# EASTAP 2021
# Conference

## New Spectatorship in Post-Covid Times: Theatre and the Digital

### 23-24 September 2021

**Faculty of Communication
Vilnius University**

**Online**

## BOOK OF ABSTRACTS

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# About the Conference

It would be an understatement to suggest that the world has changed since early 2020. The pandemic caused by the COVID-19 virus has transformed so many realities, that the true extent is yet to be estimated. It is especially true in the case of theatre, the making and spectating of which have been confronted with an altogether unprecedented set of challenges, issues and – ultimately – solutions. Restrictions and risks caused by the pandemic have revealed the multiple vulnerabilities of theatre: the physicality (famously known as the 'liveness') of its making and spectating became the key reason why the show simply could not go on, to quote Peter Gelb of the Metropolitan Opera. Part of the theatre world indeed stood still as if at Aulis, waiting for the wind to change; another part, however, carried on embracing new, safer and in most cases digital formats. The mediatization of existing forms of theatre, as well as the proliferation of new forms of performing, resulted in the unprecedented availability of theatre online in 2020 and early 2021.

The theatre, now more frequently accessible without leaving ones' home and screen, in its turn has produced a particular kind of experience, which has triggered extensive debate and discussion. For some, watching theatre online does not deserve the name. For others, this change is a thrilling opportunity to make and to enjoy the art of performance (sometimes for the first time). Ranging from streamed live or pre-recorded full-scale productions to micro-acts on the TikTok, theatre has undoubtedly found a way to attract new audiences.

One of the major questions for many theatre-makers during the pandemic is how the theatre will look after social gatherings are permitted again. How will this affect the ways in which theatre is made and indeed engaged with? As Peter Kümmel asks in *Die Zeit* (12.11.2020), does the pandemic indicate an eternal change in the way we perceive theatre? One change could be related to a post-digital situation in theatre, which can be defined by the interaction between digital and analogue ways of performance, in the sense that real-time action or performative readings in physical space can be combined with electronic transmissions in multidimensional spaces. This was very much the case in the festival Oktoberdans organized by BIT Teatergarasjen in the autumn of 2020. Post-digital theatre can also refer to analogue technology used in performance lectures or memory presentations, which were already present in pre-pandemic times: the small performative staging by the co-founder of Baktruppen, Tone Avenstroup, living and working in Berlin. Examples of post-digital productions were part of the EASTAP conference programme in Lisbon. These performances use "oldfashioned" sound recording systems or non-digitalized film recordings. Exploring post-digital theatre should be connected with the question of new authenticity and memory readings, which could even be defined as predigital. However, it is post-digital in the sense that it may turn into a reaction to the digital. In a post-pandemic context, a consequence of the crisis may lay in expressions marked by the analogue as a re-action to the massive streaming.

Founded in Paris in October 2017, European Association for the Studies of Theatre and Performance (EASTAP) seeks to bring together researchers and artists, to promote the multiple methods, approaches and languages employed by theatre and performance scholars and makers.

The aim of the 2021 EASTAP conference in its digital iteration is to register, discuss and reflect on the most recent developments in global theatre culture(s). Focusing on the (forced) mediatization of theatre, the conference will address questions of digital theatre-making and (new) spectating, with the intention to articulate and conceptualize the experiences learned as the world found new ways of making and engaging with theatre during a pandemic.

# Sponsors

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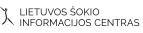
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# Conference Programme

# Thursday 23 September

**09.00-10.00 CET** Welcome; I Keynote Gabriella Giannachi. Seven Axioms for Digital Theatre
Chair: Josette Féral

**10.00-10.30 CET** Coffee break

**10.30-12.00 CET** Parallel Sessions

| Panel 1   The Mediatization of Theatre<br>Chair: Richard Misek | Panel 2   Post-Digital Theatre<br>Chair: Ulf Otto |
|---|---|
| Taavet Jansen. Theatre Behind the Screen: Developing the Platform for Online Performing Arts | Tom Gorman. Immersive Telepresence Enabled Performance and Rehearsal |
| Paula van Beek. Expanded Performance: Blending Stage and Screen in Live and Live-Streamed Theatre | Olga Krasa-Ryabets. Invisible Theatre for No One — Reclaiming Physicality in Post-COVID Reality Through Lessons from Central-European Action Art |
| Natalie Tomlin. Mediatisation of Theatrical Presence: Technology as Storyteller | Jurgita Staniškytė. Reinstalling the Forth Wall: Spectatorship in (Post)-pandemic Era |

**12.00-13.00 CET** Lunch break

**13.00-14.30 CET** Parallel Sessions

| Panel 3   The Development of Digital Audiences<br>Chair: Asta Petrikienė | Panel 4   The Mediatization of Theatre II<br>Chair: Tom Gorman |
|---|---|
| Raimund Rosarius. Why I Did Not See the Performance "Youth" - A Critical Outlook on Curating the Public Sphere in Digital Capitalism | Ulf Otto. Theatres Digital Epistemology: On FOMO, the Privilege of Presence and Data-Driven Research Number |
| Richard Misek. Streaming Theatre in the UK: A Ground-Level Perspective | Magdalena Figzał-Janikowska. "Kantor is Here": The Living Archive and Digital Strategies of Artist's Presentification |
| Lorenzo Donati. Digital Audiences in Italian Independent Theatre During the Pandemic Crisis: Intimacy and Conversation at Low Resolution | Rūta Mažeikienė. But is it Dance?: Some Remarks on Dance Film Genre |

**14.30-14.45 CET** Coffee break

**14.45-16.15 CET** Parallel Sessions

| Panel 5   Digitally Immersive Theatre<br>Chair: Letizia Gioia Monda | Panel 6   The Digital Divide in the Theatre<br>Chair: Jurgita Staniškytė |
|---|---|
| Tamara Radak. Mediatised Emotion in Dead Centre's To Be a Machine (Version 1.0) | Mary Mazzilli. The Digital Impasse: Making Theatre During the Pandemic About the Migration Experience |
| Geraldine Lamadrid Guerrero. Experiencing "My Documents": Theatre is a Brain That Wires Our Affections by the Hand of Complicity | Annelis Kuhlmann. Digitopia. On the Wall, Accessibility and Transparency in Digitally Divided Performances |
| Taciano Soares. Memory, Construction and Cell Phone Camera: Experiences on a Bio-Narrative Theatre in the Digital Relationship | Yana Meerzon. On False Intimacies and Anti-Cathartic Modalities of Being in the Digital Performances of Crisis |

**16.15-16.30 CET** Coffee break

**16.30-17.30 CET** II Keynote Sarah Bay-Cheng. COVIDEO: Speculations on Live Performance Futures
Chair: Martynas Petrikas

**17.30-...CET** Virtual Cultural Programme

# Friday 24 September

09.00-10.00 CET  III Keynote Gareth White. Performing Between Bubbles

Chair: Peter M. Boenisch

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10.00-10.30 CET  Coffee break

10.30-12.00 CET  Parallel Sessions

| Panel 7  Curated Panel | Panel 8  Digital Spectatorship and the Digital Theatre Experience I |
|---|---|
| Chair: Knut Ove Arntzen | Chair: Caroline Eades |
| Janina Janke, Nina Tecklenburg, Christian Stein, Ramona Mosse. Audiences at Play — The Role of Gaming in the Making of Digital Spectatorship | Marcela Moura. Les communautés des spectateurs virtuels — Le théâtre en ligne au Brésil |
| | Georges Gagneré. Actor and Spectator Digital Doubles |
| | Eun Kyoung Shin. Far at the Same Time Intimate, Duality Distance Between Audience and Actor in 360-degree VR Theatre |

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12.00-13.00 CET  Lunch break

13.00-14.30 CET  Parallel Sessions

| Panel 9  Digital Spectatorship and the Digital Theatre Experience II | Panel 10  Digital Spectatorship and the Digital Theatre Experience III |
|---|---|
| Chair: Ramona Mosse | Chair: Martynas Petrikas |
| Laura Budriesi. Digital Liveness During the Curfew | Carlos Canhameiro. Expériences théâtrales numériques et la production de la présence |
| Kate Craddock. Lively, Not Lonely: Digital Spectatorship and the Digital Theatre Experience | Caroline Eades. Alain Resnais ou le regard d'Orphée sur le théâtre |
| Julia Guimarćes Mendes. Participation as a Critique of the Devices: Issues for Digital Theatre | Carolina E. Santo. Scènes dans la ville |

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14.30-14.45 CET  Coffee break

14.45-16.15 CET  Parallel Sessions

| Panel 11  Digital Spectatorship and the Digital Theatre Experience IV | Panel 12  Post-Digital Theatre II |
|---|---|
| Chair: Timmy De Laet | Chair: Bryce Lease |
| Ifigenia Gonis. Shifting Paradigms: The Possibilities and Limitations of Virtual Spectatorship | Knut Ove Arntzen. New Authenticity and Digitalization in the Time of the Pandemic |
| Letizia Gioia Monda. Rethinking Choreographic Procedures for the Digital Spectatorship. The Experience of the CLASH! International Festival | Gabriella Cserhati. Implosion digitale |
| | Pablo Alvez Artinprocess. Is It a Screen? Is It a Window? — Space, Time and Integrity of the Other When Performance Art Goes Online |

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16.15-16.30 CET  Coffee break

16.30-17.30 CET  Phia Ménard — EASTAP Associate Artist 2021.
European Imaginaries: a Dialogue with Phia Ménard on Coexistence and Resistance in Post-Covid Time

Chair: Stefania Lodi Rizzini

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17.45-18.45 CET  EASTAP Journal launch

*Thank you and see you in Milan*

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18.45-...CET  Virtual Cultural Programme

# Keynotes

**Gabriella Giannachi,** Centre for Intermedia and Creative Technologies, University of Exeter

## SEVEN AXIOMS FOR DIGITAL THEATRE

Following an excursus through a number of 20th century performances to identify salient features that are key to the reading of what is happening in the theatre in our times, this contribution identifies seven axioms for the design of digital theatre, which are discussed in relation to a number of immersive and interactive works developed during the pandemic. These axioms are constructed around key terms, such as pervasiveness, convergence, hybridity, multisensory, semi-scaffolding, non-linear production, immersion and presence, which are read in relation to Schechner's milestone 1968 text 'Six Axioms for Environmental Theatre' to illustrate key developments in digital theatre and, possibly, to analyse the impact of theatre more broadly on the development of digital arts.

Gabriella Gianacchi, FRSA, MAE, is Professor in Performance and New Media, and Director of the Centre for Intermedia and Creative Technologies at the University of Exeter, which promotes advanced interdisciplinary research in creative technologies by facilitating collaborations between academics from a range of disciplines with cultural and creative organisations.
Her publications include: On Directing, ed. with Mary Luckhurst (Methuen 1999); Staging the Post-avantgarde, co-authored with Nick Kaye (Peter Lang 2002); Virtual Theatres: an Introduction (Routledge 2004); Performing Nature: Explorations in Ecology and the Arts, ed. with Nigel Stewart (Peter Lang 2005); The Politics of New Media Theatre (Routledge 2007); Performing Presence: Between the Live and the Simulated, co-authored with Nick Kaye (MUP 2011), nominated in Theatre Library Association 44th Annual Book Awards (2012); Performing Mixed Reality, co-authored with Steve Benford (MIT Press 2011); Archaeologies of Presence, co-edited with Nick Kaye and Michael Shanks (Routledge 2012); Archive Everything: Mapping the Everyday (MIT Press 2016) and Histories of Performance Documentation: Museum, Artistic and Scholarly Practices, co-edited with Jonah Westerman (Routledge 2017). She is currently working on a monograph researching technologies for self-portraiture for Routledge and, in collaboration with Annet Dekker, she is working on an edited collection in the field of digital art documentation.

**Sarah Bay-Cheng,** School of the Arts, Media, Performance & Design, York University

## COVIDEO: SPECULATIONS ON LIVE PERFORMANCE FUTURES

When global theatres closed in the pandemic, modes of performance and spectatorship suddenly shifted to online and digital platforms. Some performers and venues began exploring digital creation for the first time, while others expanded their previous work. Were these shifts in presentation and spectatorship a temporary solution or the acceleration of existing trends? This talk considers the recent explorations in digital performance within a larger interconnected history of performance and media and suggests some possible scenarios for the future of live performance.

