



Theatre Conference JAMU 2021

**THE EVER-EXPANDING
HORIZONS OF THEATRE
25-27 NOVEMBER 2021**

BOOK OF ABSTRACTS



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Crisis and Wealth of New Paths

As I am writing these words, nobody, including myself, cannot reliably say in what manner our meeting – the 10th international conference organized by JAMU – will be allowed to take place. Under favourable conditions, which would otherwise be considered normal, artists and scholars from three continents will meet in Brno in November 2021. It is highly likely now that some of us will not be able to arrive from all the faraway places due to the continuing pandemic. Hopefully, these will be exceptions. Though, maybe, most of us will be listening and speaking over the internet.

Many of the contributions which are described in this book of abstracts directly address the ways in which Covid-19 began to transform theatre practice and theory. I intentionally say, 'began to transform'. Although the papers may seem to be reflections of the past, clearly, they also speak directly to our present and may even reflect the future with which we will have to deal, whether we want to or not. The experience and thoughts which will be presented at the conference may in time prove to be the seeds of the next phase of the theatre, an important beginning of many new paths. The wealth of new paths is, after all, what every crisis brings. We can feel enthusiastic about this revelation. This is where one of the strongest sources of impulse for the relentless expansion of the horizons of the theatre resides.

The abstracts collected in this book resemble a box of essential oils. In them, we, the contributors, are trying to summarize in a very compact form the cores of our findings. The scent of an essential oil is often sharp and requires space. To impress, it must spread, be perceived from a distance and over time. Just as a very quick show of such oils may become unpleasantly intensive for our senses, the perusal of these pages may soon exhaust the reader. To let concentrated thoughts ring, questions need to be asked and discussions need to be held.

Our three-day meeting needs to be held. Most of us know from our previous experience how unlike one another face-to-face and virtual meetings can be. Fortunately, both options can provide the desired space to let this book of essences ring. Virtual meetings can be very purposeful and focused; however, they lack in the surprising, the unexpected and the unplanned (if we disregard technical difficulties and drops in wi-fi signal). Face-to-face meetings often bear fruit in unexpected places, though it is easy to be carried away and captivated by the form and personal charisma rather than the content.

Whether you, dear reader, are participating in this meeting physically or indirectly with the help of technology, I hope (and the entire organizing team along with me) that you will find your way toward the wealth of new paths, which will be opening for us in these few days.

Šimon Peták

THURSDAY

- 11.00 – 12.00 **REGISTRATION (DnO)**
- 12.00 – 12.15 **WELCOME, INTRODUCTION (6th floor, DnO)**
- 12.15 – 13.45 **KEYNOTE SPEECH (6th floor, DnO)**
• Eero-Tapio Vuori
Spectator Oriented Performances
- 13.45 – 14.15 **COFFEE BREAK**
- 14.15 – 15.15 **SESSION I.**
Immersive, interactive and post-choreographic forms of theatre (6th floor, DnO)
• Eliška Raiterová
Theatre as a Mythical Shelter: The Archetypal Motive of the Hero's Journey in Contemporary Theatre
• Lukáš Brychta
Between Interactivity and Narrativity of Scenography
• Shuntaro Yoshida
Post-Choreography as Choreographic Practice: Clumsy Movement and Jérôme Bel's Choreography
- 15.15 – 15.45 **Discussion**
- 15.45 – 16.15 **COFFEE BREAK**
- 16.15 – 17.15 **SESSION II.**
Re-establishment and re-animation indigently for a globalizing world (6th floor, DnO)
• Thomas Riccio
The Dead White Zombies: Performance as a Live Event
- 17.15 – 17.30 **Discussion**
- 18.00 **WELCOME DRINK**

