Ramón Espejo Romero (Universidad de Sevilla)
Arno Gimber (Universidad Complutense de Madrid)
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Esther Laso y León (Universidad de Alcalá)
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Émilie Lumière (Université Toulouse - Jean Jaurès)

Esther Márquez Martínez (Universidad de Alcalá)

Berta Muñoz Cáliz (Centro de Documentación de las Artes Escénicas y de la Música)

Paloma Ortiz de Urbina (Universidad de Alcalá-Universidad Internacional Menéndez Pelayo)

Manuel Pérez Jiménez (Universidad de Alcalá)

Eduardo Pérez Rasilla (Universidad Carlos III de Madrid)

Fernando Plata Parga (Colgate University)

Diego Santos Sánchez (Universidad Complutense de Madrid)

Marcella Trambaioli (Università del Piemonte Orientale)

Simone Trecca (Università degli Studi Roma Tre)

Julio Vélez-Sainz (Universidad Complutense de Madrid-ITEM)

Soledad Pereira (Universidad Nacional de la Plata)

Marion Le Corre Carrasco (Université Grenoble-Alpes)

Naima Lamari (Avignon Université)

❖ **Contact**

For more information about the Conference: cijieteatralesmasca@uah.es

Information about Teatrales Association: info@teatrales.es