Sarah Bay-Cheng, is the Dean of the School of the Arts, Media, Performance and Design at York University in Toronto, Canada. She was formerly Chair and Professor of Theatre and Dance at Bowdoin College, teaching theatre history and theory, dramatic literature, and intermedia performance. Her research focuses on the intersections among theatre performance, and media including histories of cinema, social media, and digital technologies in performance.
Her recent publications include *Performance and Media: Taxonomies for a Changing Field* (2015) and *Mapping Intermediality in Performance* (2010) as well as essays in *Theater*, *Contemporary Theatre Review*, and *Theatre Journal*, among others. She is a co-host for On TAP: A Theatre and Performance Studies podcast. Bay-Cheng frequently lectures internationally and in 2015 was a Fulbright Visiting Scholar at Utrecht University in the Netherlands. She has served on the boards of Performance Studies international and the Association for Theatre in Higher Education, and is currently a member of the Executive Committee for the American Society for Theatre Research (ASTR). Bay-Cheng has also worked as a director and dramaturg with particular interest in intermedial collaborations and a fondness for puppetry.

**Gareth White,** Central School of Speech and Drama, University of London

## PERFORMING BETWEEN BUBBLES

My aim in this paper will be to reconsider presence and intersubjectivity as features of the event of performance, and how they manifest differently in encounters happening telematically, and relocated to home space. Using the image of the bubble, which in some countries has been doing a lot of the work of conceptually re-ordering our social sphere, I will explore what performance learns through its adaptation the radically altered social environment of 2020–21. Despite being forced to withdraw from its habitual spaces, to pause, or even to hibernate, how does theatre grow, during such a time? Without denying the negative impact upon the performance economy's precariat, I will consider how practical responses to the lost capacity to work in our 'normal' contexts have re-oriented interpersonal exchange through performance, finding new spaces for intimacy and intersubjective connection.

The bubble, in the work of Peter Sloterdijk, is the most intimate sphere of encounter with the self and the other. But in pandemic vocabulary (of the UK and other territories) the bubble is both license and limit: it is the restricted set of physical intimacies permitted to us during lockdown, beyond which we might stray guiltily or defiantly. If performance has, in the past, boasted of challenging the tolerance of normative sociality, how does an epidemiologically responsible theatre continue to test limits? And if video conferencing and social media have been repurposed in the membrane of our shrunken social sphere, how does performance use and misuse them?

Drawing on specific practical examples to explore these broad themes, I will propose that performing within and between bubbles is a survival strategy, but also a research programme, into life and art, home and public space, what it means to be in company and what it means to be isolated. My exemplars will be drawn from the kind of participatory performance which was intermedial before the pandemic, but which over this period has explored the formal parameters and new opportunities of increasingly intermedial social life. When everyday experience has new limits, this work was primed and ready to test, explore and challenge these limits and what they mean.

Gareth White, BA, PhD, FHEA, is teacher, researcher and a theatre director specialising in participatory practice and known in particular for research on so called Immersive Theatre. His teaching and research overlaps in focus on collaborative creative processes and participatory practices. *Audience Participation in Theatre: Aesthetics of the Invitation*, a monograph theorising how spectators are transformed into performers, was published by Palgrave Macmillan in 2013. *Applied Theatre: Aesthetics*, a short monograph with accompanying essays from other researchers, was published by Bloomsbury Methuen in 2014: it explores the idea of the aesthetic in performance practice with social aims. Currently he is writing a new monograph, to be published by Routledge, provisionally titled *Dialectics of Participation: Meaning in the Midst of Performance*. He has a chapter awaiting publication in Colette Conroy and Nic Fryer's *Rancière and Performance*, discussing the application of Jacques Rancière's theory to game-based performance practices.

His other publications include: The Audience in Intermedial Theatre', in *Intermedial Theatre, Principles and Practice*, Edited by Mark Crossley (Red Globe Press 2019); 'The Promise of Participation Revisited' in Staging Spectators in *Immersive Performances: Commit Yourself!*, Edited by Doris Kolesch, Theresa Schutz and Sophie Nikoleit (Routledge 2019); 'Theatre in the "Forest of Things and Signs"', *The Journal of Contemporary Drama in English*, 4:1 (2016); *Applied Theatre: Aesthetics* (Bloomsbury Methuen 2015); *Audience Participation in Theatre: Aesthetics of the Invitation* (Palgrave Macmillan 2013); 'On Immersive Theatre', *Theatre Research International* 37:3, pp. 221-235 (2012); 'Noise, Conceptual Noise, and the Potential of Audience Participation' in *Theatre Noise*, Edited by Lynne Kendrick, L. and David Roesner (London: Cambridge Scholars' Press 2011).

## Phia Ménard

Phia Ménard, is a performer, founder of Nova Nova company. Her work has been performed in Argentina, Austria, Australia, Belgium, Benin, Brazil, Bulgaria, Brunei, Burkino Faso, Burundi, Cameroon, Canada, Chili, China, Colombia, Croatia, Denmark, Equator, The Federation of Russia, Finland, France, Gabon, Germany, Great Britain, Greece, Haiti, Hong Kong, Hungary, Indonesia, Ireland, Italy, Japan, Jordan, Kosovo, Laos, Latvia, Lebanon, Madagascar, Malaysia, Mali, Mauritius, Mexico, Morocco, Myanmar, Namibia, Niger, Nigeria, Portugal, the Republic of Cape Verde, the Republic of Serbia, Scotland, Senegal, Slovakia, South Africa, South Korea, Spain, Sweden, Switzerland, Taiwan, Thailand, Togo, The United Arab Emirates, The United States, Uruguay, Yemen.

# Abstacts

## Knut Ove Arntzen

## NEW AUTHENTICITY AND DIGITALIZATION IN THE TIME OF THE PANDEMIC

What is so special with digitalization, authenticity and the performing arts in the time of the pandemic? I my paper I will shed light on this question by referring to, and discussing the options of the pandemic and post-pandemic situation with regard to the question of digitalization vs new-analogue options. I will look at how new questions were raised during the pandemic, like under the premises of the seminar UnBoxing Stages which was a seminar in cooperation with Theatertreffen in Berlin and Akademiee für Theater und Digitalität and the Initiative Digitale Dramaturgie in Berlin in May 2020, just after the first pandemic lock down. The seminar´s titel UnBoxing Stages refers to unpacking from the box, the italian stage, and moving into the virtual space. This leads to the question how theatre can be accessible in spite of the pandemic. I will also exemplify with historical aspects of digitalization, focusing on Hotel Pro Forma and the October Dance Festival of Bergen International Theatre in 2020.

Knut Ove Arntzen, professor emeritus: born 1950, professor of theatre studies at at the Department of Linguistic, Literary and Aesthetic Studies at the University of Bergen, Norway); freelance theatre critic and scientific consultant to festivals in Bergen and Montreal. Co-establishing the Drama Course at the Writing Academy of Hordaland, Bergen, visiting professor at different universities like in Kaunas (Lithuania), Antwerpen and Frankfurt. International conferences: Glasgow, Amsterdam, Copenhagen; has published a series of articles analyzing development in the scope of a visual kind of dramaturgy and post-mainstream, cooperated in seminars at the Eurokaz festival with Gordana Vnuk; 1997 and 1998 attended conferences about new theatre and theatre research (Frankfurt, D; Puebla-Cholula, Mexico; Johannesburg, South Africa; Canterbury, UK). Later conference participation: Humanioria and science at the Université de Yaoundé I, Cameroon in March 2016, and ANTS (Association of Nordic Theatre Studies), in Århus and Kaunas, 2017. In 2020 publication of the book *Staging and Recycling. Retrieving, Reflecting and Re-framing the Archive,* co-written and co-edited by John Keefe, London: Routledge.

## Paula van Beek

## EXPANDED PERFORMANCE: BLENDING STAGE AND SCREEN IN LIVE AND LIVE-STREAMED THEATRE

The sudden pivot of live theatre to live-streaming due to the social distancing measures created by Covid-19 pandemic has generated an explosion of research in the field of mediated theatre. Mediated theatre opens up possibilities for experimentation, but at the same time involves many challenges in order to keep live-ness. Following a case study approach, this research aims to investigate how live performance, digital video and screen-based strategies can be used to present works to remote audiences without affecting, but in fact enhancing, the live-ness of the work. And how both live and remote audiences' relationship with the work can be repositioned so that storytelling can be accessed in an intersectional way, that does not privilege a single way of telling or receiving a story. The text of 'Ubu Rex' by Alfred Jarry was adapted and performed for both live and remote audiences at Te Auaha: NZ Institute of Creativity in Wellington, Aotearoa/New Zealand. The work blended stage and screen strategies creating two unique shows at once – one for the live audience and an enhanced version for remote audience. First person cameras and screens were integrated on-stage while the live-streamed content was enhanced with pre-recorded footage, digital overlays and characters' POV. Valuable findings around digital theatre spectatorship were raised through surveys and interviews, where both audiences discussed their experience in receiving the work in various ways. This research demonstrates that within the challenging times that we are living in, artists and arts organisations have the opportunity to explore new territories and expanded ways.

Paula van Beek is an artist and arts educator based in Aotearoa/New Zealand. Within an expanded performance practice she investigates surveillance, point of view, plurality and simultaneity with an intersectional approach to art making that does not privilege a single way of telling or receiving a story. Paula has a Bachelor of Arts in Theatre and Film from Victoria University, Wellington, NZ (1998), a

Graduate Diploma in Animateuring from VCA, Melbourne, Australia (2006) and an MFA from RMIT School of Art, Melbourne, Australia (2018). She has travelled widely with her work with performance projects across Aotearoa/NZ and Australia, as well as Colombia and Indonesia, training in the UK and residencies in the US. She has published papers on surveillance and selfie culture and presented on the complexities of visibility through an intersectional feminist lens. She has made live, mediated and live-streamed performance works in car parks, theatres, hallways, galleries, on river banks and online. She is currently teaching acting and performance making in the Stage and Screen programme at Te Auaha: NZ Institute of Creativity where her main research focus is expanded approaches to digital video and live-streaming technologies within live performance.

## Laura Budriesi
### DIGITAL LIVENESS DURING THE CURFEW

In the vocabulary that the Covid-19 pandemic has generated, the word "liveness" (Auslander, 1999) is one that characterizes a substantial part of the debate around the effects of the coronavirus on live entertainment. The experience of liveness focuses attention on the sense of being connected ("now") to others (known or not), experimenting with technologically mediated forms of co-presence (hence an articulation of the "here"): digital liveness. The example I propose is Curfew // Night expeditions (2020) around deserted cities: urban performative action that exploits the tool of remote digital transmission in a creative and surprising way, and not as an alternative of the actual presence. Nicola Borghesi - Kepler-452 plays the role of the actor-rider who meets some special guests and creates together the dramaturgy of a night trip to deserted cities, following unusual itineraries, with the aim of delivering a precious and symbolic gift to a recipient chosen by the host. During the current pandemic, Italians have been the protagonists of a vast mass migration: the measures taken to stem the virus waves have required us to lock ourselves up in our homes. The public space has remained as a space devoted especially for commerce and the private night of squares, cinemas and theatres, has become a semi-deserted territory in which almost the only thing that keeps going is the movement of riders.

Laura Budriesi is currently Adjunct professor in Performing Arts at the Department of the Arts of the University of Bologna. Her teaching activities include "Scenography. Elements, Theory, History". Her work is especially focused on the intersection of theater and anthropology, and it's particularly directed at the performative aspects of rituals. She is the author of two books: *Michel Leiris. Il teatro della possessione e Michel Leiris sui palcoscenici della possessione. Etiopia e Haiti 1930-1983* (Patron 2017) and ethnographic documentaries on ritual dance and possession cults, for which she has extensively researched in Mali and Ethiopia.
Another research topic is animality on the contemporary scene and in the history of Theatre and Performance, in the framework of Animal Performance Studies, on which he has written various essays including: *Animalizzare la scena*, in «Culture teatrali», 29, 2020. *Performing horses. I cavalli nel teatro europeo tra Ottocento e Novecento* in «Mimesis Journal», vol. 9, 1, 2020. On this topic she recently organized the conference: *Animal Performance Studies: la scena del non umano in una cornice antropologica e filosofica* (2021), https://site.unibo.it/damslab/it/eventi/animal-performance-studies-la-scena-del-non-umano.