FRIDAY

- 10.00 – 10.40 **SESSION III.**
The performativity of the sound and light (6th floor, DnO)
• Nanni Vapaavuori
Out [] of Focus – Working with Attention
• Elia Moretta
The Analogy Between Listening and Understanding the Relations Between Subjects
- 10.40 – 11.00 **Discussion**
- 11.00 – 11.40 **SESSION IV.**
New perspectives of theatre in the digital era (6th floor, DnO)
• Martina Mašlářová
Immersionline – New Horizons of Virtual Theatre
• Kenneth Siren
Behind the Green, Beyond the Shower Curtain
- 11.40 – 12.00 **Discussion**
- 12.00 – 13.30 **LUNCH BREAK**
- 13.30 – 14.30 **SESSION V.**
Theatre in times of digital and environmental challenges (6th floor, DnO)
• Jovana Karaulić
The Possibilities of the Eco-Turn in Today's Theatre
• António Baía Reis & Mark Ashmore
When the Theatre Meets the Metaverse: A Conceptual Framework for Live Theatre and Performance in Virtual Reality
• Attila Antal
Counting Sheep – Real Life Virtual Theatre
- 14.30 – 15.00 **Discussion**
- 15.00 – 15.20 **COFFEE BREAK**
- 15.20 – 16.20 **Johan A. Haarberg**
Society for Artistic Research (6th floor, DnO)

10.00 – 10.40

SESSION VI.**The teaching of dramaturgy and acting (6th floor, DnO)**

• Šimon Peták

Discussing the Teaching of Dramaturgy: Several Perspectives from the Field(s)

• Marianna Kozak

An Introduction to the Work of Nikolai V. Demidov in the Context of Acting Propaedeutics at the Department of Authorial Creativity and Pedagogy

10.40 – 11.00

Discussion

11.00 – 11.40

SESSION VII.**How minds and bodies of actors and spectators work (6th floor, DnO)**

• Emese Simó

Interconnections Between Psychodrama and Acting Approaches

• Ana Díaz Barriga

Applying Cognitive Science Methods to the Examination of the Spectators' Engagement in Tom Lee & Koryū Nishikawa V's Shank's Mare

11.40 – 12.00

Discussion

12.00 – 13.30

LUNCH BREAK

13.30 – 14.30

SESSION VIII.**A person's integrity (6th floor, DnO)**

• Jan Motal

"Don't Touch Me": Rethinking the Politics of Distance in Space Organization

• Martina Musilová

'Theatre' – What a Wonderful and Easy Metaphor for Non-Theatrical Sciences!

• Uršule Bartoševičiūtė

Feminism in the Theatre: From Dialogue to Radical Ideology

14.30 – 15.00

Discussion

15.00 – 15.30

COFFEE BREAK

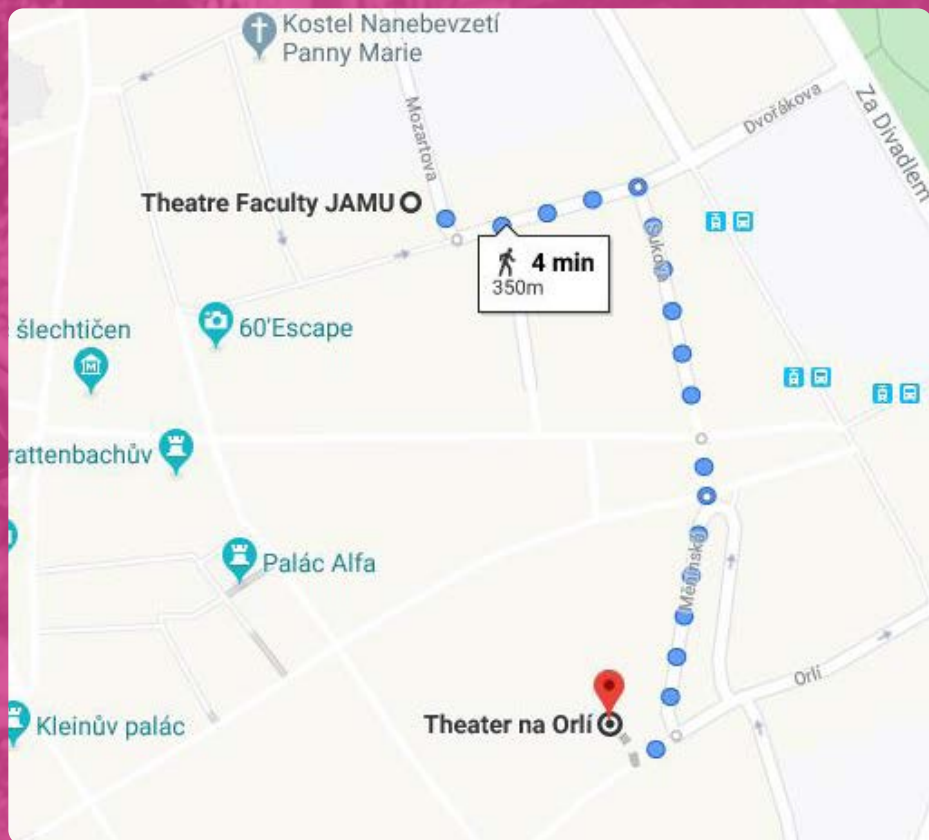
15.30

**Roundtable (DF, room n. 202, 2nd floor)
(Jan Motal, Uršula Teržan)**

18.00

Dinner + toast (DF, room n. 202, 2nd floor)





**VENUES : DF - Theatre Faculty; Mozartova 1
DnO - Theatre on Orlí Street; Orlí 19**



KEYNOTE SPEAKER



EERO-TAPIO VUORI

Spectator Oriented Performances

In my (performative) presentation I will discuss spectator-oriented performance. It is an umbrella concept which I use in my own artistic work and teaching for all kinds of immersive, participatory, relational, and ritual performance, which tend to use the spectator as the main focus and orientation point of the performance. It includes performances for only one spectator, spectator meeting spectator performances, and, in general, performances that tend to involve the spectators' bodies/minds in different ways. Frequently, no performers are involved at all, so, understandably, the emphasis is squarely placed on the changes in the consciousness of the spectators. This genre has grown rapidly since the turn of the millennium and is increasingly popular nowadays. It is thus one of the main directions in which the ever-expanding horizons of the theatre are growing at present. In my presentation I will first provide a brief general introduction to the concept and the genre of spectator-oriented performance. Specifically, I will explain what it is and how it tends to work. Then, using several examples, audio-visual material and performative tasks for the audience, I will try to illustrate some of the key approaches used nowadays in spectator-oriented performances, such as interaction, participation, reframing, senses, immersion, experience, consciousness, encounter, intimacy, isolation, ritual, disposition, game, and utopia. The performative tasks for the audience will be simple, voluntary and should not involve any discomfort. At the end, I will also discuss the obvious aspects of danger and the necessary safety structures involved in these performances.

Bio

Eero-Tapio Vuori is a theatre director, spectator-oriented performance creator and ritual artist. He has directed plays in the classical, contemporary, and experimental theatre scene in Finland and abroad. He is the founder of Reality Research Centre (2001), a Helsinki-based group of independent artists that share an aspiration to observe, question, and renew reality by creating interactive, participatory, immersive, relational, and ritualistic performances. Vuori's latest work in Finland has been an adaptation of Stanislaw Lem's *Solaris*, a single-spectator performance in a sensory deprivation tank (Kellumo, Helsinki 2020). He also regularly works with the Danish performance group helloearth! with whom he most recently co-operated in a night-in-the-hammock performance called *A Night in the Trees* (Liselund, Denmark, August 2021). Vuori has also done extensive research of indigenous ritual practices in Africa, Asia, South America, and Siberia. He was essential to the opening of the theatre department at the University of Eduardo Mondlane (Maputo, Mozambique). Vuori is currently a senior lecturer of directing at the Theatre Academy, University of the Arts, Helsinki, Finland. His main academic interests are (1) spectator-oriented strategies of performance, (2) interflow of art and consciousness, (3) ritual theatre and performance.

SPEAKERS



ATTILA ANTAL

Counting Sheep – Real Life Virtual Theatre

When we approach the situation in which the theatre found itself as a result of the global pandemic through the lens of the “political” in the theatre, we immediately recognise several essential problems. Can the theatre continue to be subversive if it is confined to the easily controlled and censored virtual space? How can we transfer the interaction between what is presented onstage and the immediate reaction to it into the unidirectional online space? Can we find alternative ways of theatre production which would circumvent the drawbacks of the lack of direct contact in such situations? Following up on the topic of the conference, this presentation offers insight into the working process of *Counting Sheep*, a specific theatre performance produced in a non-theatre space, utilising multimedia technology to dismantle the boundaries between virtual and real and to approach an audience which is not very enthusiastic about the theatre in general. This ‘technological cabaret’, aimed at a teenage audience and inspired by them and their experiences during the lockdown – such as online studying, lack of public space in which they could gather, etc. – combines elements of contemporary dance, live music, live and pre-recorded video projections, and puppetry. In the performance, the virtual directly affects the perception of the real, and the live action is juxtaposed to the virtual reality and, at the same time, goes hand-in-hand with it to achieve a multi-layered experience, a theatrical equivalent of the contemporary mind-set of younger generations. In my presentation, and through showcasing the working process and the results of this performance, we may find answers or possible ways of re-thinking the political, the engaged and the subversive in the theatre under precarious circumstances, like the one we are currently experiencing.