## Carlos Canhameiro
### EXPÉRIENCES THÉÂTRALES NUMÉRIQUES ET LA PRODUCTION DE LA PRÉSENCE

Le but de ce texte est de réfléchir à la production de la présence, à partir des écrits de Gumbrecht, à l'époque des expériences scéniques numériques dans le contexte de l'isolement social. A partir de l'analyse de trois œuvres créées pour les médias numériques dans la ville de São Paulo au début de la pandémie, nous voulons enquêter sur ce nouvel horizon de la relation théâtrale et son efficacité et / ou limitation tant dans la création de l'œuvre que dans sa réception.

Partant du postulat que la production de la présence est comment traiter un mode de communication par la matière des phénomènes, à travers la perception de la matière et comment elle affecte nos sens, alors

comment interpréter cette perception par l'agence numérique? Si c'est précisément l'affect de perception par les objets spatiaux qui caractérise la production de la présence, et que cet affect n'est pas médiatisé par le concept, la pensée ou la culture, il est donc vide de contenu, alors quel est la friction des œuvres diffusées à travers le support numérique avec une expérience non médiée par le sens.

Si pour Didi-Huberman «les questions les plus naïves, très souvent, cachent toutes leurs ressources pour prouver la réelle complexité des choses», ce texte veut savoir quelle est la présence théâtrale à l'heure du numérique et s'y a-t-il de nouveaux engagements de la part des spectateurs qui maintiennent la réception contemporaine installées devant un écran d'ordinateur, une télévision, un téléphone portable ou quelque chose de similaire?

Carlos Canhameiro est un metteur en scène, dramaturge et acteur. Il a travaillé pendant plus de 15 ans à São Paulo / Brésil où il a créé des dizaines de pièces de théâtre avec différents artistes et collectifs de théâtre. Il est membre fondateur de la Cia. LCT et Cia De Feitos, ainsi qu'un artiste partenaire pour Cia. Teatro de Riscos et Cia. 4 pra Nada. Il est titulaire d'un doctorat en arts (post-dramaturgie) de l'Unicamp (l'université où il a également obtenu une maîtrise et un diplôme en arts de la scène). Il est le père de Lucas et Nina et croit que la façon dont nous traitons les enfants en dit long (ou tout) du présent où nous sommes insérés.

## Kate Craddock
### LIVELY, NOT LONELY: DIGITAL SPECTATORSHIP AND THE DIGITAL THEATRE EXPERIENCE

As Festival Director of GIFT: Gateshead International Festival of Theatre, and as Research Associate at Newcastle University, over the past twelve months I have been actively experimenting with practices that encourage the digital spectator experience to be one rooted in liveness and liveliness; in connection and community. These practices involve various attempts to amplify the digital theatre experience for spectators, by developing and applying mechanisms that are built on some of the core principles of contemporary performance: liveness, ephemerality, and connection. Through the curation and online delivery of GIFT in early May 2020, which was one of the first performing arts festivals globally to pivot online in response to the pandemic, I realised the potential for generating a sense of virtual co-presence between dispersed audiences. By applying multiple traits from contemporary performance into the delivery of the festival, and by factoring experiences that were material, or tactile alongside the act of digital spectating, the digital theatre experience became heightened, and collective. Since then, I have explored how digital theatre experiences can be further enhanced for spectators through developing mechanisms that encourage the digital spectator to remain alert and aware of their own immediate environment, alongside their engagement in the digital theatre experience. Currently, for GIFT 2021 (The GIFT Exchange, 30 April – 2 May) I am embarking on projects that celebrate intimacy and immateriality in the digital theatre experience.

Kate Craddock, dr, is Founder and Festival Director of GIFT: Gateshead International Festival of Theatre, an annual artist-led festival celebrating contemporary theatre. Kate established GIFT in 2011 to provide a platform for international, contemporary, and experimental performance practices in North East England. Kate has combined working across academic roles and creative projects since 2005 and in 2019, took up her current role as Research Associate in the School of English at Newcastle University. Prior to this, Kate was a Senior Lecturer at Northumbria University, where she led on the industry focused MA Theatre and Performance programme. Kate completed her practice led PhD in 2010 with the title: 'Collaboration in Performance Practice: Trust, Longevity and Challenging Proximity' which focused on the potential for using readily available online technologies in creative collaborations.
As a theatre maker, Kate has presented her performance work at a range of organisations across the UK and in multiple international festival contexts. She is a Trustee for ARC, Stockton Arts Centre and The Paper Birds Theatre Company. Kate was recipient of the Theatre Fellowship with the Clore Cultural Leadership Programme 2018/19, and undertook a secondment with the arts venue HOME in Manchester.
Kate was part of the British Council and Arts Council GENERATE programme (2019/2020) and is currently working alongside consortium partners at Battersea Arts Centre, Dance4, Fierce Festival, MAYK and Transform to deliver the pilot of the new Arts Council commissioned England's Performing Arts Showcase for Edinburgh's Festivals: Horizon.

Gabriella Cserhati
## IMPLOSION DIGITALE

Le numérique et son lot de transformations dans divers domaines concernant le spectateur - capacité d'attention, standard d'intensité, relation à soi-même et à l'autre. Le GK Collective, groupe de recherche théâtrale, a élaboré depuis dix ans différentes formes théâtrales pour questionner le spectateur du 21e siècle, dans le cadre de sessions de recherche et de créations de spectacle. Les hypothèses : spectacles immersifs - égaler la sollicitation des sens, les formats pour uns seuls spectateurs – questionner le rapport à la consommation et l'individualisme, troubles entre fiction et réalité – focaliser l'attention et pointer l'omniprésence de la fiction, participation sans intrusion – pratiquer la non domination et revitaliser le lien avec le spectateur. La pandémie a avancé de plusieurs degrés l'acceptabilité de la présence numérique et les tendances en cours se sont exacerbées. L'idée d'une équivalence entre présentiel et distanciel rôde. Des formes de théâtre digital et hybrides ont pu tourner plus largement ou être créées pour l'occasion, le livestream a permis l'accès plus démocratique à la visualisation de spectacles, sans contrainte géographique. Mais après cette implosion digitale, par où le théâtre peut se renouveler, vers où évoluera l'avant-garde, maintenant que l'hybride devient acceptable, souhaitable, progressivement la norme ? Comment renouer avec le spectateur sans que le numérique soit l'unique voie, même en temps de pandémie ? De quels éléments se construit le nouveau changement de paradigme auquel le théâtre est soumis? Le rôle du théâtre dans un monde tout numérique. Les joies des mutations en cours.

Gabriella Cserhati, metteure en scène, directrice artistique du GK Collective. Née à Budapest en 1980, Gabriella Cserhati est hongroise, elle travaille et vit à Paris. Diplômée de l'Université Paris 8 en 2004, en DESS Réalisation Cinématographique, elle réalise plusieurs courts-métrages et un long-métrage de fiction "expérimentale" en tandem avec Fabien Lartigue. Les films sont récompensés par des prix du cinéma indépendant international.
En 2009 naît le GK Collective, un groupe de recherche théâtrale, dont Gabriella Cserhati est la directrice artistique. Acteurs, dramaturges et metteurs en scène se fixent comme but d'étudier le spectateur de l'ère numérique.
La compagnie explore différents formats où le spectateur est au centre de la recherche : elle crée des spectacles immersifs et participatifs. Son objectif est de donner une nouvelle place à l'illusion, concurrencer l'intensité numérique et de créer une autre légitimité au théâtre dans une société surchargée de générateurs d'illusions.
La compagnie a créé huit volumes du dispositifs THéâTRe CaCHé, sept spectacles immersifs pour uns seuls spectateurs, et mène un laboratoire de recherche action sur le format un seul spectateur pendant deux ans. Le groupe a une vingtaine d'expériences à vivre dans son répertoire.
Gabriella Cserhati donne des masterclass et des workshops sur l'éthique de la participation et le spectateur de l'ère numérique. Elle est invitée à participer à des conférences sur la culture expérientielle, des nouveaux formats hybrides, le situationnisme et la performance contemporaine.

Lorenzo Donati
## DIGITAL AUDIENCES IN ITALIAN INDEPENDENT THEATRE DURING THE PANDEMIC CRISIS: INTIMACY AND CONVERSATION AT LOW RESOLUTION

We ask ourselves which way theatre changes, reacting to present's mutations. Today we found ourselves dealing with a world made of distance, isolation and rapprochement through digital frames. In order not to stand still, some artists rethought the basic elements of theatre and performance relationship, deepening a thought about the spectator, his role and his identity. Issues that have been "rediscovered" in the present, and thanks to digital liveness, but which often refer to issues of theatre's and dance's experimentation of the second half of the twentieth century: intimacy, interaction in real time, but also the reformulation of audience as people who observe inside a "poor" relationship. All elements that, rediscovered, can become the axes of a new theatre in the future, in contact with people's possibilities and desires. This paper proposal analyzes some case studies of Italian theatre produced during the crisis, choosing some experiments by independent artists, external to large private or public structures. A spectator who has to imagine and draw listening to audio tasks (Teodoro Bonci del Bene), spectators who converse with the characters in a Zoom chat

(ExVuoto Teatro), spectators who play through interactive devices (Nicola Galli), but also spectators who observe broadcasts conceived "at low resolution", in this way approaching to the creators (Michele Sinisi).

Lorenzo Donati, born in 1981, journalist and theatre critic, since November 2017 he's carrying a PhD research program in visual and performative arts at the University of Bologna around the spectator's adventure in Italian and European theater. At the academic level he teaches at the Professional Master in Entrepreneurship in Entertainment, University of Bologna, leads the journalism academic workshop "Bologna Teatri" and his essays have appeared in magazines such as "Culture Teatrali", "Prove di Drammaturgia", "Stratagemmi Prospettive Teatrali", "Sociologia della Comunicazione", among others.
In the critic field he collaborates with national and regional magazines, newspapers, and radios such as "Doppiozero", "Città del Capo – Radio Metropolitana". Since 2020 he takes part in the direction board of the critic magazine "La Falena", edited by Teatro Mestastasio from Prato, He is one of the founders of the Altre Velocità group, active in theatrical criticism with projects between journalism, radio, audience development and arts education; with this group he coordinated critical classes in different contexts such as La Biennale di Venezia, the festival Vie in Modena, Santarcangelo Festival, the "non-scuola" of the Teatro delle Albe. He deals with cultural planning collaborating with private bodies and public institutions such as the Municipality of Ravenna, for which from 2010 to 2014 he worked for the candidacy to European Capital of Culture.
He co-edited Giovane Danza D'autore. Azione e immaginazione da Cantieri a Anticorpi XL, Ravenna, Anticorpi edizioni, 2010, Un colpo. Ravenna, Longo Editore, 2011; with Rossella Mazzaglia Crescere nell'assurdo. Uno sguardo dallo stretto (Accademia University Press, 2018).

## Caroline Eades
### ALAIN RESNAIS OU LE REGARD D'ORPHÉE SUR LE THÉÂTRE

Dans son film sorti en 2012, Vous n'avez encore rien vu, Alain Resnais revient à sa passion pour le théâtre après avoir adapté, transposé et illustré de nombreux textes et productions issus des arts du récit, de l'image et de la scène, depuis la bande dessinée jusqu'à la chanson en passant par la littérature et la peinture.
Ce retour au théâtre est d'autant plus inattendu au terme de sa carrière que, contrairement à ce qu'ont proposé nombre de critiques du film, il n'y présente ni un hommage conventionnel au théâtre d'après-guerre en reprenant deux pièces de Jean Anouilh, ni une reconnaissance explicite du travail des acteurs par le biais de la participation de plusieurs générations de comédiens et comédiennes à ce film. C'est en effet plutôt une réflexion innovante sur l'intermédialité désormais indissociable des pratiques contemporaines liées à l'image et au spectacle vivant à laquelle se livre Resnais sans pour autant sacrifier au tout-numérique ou articuler la structure narrative sur une configuration algorithmique comme il l'avait proposé auparavant. Son film, explicitement dédié aux spectateurs, ne se contente pas de faire l'inventaire de différents formats de représentation dramatique - film sur le théâtre, transcription vidéographique, performance d'acteurs - dans un espace évolutif inséré dans un lieu indéfini mais propose une évaluation de la mission et des ressources de l'art dramatique, voire le constat de la mort de certaines pratiques au profit d'un regard régénérateur sur un avenir du théâtre encore invisible et pourtant annoncé par Resnais.