Bio

Attila Antal is a theatre and film director, composer, author, and performer. He earned his first MA in multimedia (theatre, film, TV, and radio) directing at the Academy of Arts, Novi Sad (2008) and a second MA in theatre theories at the Faculty of Dramatic Arts in Belgrade (2010). In 2015 he began his doctoral studies at the University of Theatre and Film Arts in Budapest, working on a thesis titled *The Political in Post-Dramatic Theatre: Theatres from Hungary and the Former Yugoslavian Region – A Comparative Study*. He is currently in the PhD programme of the Mozarteum University in Salzburg. Attila is a freelance theatre and film director, composer, and author, working on plays of different genres: post-dramatic theatre, drama, theatre for children and young audiences, puppet and multimedia theatre, experimental theatre, and contemporary dance. From 2008 to 2015 he was a regular collaborator with the Kosztolányi Dezső Theatre in Subotica, where he worked as a director, composer, dramaturgist and performer. He was the author, director, and composer in a series of performances and short films in Serbia, Hungary, Romania, Slovenia, and Croatia. He received several awards for directing and composing at various national and international festivals. He has also held courses for international students at the University of Theatre and Film Arts in Budapest from 2018 to 2021 and led several theatre and film workshops in Hungary, Czechia, and Serbia.

ANTÓNIO BAÍA REIS & MARK ASHMORE FRSA

When the Theatre Meets the Metaverse: A Conceptual Framework for Live Theatre and Performance in Virtual Reality

With the advent of the world crisis caused by the Covid-19 pandemic, theatres and performance venues were forced to shut down, and theatre and performing artists were required to find creative and safe solutions which would enable them to continue in their work. Online video conference tools and virtual reality platforms seemed like good opportunities to explore new ways of connecting their art with their audiences, delivering the theatre and performance straight into people's houses, and even involving the audiences, in more or less interactive ways, within the performances. In this emerging ecosystem, there has evolved a specific interest in experimenting with virtual reality platforms, given that its inherent technologies enable profoundly interactive, first-person, affective experiences. The theatre and other creative projects like the Royal Shakespeare Company, The Under Presents, Double Eye Productions, or La Cuarta Pared VR have been producing cutting-edge live theatre experiences in virtual reality that question the very essence of what live performance is. Prompted by the need to understand what is conceptually and artistically involved in these new live theatre and performance experiences, we designed a study in which, through the combination of ethnographic fieldwork – both on virtual reality platforms like VRChat and as audience members and/or performers of live performances in virtual reality – with key studies on the theatre, performance, immersive media and other related fields, we were able to obtain an innovative and in-depth understanding of what defines live theatre and performance in virtual reality. The goal of this paper is to present a conceptual framework that has resulted from this understanding and that consists of a series of foundational features and practical guidelines that define live theatre and performances in virtual reality. Ultimately, the study can be seen as a systematically organized and innovative theoretical gateway to future research and creative work in this field.

António Baía Reis's bio

António Baía Reis, born in Porto, Portugal in 1987, is a researcher, teacher, and artist. He has received interdisciplinary education, ranging from international relations to media and communication, and the arts. He has a BA in International Relations (University of Minho) with a focus on diplomatic practices, an MA in Communication Sciences with a focus on theatre criticism (University of Porto), and a Ph.D. in Digital Media with a focus on immersive media, social change, and creativity (University of Porto and Stanford University). His research, teaching, and creative activities are largely interdisciplinary, combining areas such as media and communication studies, theatre and performance studies, cultural studies, creativity, social change, participatory practices, sociology, innovation in education, immersive media, and new technologies. He has taught and developed scientific and creative activities in countries such as Spain, the UK, Germany, Norway, Albania, China, and the USA. He is currently a researcher and assistant professor at the University of Passau (Germany), conducting interdisciplinary research that combines arts, new technologies, innovation in education, journalism and communication, and creative thinking. He is also a guest researcher and media artist at the Experimental Laboratory of Intermedia Art of the University of Madeira (Portugal) and AGENCY_VR - Medialab Prado (Spain). Furthermore, he is the co-founder of the XR artistic collective La Cuarta Pared VR [The Fourth Wall VR], as well as the director and editor-in-chief of the scientific journal *Cinema & Territory*. He is also an experienced actor and pianist, having received a diploma in acting and a formal training in music, and having appeared in theatre plays, film, voice acting, and live music performances. Lastly, he is a media and performance artist, with a focus on live theatre and performance in virtual reality, 360-degree virtual reality filmmaking, media and performance installations, and participatory art projects.

Mark Ashmore FRSA bio

Mark has a first class honours degree in Theatre Arts from the University of Sussex, and is currently in his final year as a Postgraduate Researcher attempting to achieve a PhD in Immersive Arts and Computer Science at Liverpool John Moores University looking at how Generation Z, Virtual Reality and the Metaverse is going to impact performing arts. He is also a fellow of the Royal Society of Arts.

Mark has Directed and Produced two feature films, Produced a critically acclaimed one woman show at the Edinburgh Festival in 2021 during a pandemic, with a full London tour and Produced over 200 arts led events over the past 12 years, built 2 theatres, and the Future Artists Studio's space which is in Bristol.

Mark's portfolio of work www.futureartists.net

Twitter: @futureartists

E-mail: Markashmorefrsa@gmail.com



URŠULĖ BARTOŠEVIČIŪTĖ

Feminism in the Theatre: From Dialogue to Radical Ideology

Using the statistical methods of the field, the methodology of the creative process and its expression, this presentation investigates the social, societal, political, and economic strands of the feminist movement in relation to the theatre. The statistics released in 2019 indicate that Lithuania had not made any progress in the field of gender equality since 2005, and it is therefore crucial to examine how systemic and internalized sexism correlates with artistic, social, and societal processes. The research is a full-fledged study of feminism in the theatre using diverse perspectives. It uses the premise of women construed as the 'Other' proposed by Simone de Beauvoir: contemplating on Woman, which was created by and for Man, it aims to place feminism in a temporal and locational frame, describe its waves, and reveal its manifestations within the theatre in general terms. The author offers an innovative approach to the organisation of the creative process by including feminism as a creative strategy. This strategy aims not only at the world portrayed on the stage, but also at rehearsal processes and the structuration of work, contextualisation, and usage of the tools proposed by intersectional feminism. Some potentially adverse effects of feminism are discussed, including censorship and the euphemizing of rhetoric and related phenomena in theatrical discourse. In the last part, the author exemplifies feminism in the theatre on the show *Requiem for a Woman* (dir. Uršulė Bartoševičiūtė, produced by the Lithuanian State Youth Theatre, Lithuanian Academy of Music and Theatre, and Iceland University of the Arts, premiered on 19 and 20 August 2020 in Vilnius). The creative process where feminism was employed as a creative strategy and stimulated a healthy dialogue amongst all the members of the creative team is scrutinized in this part. The research aspires to create a supplementary theatrical theory and practice that can encompass and systematise the need of intersectional feminism in the theatre.

Bio

Born and raised in Vilnius, Lithuania, Ursule Barto (née Uršulė Bartoševičiūtė) has worked as a freelance theatre director in various theatres in Lithuania, directed play readings, assisted directors, and directed fashion shows. Ursule holds a BA and MA in Theatre Directing from the Lithuanian Academy of Music and Theatre.