Caroline Eades (PhD in Film Studies, Université de la Sorbonne Nouvelle) is Associate Professor of Film and French Culture at the University of Maryland, USA. Her research interests include European Cinema, Post-Colonial Studies, Film and Mythology. She is the co-editor of The Essay Film: Dialogue, Politics, Utopia (New-York: Wallflower, 2016) and the author of Le Cinéma post-colonial français (Paris: Editions du Cerf, 2006) and Cinéma et mythologie (Paris: L'Harmattan, 2021) as well as more than 30 book-chapters and scholarly articles.

**Magdalena Figzał-Janikowska**

## KANTOR IS HERE: THE "LIVING ARCHIVE" AND DIGITAL STRATEGIES OF ARTIST'S PRESENTIFICATION

The starting point of the article is the concept of Tadeusz Kantor's "living archive" which was supposed to be implemented by Cricoteka institution, founded by the artist in Cracow in 1980. Since its beginning Cricoteka has served as a museum, art gallery and a unique archive of the Cricot 2 Theatre. Today, the collection gathered by Kantor functions not only as a documentation of his art, but above all as a performative archive, which is constantly transformed by the process of recontextualization, mediatisation and public participation. The main purpose of the paper is to present how the idea of the Kantor's "living archive" has changed as a result of digitalisation and mediatisation process. I will exemplify it referring to the project Kantor is here, created by Polish composers Wojciech Kiwar and Piotr Peszet as well as a dramaturgist Agnieszka Jakimiak. The project premiered in December 2020 and can be considered as an artistic response to both: the new challenges of experiencing archive in digital and participatory context, as well as the difficulties with a collective reception in pandemic times.

Kantor is here is a sound walk in which the participants are guided around Cracow by comments of Tadeusz Kantor, recordings selected from the Cricoteka Archive. The whole thing is a musical composition for electronics, sounds of the city, and two voices. Viewers can participate in the walk using the Echoes app, based on the geolocation tools.

Magdalena Figzał-Janikowska, Ph.D. – assistant professor at the Institute of Culture Studies, University of Silesia in Katowice, Poland. Author of books and research papers devoted to contemporary theatre and stage music. She published *Musical Spaces in Contemporary Polish Theatre* (2017) and *A walking guide. Cracow of Tadeusz Kantor* (2020). Co-editor of books *Writing for the Stage – Narratives in Contemporary Theatre* (2019), *Drama and Experience* (2014). Theatre critic in "Nietak!t", "Opcje", "Didaskalia" and "teatralny.pl". Tour and academic guide at The Centre for the Documentation of the Art of Tadeusz Kantor "Cricoteka" in Krakow. She currently works on the scholarship project Performances of Władysław Hasior (The Theatre Institute in Warsaw).

**Georges Gagneré**

## LES DOUBLURES NUMÉRIQUES DE L'ACTEUR ET DU SPECTATEUR

Nous proposons de décrire une expérience de théâtre hybride inédite qui s'est déroulée en janvier 2021 en milieu scolaire. Plusieurs représentations du spectacle Le Magicien sans Ombre, mis en scène par Anastasiia Ternova ont été données pour 6 classes de CM2 de la ville de Villiers-le-Bel dans un dispositif associant acteurs physiques, streaming avec la plate-forme Zoom, capture de mouvement en direct avec la combinaison inertielle Perception Neuron, et avatars et environnement 3D temps réel avec le moteur de jeu vidéo Unreal Engine (Epic Game). Réalisé au sein du CAstelet Virtuel d'OmbrAvatar (CAVOAV) conçu et programmé par Georges Gagneré au sein du dispositif AvatarStaging développé par la structure Didascalie.net, le spectacle a permis à une équipe de jeunes artistes d›explorer les enjeux d›une continuité de la pratique performative confrontant des acteurs physiques jouant en direct pour des spectateurs physiques dans une coprésence et un ici et maintenant, prolongeant ainsi la pratique théâtrale telle qu›elle existait avant l›interruption brutale liée à la pandémie actuelle. Nous nous appuierons sur cette expérience concrète qui a suscité un vif intérêt du jeune public et des enseignants pour décrire le concept de doublure numérique qui s›applique à la fois à l›acteur et au spectateur et qui offre une perspective d›hybridation permettant de questionner les limites physiques actuelles des pratiques du spectacle vivant. La doublure numérique repose sur le paradigme émergent de simulation du sensible par le code informatique et les technologies numériques et implique une réorganisation des moyens de la représentation spectaculaire.

Georges Gagneré est metteur en scène et artiste numérique. Il collabore avec la plate-forme didascalie.net depuis 2004 et a réalisé de nombreux spectacles et recherche-créations associant institutions théâtrales et laboratoires de recherche scientifiques. Il est par ailleurs maître de conférence dans l'équipe de recherche Images Numériques et Réalité Virtuelle et le département Arts et Technologie de l'Image de l'Université Paris 8.

**Ifigenia Gonis**

## SHIFTING PARADIGMS: THE POSSIBILITIES AND LIMITATIONS OF VIRTUAL SPECTATORSHIP

In the wake of theatre closures and the move to digital performance following the advent of COVID-19, one dominant preoccupation has been the question of theatre audiences. More precisely, the extent to which the inability to share the same space during a performance will fundamentally impact the theatre-going experience. To that end, some production companies have proposed works that attempt to recreate a familiar spectator/spectacle experience, one in which the connection between the two groups approaches that found in the theatre house during a live performance. Yet, often, such productions fall short of this goal, in part because of the, at times, unavoidable isolating nature of the productions themselves. Rather than taking this as a failure, however, I argue that it instead calls for a reexamination of the notion of an "audience" itself.

This paper will first begin with an overview of what arguably constitutes the existing/pre-COVID paradigms of spectatorship. Then, through an analysis of two digitally immersive productions – the Royal Shakespeare Company's Dream (2021) and the ongoing Danses Extatiques project by the Collectif Artistes Numeriques, both of which make use of VR technology – it will demonstrate first the limitations of these paradigms as revealed through engagement with these performances. It will then conclude with a proposition that virtual or digitally immersive theatre, while it has its own limitations, nonetheless opens the door for new possibilities of reimagining the definition of what constitutes the theatre audience.

Ifigenia Gonis, PhD, is a 2020 graduate of Harvard University's Romance Languages and Literatures (French) department. Her dissertation, titled *Dynamic Spatial Relations in Contemporary French Theatre*, examines the intersections of cultural politics, aesthetics, the spectator/spectacle relationship and the history of theatre decentralization through case studies of four Paris-area public theatres. She is currently based in Paris where she teaches English language and literature at the Lycée École Internationale Bilingue.

**Tom Gorman**

## IMMERSIVE TELEPRESENCE ENABLED PERFORMANCE AND REHEARSAL

The presentation will discuss 'Immersive Telepresence in Theatre', a joint research project in telepresence-aided training and rehearsal between Coventry (UK) and Tampere (Finland) universities which began in 2016. It will examine how telepresence technologies are repurposed to enable performers to rehearse and train over distances, revolving around a variety of telepresence technologies/web-based applications repurposed to investigate actor training, rehearsal, education and performance. In this project, two identical spaces, initially linked by H.323 videoconferencing technology but now using NIMBRA media server technology, were created in Tampere and Coventry, each with large rear projection screens, directional sound, giving the participants the impression of a shared space. The project re-applied existing rehearsal practices to a digital setting with the rehearsal process only slightly modified to account for the technological aspects of working in this manner. The biggest problem that rehearsal and training faces when moving online is physical and visceral nature of the work. Online work requires a holistic understanding of how a digital space operates and theatrical work using these strictures needs to be planned and crafted with the dynamics of the networked world in mind from the outset. This project attempted to explore the technological potential for rehearsal and performance, in particular, facilitating international virtual mobility collaborations between theatre students across the globe. Since the initial experimental iteration in 2016 collaborations have occurred with The University of the Arts, Helsinki, Gothenburg Theatre Academy, Adam Mickiewicz University, Poznan and Purdue University in the United States.

Tom Gorman is an academic and theatre director currently based at Coventry University. Tom studied English Literature and Language at Queen's University Belfast before going on to complete a PhD in Theatre and Media at the University of Ulster. In 1990, after working for some time as a freelance actor, Tom co-founded Sightlines Theatre Company, Belfast and worked with them as Artistic Director for six years. During this period he also worked as a freelance actor, writer and director with numerous theatre companies throughout Northern Ireland and as a writer/performer for BBC Radio Ulster. From 1997 onwards he worked as Strand Leader in Drama at the University of Birmingham, moving on to become Course Director of the BA Drama Studies degree at Bath Spa University. From 2007 onwards he has been working as Senior Lecturer on the BA Theatre and Professional Practice Degree at Coventry University.

He is currently engaged in a research project in conjunction with the University of Tampere, Finland, using videoconferencing technology, bespoke network connections, rear-projection and sound design to create immersive rehearsal spaces. This project (Immersive Telepresence in Theatre) was the recipient of a Gold Award from Reimagine Education in 2016 and in December 2018 it received the Gold Award for best Arts and Humanities project and the Gold for Hybrid Learning at the 2018 Reimagine Education awards and was one of the 10 highest scoring projects out of 1,184 entries, The project was also highly commended at the 2018 Times Higher Education Awards and was the winner of the Guardian Universities Award for Internationalisation in 2020.

Tom currently sits on the organising committee for Network Performing Arts Production Workshop (NPAPWS) and on the board of the Nordic Centre for Digital Presence.

## Julia Guimarćes Mendes
### PARTICIPATION AS A CRITIC OF THE DEVICES: ISSUES FOR DIGITAL THEATRE

With the growth of digital theatre, because of the pandemic caused by the COVID-19, a central aspect of current creations has been the investment in the spectators' participation, since the platforms where these works are usually displayed – such as YouTube, Instagram and Zoom – present, in its own structure, a logic of interaction. However, it is possible to ask which quality of participation these devices allow, since the possibilities are already pre-defined. In dialogue with this context, the purpose of this communication is to analyze how it is possible to build an "aesthetics of the invitation" (White) in digital theatre that allows a critical and reflective look at the devices ("dispositive").

To investigate this issue, the purpose of this communication is to analyze the theatrical work "Who will look at children?" ("Quem vai olhar as crianças?"), created in Brazil by the artist Raquel Castro and presented on the Zoom platform. Conceived as a political convention, the show invites viewers to answer polls that will help to build an "avatar-candidate" launched by the Women's Broad Front fictional party. In dialogue with the theory of the dispositive (Foucault; Deleuze and Agamben) and theories about contemporary participatory theatre (White, Burzynksa, Cornago), the proposal is to investigate the critical potential of a work that brings, in its dramaturgy, the questioning about how the logic of participation in digital platforms has influenced the contemporary politics.

Julia Guimarães is a visiting professor of Literature and Theatre at the Faculty of Letters of the Federal University of Minas Gerais (UFMG). She holds a Post-Doctoral Residency degree in Performing Arts at UFMG, where she worked as a collaborating professor. Also, completed her doctorate in performing arts at University of São Paulo (USP), where she served as a guest professor. She is co-organizer of the Ibero-American book O teatro como experiência pública (Theatre as a public experience, ed. Hucitec, 2019, with Óscar Cornago and Sílvia Fernandes). She is theatre critic of the website Horizonte da Cena (BH). She acted as a guest critic at several festivals in Brazil and is part of the AICT-IACT - International Association of Theatre Critics.