She has directed the following shows:

- Excerpts from W. Shakespeare's *As You Like It*, State Small Theatre of Vilnius, 2021
- J. Klein *Resolving Hedda* State Small Theatre of Vilnius, 2020
- M. Pelevič *Requiem for a Woman*, based on the play *Orange Peel*, State Youth Theatre, Iceland University of the Arts and Lithuanian Academy of Music and Theatre, 2020
- M. Vildžius, inspired by Lord Byron's *Cain* and the Old Testament's *Out of Flesh and Blood*, National Kaunas Drama Theatre, 2020
- V. Klimaček *Snow. Woman. Duel* based on the play chekhov-boxer, Panevėžys Juozas Miltinis Drama Theatre, 2019
- A. Škėma *Awakening*, Klaipėda Drama Theatre, 2018
- A. Jarry UBU REX, premiered at Lithuanian National Drama Theatre, 2018

Ursule has assisted the directors Matthew Evans (Forced Entertainment), Yana Ross, Oskaras Koršunovas and Sonya Schönberger, directed fashion shows for the collections 'Supernormal', 'Secreto' and 'Distraction' (designer Goda Narijauskaitė), and directed play readings for the festivals 'Versmės' and 'Dramokratija'.



LUKÁŠ BRYCHTA

Between Interactivity and Narrativity of Scenography

The paper will focus on the possibilities of scenography in interactive forms of the theatre. It mainly aims at exploring key aspects of interactivity and narrativity since the presented examples strongly emphasize the role of scenography in the performance as a whole. In these examples, scenography becomes an equal partner to the actors' actions in both the above-mentioned points of view. The narrative and interactive potentials of scenography often develop hand in hand, mostly in the types of scenography that focus on creating an environment for the audience to enter and interact with to varying degrees. This type of scenographic installation can contribute to the narrative layer of a performance and tell parts of, or, in some cases, even the whole, story. It also invites interactivity and accentuates the performativity and the situational nature of the event or the performance as it is taking place, and of the environment which is connected with the performance and which the audience enters. The author will use examples of his own works, as well as Henry Jenkins' classification of different narrative strategies of the environment, to analyse these principles.

Bio

Lukáš Brychta's main focus of research is selected trends of contemporary theatre and performance practice. He applies the principles which interest him theoretically to his arts projects, as well. He graduated from the Theatre Faculty of the Academy of Performing Arts in Prague (DAMU), Czech Republic, where he majored in Theatre Theory and Criticism and the Directing of Alternative and Puppet Theatre. At present he is enrolled in DAMU's PhD programme. His doctoral project focuses on game aspects in the theatre and performance of the last twenty years. He is primarily concerned with different forms of spectators' engagement, such as interaction and participation. Lately, his main area of interest has been the different forms of interactive theatre.

ANA DÍAZ BARRIGA

Applying Cognitive Science Methods to the Examination of the Spectators' Engagement in Tom Lee & Koryū Nishikawa V's Shank's Mare

In his essay on puppetry and authorship, Handspring's Basil Jones proposed that the puppet and the puppeteer are engaged in two simultaneous performances: that of the story of the production, and that of the puppet's life (2010). I suggest that the puppeteer is engaged in an additional task of manipulation when performing with a puppet: they are charged with guiding the cognitive processes of the audience. This essay explores the complexity of the puppeteers' task by applying insights from cognitive sciences to how we perceive a puppetry show, and, in doing so, it expands the horizons of our modes of inquiry. I examine this idea by exploring the role of the puppeteers in Shank's Mare, a collaboration of master puppeteers Tom Lee and Koryu Nishikawa V. Through their praxis, the puppeteers have acquired a deeper awareness and understanding of how the minds and bodies of their spectators work. They apply strategies to direct (and misdirect) attention, to imitate biological motion, and to activate the spectators' emotional embodied engagement. I use empirical methods from cognitive sciences to analyse the devices that the puppeteers utilize to guide the audience. The analysis demonstrates the depth of understanding these artists possess, as well as the complexity of spectatorship of the puppet theatre that is only partially captured when audiences recount their experiences. I focus on Shank's Mare as an example of the intricacy of the puppeteers' task as they go beyond their foundational role of giving the puppet life to shape the relationship that the audience builds with the puppet both as an object and as a character. The dynamic shifts of perception generated by the puppeteers invite spectators at times to immerse themselves in the performance, and at times to reconnect with their actuality, creating sophisticated multi-layered engagements.