## Janina Janke, Ramona Mosse, Christian Stein, Nina Tecklenburg
### AUDIENCES AT PLAY — THE ROLE OF GAMING IN THE MAKING OF DIGITAL SPECTATORSHIP

"You don't understand the humiliation of it – to be tricked out of the single assumption which makes our existence viable – that somebody is watching…" –exclaims The Player in Stoppard's Rosencrantz and Guildenstern Are Dead upon realizing that they have lost their audience. The loss of the audience and ensuing search for audiences in new – distanced or digital – spaces has shaped cultural practices during this year of theatre closures. How do we become constituted as digital audiences, knowing that "somebody is watching…" and that others are watching with us?

In this panel, we discuss how a dominant contract of theatrical experience –the physical co-presence of performer and spectator – has been replaced by other iterations of co-presence shaped by gamification and participation as alternatives of thinking the relationship between theatre and democracy. This shift sets up the possibility of a new performance genre and calls for a conceptual re-definition of theatre. Each of the

panelists draws on examples from their work to define what it means for an audience to be 'at play': Stein explores gamification in his VR theatre and exhibition spaces; Tecklenburg investigates playful audience building through digital polling tools; Janke speaks about the challenges of creating socially distanced audience games; Mosse reports on devising digital theatre games across multiple platforms based on her Junges DT research-residency.

These examples offer an interim glance into our practice-based research project Viral Theatres, funded by the VolkswagenFoundation, which is building a living archive of post/pandemic theatre realities.

Janina Janke is a free-lance artist who has been developing collaborative practice-as-research projects, site-specific performances and spatial installations that explore the social structures and transformative processes of specific locations. She is a part of the performance collective *Turbo Pascal*.

Dr. Ramona Mosse is a theatre scholar and the PI of the "Viral Theatres"- Project, funded by the VolkswagenFoundation and based at the Excellence Cluster "Temporal Communities -Doing Literature in a Global Perspective" at the Free University Berlin. She is a former Fellow of the International Research Center of Interweaving Performance Cultures and a Core-Convenor of the Performance Philosophy Network. Her current research is focused on the crossings between digital and environmental humanities in theatre and performance.

Dr. Christian Stein is based at the Excellence Cluster EXC Matters of Activity: Image - Space - Material", Humboldt University Berlin. As co-founder of gamelab.berlin, he explores gaming as a cultural technology and devises gaming prototypes and VR-applications for exhibition contexts. In the Excellence Cluster, he works on realizing forms of interactivity in which objects and humans have equal agency.

Prof. Dr. Nina Tecklenburg is a theatre maker, dramaturg and Professor for Theatre and Performance at Bard College Berlin. She is a co-artistic director of the performance collective *Interrobang*. With *Interrobang*, she devises participatory immersive game-settings and theatrical installation spaces, in which the audience can experience scenic models of communication.

## Taavet Jansen

### THEATRE BEHIND THE SCREEN: DEVELOPING THE PLATFORM FOR ONLINE PERFORMING ARTS

Performing art relies heavily on the physical presence of both the performers and the audience in the same physical space. From 2020 the performing artists began to experiment with physically or socially distanced theatre and online performance streaming possibilities. This change of a performing art paradigm opened up a new area of research - an online theatre. Turned out that there is a significant deficit of platforms that are meant for online performances. The performing artist had to adapt to the platforms that were not meant for the live-art needs - various video conferencing or social media platforms. What makes online performing art different is the "liveness" or "immediacy" of what is happening on the screen. Estonian initiative e−lektron developed a platform elektron.art to tackle the issues of "co-presence" and "mediated liveness" to meet performing arts needs on a virtual stage. They organized an online festival, "Spooky action at a distance," from 1st-4th of April 2021, where thirteen live events and three spatial installations took place. In this presentation, I will discuss the platform's technical aspects, the problems that appeared during the festival, and solutions that emerged from them.

Taavet Jansen (EE) has been working on performing art for more than 20 years – as a dancer, choreographer, director, sound and video designer, interactivity programmer, etc. Currently, he is a Ph.D. student in the Estonian Academy of Art with the topic "developing a feeling of presence on the online live art platform elektron.art" and the head of the performing art department University of Tartu Viljandi Culture Academy. He is also one of the initiators of e−lektron (https://elektron.art). This halfway virtual, halfway physical platform connects exploratory activities of performing arts and science.

## Olga Krasa-Ryabets

## INVISIBLE THEATRE FOR NO ONE — RECLAIMING PHYSICALITY IN POST-COVID REALITY THROUGH LESSONS FROM CENTRAL-EUROPEAN ACTION ART

In this paper, I seek to reclaim the notion of liveness in post-COVID theatre by examining the performance experiments in Soviet-era Czechoslovakia. The complex machine of theatre censorship in the Soviet sphere of influence (including Poland and former Czechoslovakia) affected live performance in ways that resonate with the pandemic-era reality, if not in motivation, then in form: shows were often cancelled last-minute and the who/where/when of theatre was limited to fit the socio-political reality of the day. The response to these limitations in the Eastern Bloc took many forms, including an emergence of what I call "private performance" – experiments with apartment theatres or action art in nature, undertaken by the artist alone, without an audience. My paper addresses the work of Czech artists, more specifically Miloš Šejn›s "Three Days of Wandering Through Thaya's Swamps" (1969); Petr Štembera›s "Transferring Stones" (1971); and Milan Maur's "On May 9, 1988 I walked from dawn to dusk, following the sun" (1988). At the height of the pandemic, my partner and I devised a series of virtual sessions where I relied on a digital platform to guide participants on explorations around their homes. The results of these experiments will be published in an upcoming issue of the Performance Research Journal. In my paper for EASTAP, I will build on my digital experiments with audience perception during the pandemic and forge links with relevant historical case studies to explore new directions for moving forward.

Dr. Olga Krasa-Ryabets is a theatre director and researcher. She holds a Theatre Specialist BA with Honours (University of Toronto), an MA in Alternative Theatre Directing and Puppetry (Academy of Performing Arts in Prague) and a PhD in Theatre Studies from the Amsterdam School for Cultural Analysis (ASCA) with a dissertation titled Secret Theatre: off-the-grid performance practices in socialist Poland and Czechoslovakia (2019). She is also a member of the Netherlands Institute for Cultural Analysis (NICA) and founder of the Centre for Aliative and Trivial Research (CenarCentr).

## Annelis Kuhlmann

## DIGITOPIA. ON THE WALL, ACCESSIBILITY AND TRANSPARENCY IN DIGITALLY DIVIDED PERFORMANCES

This proposal may raise more questions than it gives immediate answers. Whether spectators see the new materiality of a dividing wall as imaginary or real, of concrete or of screens, there is a situation, where accessibility and transparency will allow imagination about life on the other side of the wall to exist in what I have termed digitopia. This is a matter of crossing borders of modes of existence. If the grass really is always greener on the other side, how does the digitally divided performances negotiate the spectator's sense of the quality of 'the green' in our theatre imagination in digitally divided performances? In the theatre, the fourth wall is a phenomenon full of paradoxes, conveying border aesthetics, since it makes the spectatorship concerned with absorption and remotely distancing at the same time (Schimanski and Wolfe 2017). In this paper, I would like to focus on the wall in post-covid times as a notion of what Hubert Knoblauch and Martina Löw called Dichotopie (Volkmer and Werner 2020). How does the absorption and the distance give raise to new experiences, with enhanced (or narrowed?) accessibility and transparency in digitally divided performances? Which are the perspectives of "the human" in the spectatorship in the digitally divided performances? And what is kept for the afterlife in the spectators' experience, (Erll 2020). Finally, the imbedded prophecy of the notion of post-covid times may furthermore call not only for new authenticity, but also for new temporality criteria for the digital divide in theatre.

Annelis Kuhlmann is Associate Professor in dramaturgy at the School of Culture and Communication at Aarhus University, Denmark. Her research centres on theatre history, and she is currently focusing on theatre historiography as seen through Danish theatre directing. She has published extensively in different languages. Her forthcoming publications on cross-border issues are as follows: Opening chapter on 'The First Danish Production of Hamlet (1813): A Theatrical Representation of a National Crisis' (*Disseminating Shakespeare in the Nordic Countries*, Bloomsbury 2021); ' Hamletism, 'Gesture of Love in the dramaturgical appropriation: Shakespeare – Turgenev – Chekhov' (in Russian, Moscow, 2020)'; and 'Bartering and cross-border embodied performances' (*Bodies Beyond Borders*, eds. Passerini, L.; Reinisch, D., with a preface by Alexander Etkind, EUI Florence, 2021).

## Geraldine Lamadrid Guerrero
### THEATRE IS A BRAIN THAT WIRES OUR AFFECTIONS BY THE HAND OF COMPLICITY

How to move into the digital sphere while still being able to keep a sense of theatrical intimacy? We can define theatre as a shared brain, a closed space for concentration. The observation of a digital performance lecture is an action of directed attention to a common point of cognitive and emotional concentration. That is the way in which theatre organizes the collective gaze and circulating affections. I will focus on the project My documents. Share your screen. Global version, 2020 directed by Lola Arias, which was digitally presented between May and June 2020. I will stress the relevance of this project as an example of a fortunate theatrical performance that migrated to the digital sphere thanks to its staged lecture format. By sharing a variety of computerized secret boxes, the 'nearly' forgotten archives showed a series of obsessions, inner thoughts, political records or space-time traveling experiences across different realities of the contemporary world. It was highlighted how the intricate paths of our affections are profoundly interwoven and conduct the decisions to aesthetically portray reality. The artists performing the digital lectures exposed their intimacy as a gesture of tacit complicity with the viewers. This action reinforced the possibility of the spectators' engagement through what we can identify as a process of interaction ritual chains and emotional energy exchange, establishing a temporary spectatorship community conformed by a group of people that would gather each week in what we can now call a serial theatrical digital interaction.

Born in Mexico City, now living in Amsterdam, Geraldine holds a BA in Sociology, BA in Theatre and MA in Performing Arts Research from Universidad Veracruzana. MA in Latin American Studies from Centre for Latin American Research and Documentation (CEDLA) - University of Amsterdam. She has been active both in the field of social sciences and of performing arts offering lectures, workshops, artistic presentations and planning research projects. She performs actions of socio-political interest as well as offers activities for the dissemination of artistic and social knowledge. Through practice-based research she investigates the aesthetic and ethical value of political and artistic performances, with affinity to Latin American popular theatre and contemporary political performance. She has collaborated with theatre groups and independent performers in Europe and across the Americas. She runs the experimental theatre project Unutterable Productions. In her investigative practice she discusses the ways in which performance art and theatre interweave to defy political violence in Mexico and Latin America, this is also the main topic of her PhD research as candidate in CEDLA - UvA. Recent publications are Inform about El Puro Lugar, Revista Conjunto, Cuba. Black Veil, Revista Efímera, Spain. A journey through the Disobedience of Unutterable Productions, Revista Conjunto, Cuba. Teatro de guerra, documental de Lola Arias. Revista de Investigación Teatral, Universidad Veracruzana. Testimony of Corporal Print and Traceable Sediments after El puro lugar, Performance Research.

## Rūta Mažeikienė
### BUT IS IT DANCE?: SOME REMARKS ON DANCE FILM GENRE

The pandemic caused by COVID-19 severely limited cultural life, restricted gatherings with live audiences and brought many live performances to a halt. Nevertheless, performing arts institutions and organisations responded to the challenges of quarantines with creativity and started to search for new, mostly mediated, digitalized ways to communicate with audiences. For example, international contemporary dance festival "New Baltic Dance" held in Lithuania in 2020, although postponed tree times, eventually moved online, presented Dance Film programme and attracted a record number of 200 000 viewers online. However, the genre of dance film (which is relatively new in Lithuania) caused not only admiration ("the genre of dance movies is a discovery, celebration, travel and fireworks not only for me!"), but also some heated public debates, whether dance film is a genre of dance.
This situation not only echoes international discussions on the then new developments in dance for camera in the 1990s, but also encourages to analyze dance film genre in a broader historical context. This paper addresses and discusses different debates regarding the use of technology in dance performance and seeks to explore the evolution of dance film from dance film as historical document to dance film as new independent genre of dance.

Rūta Mažeikienė, Ph. D., is associate professor and researcher at Theatre Studies department at Vytautas Magnus University (Kaunas, Lithuania). She has published numerous scientific and critical articles on contemporary Lithuanian theatre and dance and has given presentations in a number of national and international theatre conferences. She contributes to various journals and magazines on contemporary culture and art, belongs to the editorial board of biennial peer reviewed academic journal Outline of Theatre Research ("Teatrologiniai eskizai"). Her academic experience includes research of contemporary Lithuanian theatre and dance, focusing on different forms of acting and performing as well as strategies of participation and community involvement in contemporary performing arts. She is a board member of the Association of Nordic Theatre Scholars (ANTS) and a member of International Federation of Theatre Research (IFTR) and European Association for the Studies of Theatre and Performance (EASTAP).

## Mary Mazzilli

### THE DIGITAL IMPASSE: MAKING THEATRE DURING THE PANDEMIC ABOUT THE MIGRATION EXPERIENCE

In the uncertainty posed by the pandemic, many mainstream theatres have resorted to the streaming of live recording of theatrical events, and the distribution of recordings of past videoed stagings. With the potential easing of lockdown measures, questions are emerging on whether some of the lessons learnt during the pandemic are here to stay post-Covid or whether the accumulated tiredness of over-using digital media will lead to the re-birth of live performative practices, once the pandemic is over. In response to this question, the use of technology, of the digital media is reaching an impasse and one that could go either way, could lead to a post-digital era and even a rejection of technology being used in performance, or to establishment of digital practices that break the boundaries between art-forms, film and theatre for example. This paper argues that this digital impasse is actually a creative moment, a moment of interesting experimentations and discoveries where the hybridity of practices and genres, this rite of passage, is a place of change that needs to be acknowledged and celebrated for its transience. By working at a micro-level I will focus on the making and the aftermath of Bright Azzurro Sea, a project that involved the making of what I call a digital play, which, unlike some of the projects that are similar in terms of execution and technicality, is unique in its scope of embodying the point of view of the migrant experience.

Dr Mary Mazzilli is a Senior Lecturer in Drama and Literature at University of Essex, and co-director of the Centre for Theatre Research. She has an expertise in both Chinese and British drama and theatre. She is also a playwright and her plays have been staged in UK and China.

## Yana Meerzon

### ON FALSE INTIMACIES AND ANTI-CATHARTIC MODALITIES OF BEING IN THE DIGITAL PERFORMANCES OF CRISIS

I propose a paradox: the novel experience of the COVID-19 induced digital spectatorship re-enforced the fundamental laws of live theatre viewing, although it proved to be utterly anti-cathartic. This experience revealed that despite its digital mode of transmission, theatre can foster affectual (co)presence of its viewers, our sense of community and our need for ritual. At the same time, watching theatre on a computer screen created a series of false expectations and beliefs: such as feeling intimate with a streamed performance (being close to the action and to the actors), an illusion of control (being able to tune in and out), and a deceitful impression of a understanding of your subject - the personal, cultural, economic or political context, in which this work has been made. What this experience really proved is that theatre – live or digital – always operates within multiple binaries and pluralities. Watching theatre on screen - participatory or immersive – brings us into emotional immediacy with strangers. For a minute, we form an imagined community anew and share a ritual: together we cross the digital threshold, create the limen of a performance, and exit back into the everyday. This homecoming is emotionally traumatic. It produces the ontological loss of self and re-enforces our sense of loneliness; and thus it is anti-climactic and anti-cathartic. I will examine an archival video of a political intervention, a transposition of a theatre play on zoom, and a live theatre work produced during the pandemic for online streaming only.

Professor Yana Meerzon teaches for the Department of Theatre, University of Ottawa; and she was appointed a President of Canadian Association for Theatre Research in June 2020. Yana's research interests are theatre of migration, cultural and interdisciplinary studies. She is the author of three books, with the latest volume Performance, Subjectivity, Cosmopolitanism published by Palgrave in August 2020. She co-edited seven collections, including Migration and Stereotypes in Performance and Culture with Dr. David Dean and Dr. Daniel McNeil (Palgrave 2020). Her current research project is entitled "Between Migration and Neo-Nationalism(s): Performing the European Nation -- Playing a Foreigner"; and it has been funded by The Social Sciences and Humanities Research Council of Canada (SSHRC) in Spring 2019. She started editing the section Essays of the journal Critical Stages/Scènes critiques (The IATC journal/Revue de l'AICT) in the summer 2019.

## Richard Misek
### STREAMING THEATRE IN THE UK: A GROUND-LEVEL PERSPECTIVE

Since the global spread of COVID-19, video streaming has emerged as perhaps the most popular and effective tool for maintaining access to the performing arts. From high budget global livestreams to intimate Zoom theatre performances and digital escape rooms, streaming video has helped physically-sited arts and culture institutions stay 'open', and provided locked-down audiences with desperately needed opportunities for cultural engagement and shared experience. The recent outpouring of creative alternatives to physically-sited performance has also lifted former geographic and economic constraints on who can access arts and culture. The lessons being learnt through current crisis-driven innovations in digital delivery could – if gathered, consolidated, and channelled into sector-wide discussion and action – help ensure the survival of performing arts organisations struggling to adapt their business models to a post-COVID landscape. They also present a unique opportunity for theatres and theatre companies to engage with new and more diverse audiences. This paper comprises a summary of the findings to-date of my current UK Arts and Humanities Research Council project 'Digital Access to Arts and Culture Beyond COVID-19', which is currently gathering and compiling a repository of 20-30 'best practice' case studies of streaming performance projects from across the UK; analysing how audiences engage with streamed performance; and exploring how digital programming can help widen access to arts and culture.

Richard Misek: I am filmmaker and academic, whose work explores the spaces between documentary, visual art, and streaming media. I am currently Principal Investigator on the UK Arts and Humanities Research Council project 'Digital Access to Arts and Culture Beyond COVID-19', working in partnership with Arts Council England and digital support agency The Space to explore the potential of online programming to attract new and more diverse audiences. My VR experience 'A Machine for Viewing' (made in collaboration with Charlie Shackleton and Oscar Raby) was performed live at IDFA 2019 and Sundance Film Festival in January 2020, and be presented as an online performance for Melbourne International Film Festival in April 2021.

**Letizia Gioia Monda**

## RETHINKING CHOREOGRAPHIC PROCEDURES FOR THE DIGITAL SPECTATORSHIP. THE EXPERIENCE OF THE CLASH! INTERNATIONAL FESTIVAL

The intervention aims at presenting the experience of the "CLASH! International Festival. The Hybrid in Dance Models between Classic and Contemporary", which with the advent of the pandemic was digitally adapted into a networked performance. As a final event of the three years project "CLASH! When Classic and Contemporary Dance Collide and New Forms Emerge" (co-funded by Creative Europe Programme of the European Union, Grant Agreement n. 2018-2032/001-001), the development of the CLASH! International Festival was coordinated by a team of scholars from Sapienza University of Rome (partner in the initiative) and broadcasted online from 8th to 13th of December 2020.

The purpose of the contribution is to draw attention to the "transmedial strategies" (McKenzie 2021) applied to transform the theatre event into a digital performance able to engage, along six festival days, a wide audience in remote. In particular, I will point out the choreographic procedures implemented to support the interactive participation of the users, by explaining how the key of the work has been to rethink the performance by starting from its medium of communication: from dancing bodies on stage to digitally choreographed screen actions.

Letizia Gioia Monda is Adjunct Professor of Digital Technology for Dance and Theatre Performance at Sapienza University of Rome. She has been working in Frankfurt am Main within the multidisciplinary project Motion Bank by William Forsythe and directed by Scott deLahunta from 2012 to 2014 to undertake her PhD research. In 2014, she got a Ph.D. in "Digital Technologies and Methodologies for Research in Performing Arts" at Sapienza University of Rome. In the same University, she taught Digital Choreography from 2017 to 2020. For the European project *Clash! When Classic and Contemporary Dance Collide and New Forms Emerge* (co-funded by Creative Europe Programme), as part of the team from Sapienza University of Rome directed by Vito Di Bernardi, she coordinated sixteen national seminars on the methodology Clash! Professional Empowerment Strategy on Dancer's Training, Audience Development, Marketing and Communication (Di Bernardi – Monda 2019); furthermore, she created and designed the development of the digital platform the *CLASH! Ebook* (2020) and directed the *CLASH! International Festival*. Actually, with Prof. Vito Di Bernardi she curates the screendance archive of "Il Coreografo Elettronico" stored at Museo Madre of Naples. Her publications are about: choreographic counterpoint, the concept of *score* in dance field, digital choreography, screendance.

**Marcela Moura**

## LES COMMUNAUTÉS DES SPECTATEURS VIRTUELS — LE THÉÂTRE EN LIGNE AU BRÉSIL

Ma communication prétend analyser le régime de visibilité engendré par les nouvelles pratiques de théâtre en ligne au Brésil, principalement à Rio de Janeiro. Les contraintes liées aux questions sanitaires actuelles ont obligé les artistes du spectacle à l'utilisation des nouvelles technologies informatiques pour interagir avec un spectateur solitaire qui reste chez soi. Les artistes de Rio de Janeiro ont réagi rapidement au défi de trouver de nouvelles formes spectaculaires pour interagir avec un spectateur déjà très habitué aux feuilletons télévisés. Comment les créateurs intègrent le spectateur dans leurs pratiques virtuelles ? Quel est l'impact des médias et médiations sur le spectateur ? En quoi la réception d'une fiction à la télévision est différente de celle du théâtre via Instagram ou dans un site de vidéoconférence ? Nous parlerons de deux spectacles en lignes, comme 'Eu matei Sherazade', avec Carolina Chalita et 'Solo um aprendizado' de Ludmila Rosa.

Marcela Moura – Artiste et chercheuse. Docteur en théâtre (Co-tutelle entre Sorbonne Nouvelle – Paris 3 et Université Fédérale de l'État de Rio de Janeiro – Unirio) avec la thèse : "Le Processus de Création d'Enrique Diaz ou la Construction de Systèmes Flous". Master et Licence en théorie du théâtre à l'Université Unirio. Licence en Ingénierie de systèmes informatiques, suivie de dix ans d'expérience comme analyste de systèmes informatiques. Expériences pratiques au Brésil comme metteure en scène, comédienne et éducatrice. Actuellement, ses recherches se concentrent sur le théâtre, la performance, le processus de création, les systèmes complexes et les nouvelles technologies.

## Ulf Otto

## THEATERS DIGITAL EPISTEMOLOGY: ON FOMO, THE PRIVILEGE OF PRESENCE AND DATA-DRIVEN RESEARCH

Access to performance has been paramount for theatre scholars at least since the 1960s: having been there provided the epistemological basis as well as the symbolic capital necessary to make academic careers, while recordings have often been understatedly used and jealously guarded. But with the presence now actually being absent (without any deconstructivists doing), when due to hygiene measures even senior scholars fail to get tickets, the discipline is back to its (audiovisual) sources, which all of a sudden circulate in abundance, from all over the place and all kinds of times. It's this appearance of theatre as (big) data, its accumulation and accessibility, that might prove to be the game changer post-covid (rather than any new aesthetic formats). What is known about theatre, how that knowledge is organised and who is involved in organising this knowledge, is changing rapidly within a digital culture that is dominated by new forms of collectivity, referentiality and cognition. The pandemic has only accelerated an epistemological paradigm change that has already been underway and will inevitably have a decisive impact on the discipline, if only due to the amount of funding currently being invested into Digital Humanities and Cultural Analytics. – Starting with a brief survey of how theatres have been compensating the recent loss of presence, the paper draws attention to the privilege of presence within the digital economy we are heading towards, advocates a reconceptualization of theatre beyond performance and approximates what is at stake for theatre within digital knowledge infrastructures.

Ulf Otto, Dr. phil., is Professor Theatre Studies and Intermediality at Ludwig-Maximilians-University Munich and holds a BSC in Computer Science. Areas of research include: interconnections of theatre history and history of technology, theatricality of digital cultures, gestures and genealogies of reenactments, media performances in contemporary theatre. Recent publications: Theater als Zeitmaschine. Zur performativen Praxis des Reenactments, ed. w. J. Roselt (2012); Internetauftritte. Eine Theatergeschichte der neuen Medien (2013). Auftritte. Strategien des In-Erscheinung-Tretens in Künsten und Medien, ed. w. M. Matzke u. J. Roselt (2015). Current research projects deal with the electrification of theatre and the theatricality of electricity at the end of the 19th century, the politics of representation in German theatre and the art of rehearsal.

## Tamara Radak

## MEDIATISED EMOTION IN DEAD CENTRE'S TO BE A MACHINE (VERSION 1.0)

Taking as a cue Philip Auslander's suggestion that "the emerging definition of liveness may be built primarily around the audience's affective experience" (102), this paper examines the manifold layers of "mediatised emotion" (Döveling et al.) and "networked affect" (Hillis et al., eds.) in Dead Centre's digitally immersive performance To Be a Machine (Version 1.0), an adaptation of Mark O'Connell's eponymous non-fiction book on transhumanism. While the centrality of feeling to theatre has been discussed in more general terms (Hurley) and occasionally in connection with mediatisation (Davis, Liedke, Reason and Lindelof, eds.), a detailed analysis of mediatised emotion in connection with the recent trend towards digitally immersive theatre created during the COVID-19 pandemic has not yet been conducted.
Before being able to stream To Be a Machine (Version 1.0), audience members were asked to record short videos of themselves laughing or falling asleep. These pre-recorded affective reactions were then uploaded onto iPads set up on individual seats of an auditorium. During the performance, the performer interacted with the virtual audience, while also posing questions aimed at eliciting strong affective responses (for instance, "how do you think you're going to die?") to spectators at home, to be answered via chat.
In its testing of the relational and permeable boundaries between performer and spectator, the human and the transhuman, To Be a Machine (Version 1.0) creates a complex web of "mediated feelings of connectedness" (Papacharissi 2). In this paper, I argue that this process can best be theorised by revisiting central parameters.

Tamara Radak is a postdoctoral researcher in the field of Anglophone Cultures and Literatures at the Department of English and American Studies, University of Vienna. Her publications include essays in *James Joyce Quarterly, The Review of Irish Studies in Europe* and the edited collection *Irish Modernisms: Gaps, Conjectures, Possibilities* (forthcoming with Bloomsbury Academic). Her current project focusses on forms of mediatised emotion and digital affect in immersive theatre. Together with Dieter Fuchs and Paul Fagan, she is currently working on the edited collection *Stage Irish: Performance, Identity, Affect* (forthcoming as part of the Irish Studies in Europe series, WVT).

**Raimund Rosarius**

## WHY I DID NOT SEE THE PERFORMANCE "YOUTH" — A CRITICAL OUTLOOK ON CURATING THE PUBLIC SPHERE IN DIGITAL CAPITALISM

"Youth" was a January 2021 performance by Berlin collective "Neues Kuenstler Theater Berlin" that tried to translate the ephemerality of Live Arts into the digital sphere. For many potential audience members, however, it would have marked the most expensive performance ever attended, necessitating the acquisition costs of an iPhone and up to 50 Euro for an invite to the software in which the performance was staged: Clubhouse.

When the application's developers call it a "social service, which enables people to talk everywhere in the world […] and meet interesting new people" we should ask who is "interesting" according to the application's logic. The audio-only application champions a business-model of artificial scarcity and structurally excludes audiences due to criteria including class, dis/ability, and geographic location. Is Digital Capitalism as the main profiteer of the current crisis inflicting damage on the artist-audience relationship?

In the face of adversity, precarized producers (Staab 2019) turn towards exclusivity within a bubble-like attention capitalism, not only generating a double income for the keepers of proprietary markets (ibid) but also legitimizing them through artistic practice. Theatre's classism with its foundations in feudalism seems to blend in well with exclusive hype-technology. Are artists to blame for jumping on the bandwagon?

Affiliating to Susan Bennett's work on artists as agents of gentrification and Jen Harvie's on audiences in neoliberal capitalism I want to address both the need of a discussion on the theatrical arts in a public sphere shaped by Digital Capitalism, and present curatorial strategies of Dis/Connect.

Raimund Rosarius (罗海明) is a research fellow at the University of Munich's Theatre Studies Institute, he also teaches Dance Studies at the University of Salzburg. He holds a BA in Theatre, Film and Media Studies from the University of Vienna, an MA in Theory and Practice of Directing from the Central Academy of Drama in Beijing, and a diploma in Curating Performing Arts from the Universities of Munich and Salzburg. His research focuses on performer theory, embodied research, transculturality, and corporeality in frameworks of Digital Capitalism(s). In artistic practice he has been working as a director, writer, translator, performer, and curator with a specialization in Feminist and Political Performance Art in China. He is a member of the Embodied Research working group in the IFTR, the Acting Theory, and Institutional Change working groups in the GTW.

Received scholarships and funding include the German National Scholarship Foundation, the German Academic Exchange Service, the German Literature Archive, the International Philosophy Olympics, the Alfried-Krupp von Bohlen und Halbach Foundation, the Chinese Scholarship Council, the Central Academy of Drama, the City of Vienna, the University of Vienna and the Elite Network of Bavaria's Marianne-Plehn-Programme. Artistic projects have been supported by the Austrian Cultural Forum, the German, Irish, and US embassy in Beijing and private partners.

**Carolina E. Santo**

## SCÈNES DANS LA VILLE

Scènes dans la ville est une promenade sonore créée en temps de pandémie dans la ville de Lyon, en partenariat avec le Centre de Recherche sur l'Espace Sonore et l'environnement urbain (CRESSON), et l'union des scénographes (UDS), qui devait être présentée à l'opéra national de Lyon à l'occasion des Rencontres Européennes de la Scénographie en mai 2021, finalement annulées.

En référence aux « soundwalks » de Janet Cardiff ou aux performances urbaines des Rimini Protokoll, cette création sonore superpose différents niveaux d'énonciation pour révéler la théâtralité des espaces urbains comme des scènes où se déploient les dramaturgies de la vie humaine, animale et/ou végétale. La trame sonore se superpose ainsi à l'écriture de la ville par l'activité de la marche. Guidés par des instructions chuchotées à l'oreille mêlées à des bruitages, entrecoupées de montages mêlant archives et créations, les promeneurs/spectateurs suivent un parcours à travers l'espace public pour une expérience scénographique permettant d'interroger les relations existantes entre le théâtre et la ville.

Cette contribution propose d'une part, d'observer le cadre de présentation institutionnel finalement défaillant, du fait de la pandémie, et d'autre part le maintien de la création sonore comme une résistance artistique permettant d'explorer les possibilités de « faire théâtre » par le son et la marche en dehors du

bâtiment dédié, mais aussi et surtout de persister à « faire du théâtre » en temps de pandémie et en dehors des modes traditionnels de la production théâtrale.

Carolina E. Santo est une artiste et chercheure indépendante, docteure en scénographie (PhD) de l'Université de Vienne en Autriche.
Formée aux métiers des arts du spectacle, elle a travaillé auprès du directeur artistique du Théâtre National D. Maria II à Lisbonne, avant d'exercer en tant que scénographe et costumière dans de nombreuses institutions théâtrales à l'échelle européenne. Récemment nommée curatrice de la section « performance » pour la quadriennale internationale de Prague 2023, son expertise dans ce domaine s'étend dorénavant aux pays extra-occidentaux.
Elle vit et travaille actuellement en France. Depuis une dizaine d'année, elle scénarise des pratiques situées en dehors du bâtiment théâtral. Cette pratique contextuelle articulée par la théâtralité et la performativité, est nourrie par une réflexion philosophique sur les notions de lieu, d'espace et de territoire. La marche participe à son processus créatif et lui permet d'approfondir la notion de « géoscénographie ». Son travail a été présenté, entre autres, au Théâtre National D. Maria II à Lisbonne, à la Nuit Blanche à Paris, au Centre d'Art Contemporain Magasin des Horizons à Grenoble, et à la Quadriennale de Prague. Elle a participé à plusieurs journées d'études et conférences dont les thématiques interdisciplinaires croisaient théâtre, performance, géographie, culture et patrimoine. Elle a publié à l›échelle internationale et est ponctuellement invitée à enseigner en France et à l'étranger.

**Eun Kyoung Shin**

## FAR AT THE SAME TIME INTIMATE, DUALITY DISTANCE BETWEEN AUDIENCE AND ACTOR IN 360-DEGREE VR THEATRE

Due to the Pandemic caused by the COVID-19 virus, 360 VR technology is used in theatre earlier than expected as one of the solutions for the long-term closed theatre. The audience unable to visit the theatre, some theatre decided to connect directly to their audience at home with 360 VR streaming instead, for example, state theatre Augsburg. Entering 360 VR technology into theatre, the audience is no longer separated from the stage but rather set apart in the middle of the stage.
This study will analyse the VR camera's position and the techniques of directing to find the changing relationship between audience and actor and how to feel different from the existing theatre experience. Three VR streaming video cases (Anthropos Tyrann, 14 Vorhänge, Event) will analyse, which premiered around last February in German theatre. The result shows that the audience's perspective has changed from the third person to the first person, and the distance between the audience and the actor has intimated. Moreover, it will analyse that the moment actor's gazed turn to the camera, it occurred as a one-on-one encounter between the audience and the actor. It is a suitable time to ask the fundamental human-to-human philosophical question of the relationship between the audience and the actor beyond the audience's superficial participation.

Eun Kyoung Shin is a PhD candidate in the Theatre, Performance and Media department at Ghent University. Originally trained as an actor, she has worked professionally with a range of companies in various TV drama, film, and Theatre in Rep. Korea. She was awarded a scholarship by the Erasmus Mundus and visited exchange courses at La Coruna University in Spain and Nice Sophia Antipolis University in France and held an MA from Goethe University in Frankfurt. In 2016, she selected as a research fellow at the Arts Council Korea and made on the on/offline performance project 25ours as a creative producer. From 2014 to 2017, created the online performance project 25ours and 27ours in Germany, Korea, Indonesia, Serbia, and Georgia. She selected as a creative producer in Indi Art hall Gong Seoul in 2017. Based in Korea and Germany, her research centers on the interactions between audience and performer, focusing on Martin Buber's dialogue philosophy, adapted in theatre space. And currently works as a freelancer as a bridge between Korea and European theatre online digital networking.

**Taciano Soares**

## MEMORY, CONSTRUCTION AND CELL PHONE CAMERA: EXPERIENCES ON A BIO-NARRATIVE THEATER IN THE DIGITAL RELATIONSHIP

When the actors of the play "Vacas Bravas [online]" (angry cows), from the performing arts company Ateliê 23, in Manaus, appeared on the screens of cell phones and computers using cameras on their heads, where the audience saw the actor through a second camera, in mediation, this was certainly an element that caused a sensation of strangeness. The group that builds their work from real stories, as testimonies of what they call scenic bio-narratives, had to adapt the sensory process of their works to the digital experience and, with that, found a way to discuss the virtuality of how we behave today and how it affects us in an affective way from the sense of community (Fischer-Lichte, 2019). The proposal then discusses how the presence of cameras on the scene provoked creative movements, even in the social distance between artist and public – in favour of a desire to preserve life - for biological, but also aesthetic-somatic reasons, considering their precariousness (Butler, 2012) and fallibility. The looks on the scene indicate that we no longer see each other. We look at the camera and through it we build a new image of our being. The fictionalization of real life displaces the movement that the performative theatre (Féral, 2015) has been experiencing and the play reconstructs this virtuality, investigating new forms of theatricality in the digital age. The viewer is also invited to move around and discover other powers that pandemic theatre can build in the relationship mediated by technology.

Taciano Soares is an actor, director, producer and cultural manager. Director of the performing arts company Ateliê 23, in the city of Manaus. PhD student in Performing Arts and Master in Culture and Society, both from the Federal University of Bahia, in Brazil. He works as a teacher in Theater, Art Teaching, Cultural Management / Production. He was Executive Secretary of Culture and Director of Theaters and Cultural Centers of Amazonas. He researches staging and performative acting, scenic bio-narratives and cultural policies, with an emphasis on the public.

**Jurgita Staniškytė**

## REINSTALLING THE FORTH WALL: SPECTATORSHIP IN (POST)-PANDEMIC ERA

Theatre can be interpreted as a place where various modes of participation in community or patterns of citizen' behaviour can be rehearsed. In pre-pandemic Lithuanian theatre (as well as theatres of other Baltic countries) various forms of audience engagement were conspicuously emerging, ranging from physical co-creation practices to interactive forms of self-centered entertainment. Some of these productions were openly manipulating its audiences into specific forms of emotional engagement and social empathy, while others served as tools for deconstructing the manipulation mechanisms of society of spectacle. Nevertheless, most of them were based on the presumption, that "active spectatorship" in aesthetic sphere can be directly transformed into the emergence of "active participant" in the public sphere.
After the global lockdown of theatre institutions the emerging forms of "virtual theatre", ranging from performance recordings to "live" zoom theatre, redefined the role of theatre spectatorship, in particular the notions of "active", "passive", "collective", "individual", fundamental for the understanding of the role of publics. Analysing the abundant examples of "pandemic theatre" one starts to think about the return of the digital "forth wall", where audiences are becoming the distant spectators. This poses important questions to theatre research: whether these forms of theatre are strengthening the feeling of passivity and isolation, serve as platforms for much needed psychological escapism or offer a critical revaluation of the essential principles of theatre art.

Jurgita Staniškytė heads the Faculty of Arts and is a Professor of Theatre Studies Department at Vytautas Magnus University (Kaunas, Lithuania). She has published numerous scientific and critical articles on contemporary Lithuanian theatre in the context of the processes of Baltic stage art, performative aspects of post-soviet Lithuanian culture, creative communication and audience development. She has published four monographs, among them – collective monograph "I teatri post-sovietici" (Roma, 2016). Jurgita Staniškytė actively participates in various scholarly and artistic organizations as well as international and national research projects. Jurgita Staniškytė is the Board member of HERA (Humanities in the European Research Area) and the Governing Board member of EU Joint Programming Initiative (JPI) on Cultural Heritage and Global Change. She was recently elected to the position of chairman of the Board of "Kaunas the European Capital of Culture 2022".

Natalie Tomlin

## MEDIATIZATION OF THEATRICAL PRESENCE: TECHNOLOGY AS STORYTELLER

The times of COVID have pushed audiences to experience theatre from their own homes using their own technology; often a solo spectator in this instance, many people have sacrificed the shared experience of theatre. But how might this 'now familiar' experience translate to spectatorship in post-COVID times?

My paper firstly addresses the approaches practitioners have made to include forms of technology to either replace, or enhance, live presence. Specifically, I will be examining recent theatre, installation and other live art from the likes of Studio McGuire, the RSC and Darkfield, with the aim of comparing the role of technology as storyteller both pre-, and during, the pandemic. With this, I aim to gauge how these practices may evolve (or not) for post-COVID times and the changing role of the spectator.

The paper then goes on to explore the importance of scenography; as we begin to move from our homes and back into theatres, site-specific performance and immersive experiences, I cast my attention towards being 'in the moment', and the impact of a specifically designed scenographic experience. Paying special attention to the immersive industries, mixed realities, and using my own practice as a case study, I will present the ever evolving potentials of technology as storyteller, from the perspective of artist-technician.

By presenting this paper, I aim to open up questions relating to theatrical presence, including whether mediatised performers can replace flesh-and-blood performers, and what impact the absence of a flesh-and-blood performer has on the overall experience of theatre and performance.

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As artist-technician, Natalie has a special interest in applying traditional theatre technology techniques to new technologies, creating holograms and projections that offer modern audiences new experiences. Her research is mixed-mode combining scenography, theatrical design and digital practice with notions of Freud's The Uncanny, Victorian theatre illusions, and theories relating to theatre in the dark. She is currently working on an immersive, interactive installation based on Dickens' *A Christmas Carol*, with a focus on technology and scenography as storytellers.

# Virtual Cultural Programme

All registered participants are invited to experience several productions online curtesy Lithuanian National Drama Theatre, production company Operomanija and Lithuanian Dance Information Centre. To access the performances, please, use the links below. Please, note, the links are strictly for personal use of the EASTAP 2021 Vilnius conference attendees only.


## Anka Herbut. LOKIS (director: Łukasz Twarkowski)

The creators of the performance drew inspiration from three main sources: 1) a fantasy novella "Lokis" by Prosper Mérimée; complex and controversial biographies of two artists 2) a visionary Lithuanian photographer Vitas Luckus, his controversial life story, wild character and relationship with photography; 3) Bertrand Cantat, the lead singer of the French rock group Noir Désir, as well as tragic events when he killed his beloved one, a famous French actress Marie Trintignant while on a short stay in Vilnius.
These three inspirational stories extend to three main aspects for this performance;
It is obvious why in the 19th century P. Mérimée chose a bear (lokys) as a symbol for his novella – it represents the fear of danger that is lying inside the beast and the forest, which represents wild and unpredictable, and uncontrollable nature. That's what aroused fear to people at that time. Nowadays, however, with the fast development and progress of science and technology our fears has switched from the „bear" (lokys) to neurobiology, nanotechnology, artificial intelligence – these are new domains that make up the map of fears of a contemporary person; it's different from what was in the past, and yet the element of unpredictability and uncontrollability remains. Or maybe we should not be afraid of it? The research of "fear" and "the uncontrollable" is one of the axis of the show.
There are a lot of myths and legends about V. Luckus' last day of life – how in a burst of rage he killed his wife's friend. After coming back to sanity and realising his actions, he instantly killed himself by jumping out of the window. The reason of his actions remains a mystery, as does the story that happened in a hotel Domino Plaza in Vilnius where Bertrand Cantat accidently killed Marie Trintignant. Similar "black holes" could be found in the novella "Lokis" when the main character Duke Šemeta experiences such deliriums and cannot control his behaviour. Exploration of these "black holes" where you cannot neither find out nor restore the truth is of great importance in the show. Understanding todays' post-truth, fake news phenomena, mockumentary world – search and recreation of the truth or at least - its image, is the only way to explore it.
This leads to the last main aspect of the performance – the recreation of an image. It is so unclear nowadays what is what – what is a truth and what is a lie. We see a lot of images, hear lot of "truths" and "facts" but you never know whether it's fake or real. Is it the reality or just an image of it. It is the same as in photography – a picture is recreation, a duplicate of the real object: exposition, light, the point of view of the photographer – everything determines the way reality is represented in the image. Vitas Luckus' original approach towards photography and its concept was chosen as a form of how the performance should be retransmitted. The performance, which lingers on the margin of theatre and cinema, explores truths, meanings and events through the image. Image is everything. Image is being reproduced so many times that it creates this fake-truth, which we begin to believe it. But can it overcome the reality itself?

Curtesy: Lithuanian National Drama Theatre

## GEROS DIENOS / HAVE A GOOD DAY! (Concept: Vaiva Grainytė, Lina Lapelytė, Rugilė Barzdžiukaitė)
### Opera for 10 cashiers, supermarket sounds and piano

The opera focuses on the inner lives of cashiers in a shopping centre: showing what lies behind their mechanical "Good afternoon!", "Thank you!", "Have a good day!", and fake smiles. Faceless, robot-like shop workers found in everyday life are transformed into unique and lively characters of the opera. Their secret thoughts and biographies turn into short, personal dramas. The characters of different sales clerks embody universal archetypes, conveying the predominant social landscape. The libretto is a revealing mosaic of spoken, literary language and documentary.

The atmosphere of the supermarket is established through glimmering and buzzing installation of daylight lamps and environmental sounds, connecting the audience to the stage and the 10 cashiers. The set itself is very minimalist. Real goods – the recognizable décor of a shopping centre – exist only in acoustic and verbal form.

Monotonous beeping of each item being scanned is the key sound of the whole opera. It gets louder or quieter, but it is always present. Songs of the cashiers that accompany the beeping are as monotonous as the very process of shopping and selling. The music here serves to emphasise the thoughts of the characters, facilitating the hearing of their voices.
Creators of the opera try to avoid any moral or condemnatory suggestion: critical attitude towards capitalism is expressed through humour, irony and poetry. Mosaic of destinies of different cashiers is transformed into a chorus, a universal poem suggesting the pleasure of consumption.

Curtesy: production company Operomanija

## Albertas Navickas. ALFA (director: Dr. GoraParasit)
### Comic strip opera

The Alpha ("α") opera boldly raises important social and cultural issues of the present day. Opera addresses such topics as gender equality, minority politics and crisis of great narratives. A sensational combination of two distant genres of opera and comic strips adds extravagance to the history of love and murder (led by a strong main character).

The story of the opera represents a variation on the topic of the fate of Federico Garcia Lorca, one of the most famous Spanish poets and playwrights of the 20th century. In Alpha, Isabella Garcia Lorca, Federico's sister, returns to Spain after many years of emigration to reveal the secrets of her brother's fate. The circumstances of the writer's death still remain blurred, while his burial place was thought to have been located in the vicinity of Alfacar town in Andalusia for some time. Desire to reveal the truth is hindered by the mystery trapped in the circle of time, the same mystery that keeps reverting us back to the beginning, becoming "alpha" without "omega".

"The "α" score was devised in admiration for flamenco melodies and the repetitive structures of minimalist music. The opera's rhythmic texture consists of two layers collated by the contrast principle: the constant, rhythmic pulse versus the "hovering" high-frequency ringing, as if giving voice to the uneasy silence. The actors are singing their parts in the background of these rhythmic structures, the latter ranging from fussy recitative to heavily ornamented melodies. In the score, the vocal lines reflect in the accordion and guitar parties, which are often interlaid through vibrant electronics by creating, gradually, a thickening vertical of sounds." Composer Albertas Navickas

"Not only it is an opera – it is a "comic-strip opera" about a female superhero who is fighting both supernatural and earthly demons, about her trials and struggles in the world. To me, the "α" opera resembles a set of pages – a comic book. The "α" opera is MEGA-feminine." Director, stage and costume designer Dr. GoraParasit

Curtesy: production company Operomanija

## Ma108 (idea, embodiment: Erika Vizbaraitė)

This is the first work of the creative group Ma. Ma is a word of Japanese origin, meaning emptiness, negative space, gap, pause. Ma brings together independent artists from different fields to create what is in between life and art, and in between different types of art.

"MA 108" is a short dance performance, the creation of which was like building a sandcastle: gradually, through different experiences and forms of expression. The initial stage is part of the experience: to be in solitude, silence, pause, where movement, image, word is born.

"Creativity is like a pause. My kingdom of Ma is my moving silence, my uttered visions, my imagined intuitions. We sought to feel ourselves as a gap, as life that flows by itself. As a pause. To create a haiku of dance, of movement. Without dancing. Without acting," – this is how the creators describe their idea. These experiences were captured in almost an empty space and time – in a period of ten days of solitude, separated and "disconnected" from the outside world. That's when the inner – real – life "turns on", from which our self, which has neither beginning nor end, flows: starting with the dreams of our ancestors, that have moved on to our pandemic shutters, like movies showing up in a peaceful moment snatched from the chaos, ending with daily encountered yet never understood signs, messages, traces that we forget, or maybe just don't bother, can't, are too scared to read, follow, shell out.
From this experience a short dance film emerged in which, through prose-poetic haiku style, the moments of pause in the Ma space are revealed, paying tribute and drawing inspiration from quiet and fast-paced Japan. We raise the most important questions that we have already heard, that are constantly repeated and scornfully haunting us: "Who am I? Where did I come from? Where, how should I continue to be? How to find ways to be "alive"? What does nature mean to me? Why do I have a mind, a heart? How do I help my body and how can it help me? How to bow but not humble yourself? How to express gratitude?"
108 – that was the spell for survival of Ma. A daily practice of 108 full bows, around which, as around the axis, the episodes of the film revolved. Because to bow is to surrender, to sacrifice your ego, to trust, to apologize. Because 108 is the experience of the sacred formula of the Universe: the unity of everything (1), emptiness and silence (0), and infinity and eternity (horizontal 8). After all, the diameter of the Sun is about 108 times larger than the Earth, the distance from the Earth to the Sun is about 108 times the diameter of the Sun, etc., etc.

Curtesy: Lithuanian Dance Information Centre

## TANKYNĖ / THICKET (cinematography and directing: Marius Paplauskas)

Seven men wander in the woods. They are here for a long time. Trying to get rid of what they don't want to carry with themselves. They are desperately trying to discover a connection to the environment, but have to start from themselves.
The film was filmed and inspired during the first quarantine period.

Curtesy: Lithuanian Dance Information Centre