Bio

Ana Díaz Barriga is a puppetry practitioner and scholar, and a doctoral candidate of the interdisciplinary programme of Theatre and Drama at the Northwestern University. She is the recipient of a Cognitive Science Advanced Research Fellowship and a Mellon Cluster Fellowship in Science Studies. Her research focuses on what the minds and bodies of puppetry audiences can tell us about the ways we make sense of a contemporary puppet performance by using methods from both cognitive sciences and theatre studies. Ana has an MA in Advanced Theatre Practice from the Royal Central School of Speech and Drama in London. As a theatre practitioner, she has performed at various festivals including the Edinburgh Free Fringe (UK) and Sprint Festival (UK). She has been trained in puppetry by PIP (CZ), Yael Rasooly (IL), Improbable (UK), and Gyre & Gymbly (UK), among others. She is a co-founder of Beyond the Wall, for which she built giant puppets at the US/Mexico border and at the 2019 edition of the Prague Quadrennial.

JOVANA KARAULIĆ

The Possibilities of the Eco-Turn in Today's Theatre

The long-term challenges of climate change raise the issue of adapting to new conditions and of potential preparedness to face the consequences of its expected effects on nature and society. Accordingly, the theatre faces the task of developing green philosophies and taking eco-turns in considering artistic narratives and production models, business strategies, and organizational cultures. This paper will analyse transformation processes from the perspective of policies and measures taken by contemporary theatre systems, as well as their contribution to the sustainable development of the communities within which they operate, considering social, economic and climate (in)equalities.

To fulfil its role as a social agent, it is not enough for the theatre to call attention to certain political or social issues of the community. It needs to upgrade its artistic strategies, and simultaneously redesign – in the context of climate-change challenges – its modes of production into elements and factors of the theatre's politicality.

This two-way dynamic relation between policies and the theatre enables us to analyse current theatre forms from the perspective of climate change and the possibilities of applying green concepts to social environments that do not associate strategic cultural development with sustainability.

The research relies on an empirical method that includes the examination of green policies in eight public city theatres in Belgrade, focusing on their implementation of structural and non-structural measures in both the management of the institution and the process of producing performances. It will analyse structural measures, including house resource-saving and energy efficiency measures, procurement policies, concepts of reusing and recycling, and non-structural measures, such as the representation of communicating sustainability and audience participation in creating a new narrative that is not necessarily related to artistic creation. A change of paradigm can also be related to effective sustainable production and management, and their implementation in a cultural landscape that lacks a broader understanding of, and experience in, applying green concepts; tools and guidelines; and role models and platforms; and in which policies are entering the centre of discussion. Thus, the theatre becomes a more politically relevant and prominent cultural voice, sustained in today's society.

If we see the role of theatre practice in the current social context as a platform for innovation, but also for initiating dialogue with the community on specific issues, then this paper will identify the challenges and possibilities for the theatre to act as an agent of change, in a framework where there is no clear and defined concurrence of environmental and cultural policies in rethinking a common future.

Bio

Doctor Jovana Karaulić is a teaching assistant at the Faculty of Dramatic Arts (FDA), The Department for Management and Production in Theatre, Radio and Culture. She is a team member of the Interactive Arts Laboratory, which is an artistic research hub for new media and technologies at FDA. She is also a member of the IETM network, and a team member of the following FDA projects, supported by Creative Europe: “Culture as a Unique Resource to Inspire, Outreach & Understand Science – CURIIOUS” and “Stronger Peripheries”. Jovana has produced numerous independent theatre projects, and she is a laureate of the City of Belgrade Prize for the Opening Ceremony of the Universiade. Jovana is a board member of ASSITEJ Serbia and the founder of Green Theatre Initiative Serbia. She has also published in relevant journals and conference proceedings and co-edited the international thematic monograph *Performing Arts Between Politics and Policies: Implications and Challenges*, published by FDU Belgrade and ADU from Zagreb.



MARIANNA KOZAK

An Introduction to the Work of Nikolai V. Demidov in the Context of Acting Propaedeutics at the Department of Authorial Creativity and Pedagogy

Nikolai V. Demidov (1884–1953) was an exceptional Russian theatre pedagogue, director and scholar, whose story, life, and body of revolutionary work had remained unknown to the general public as well as the academic community for over 50 years after his death. Since 2016, however, when his nearly forgotten books were translated and published in English, awareness and recognition of his work and teaching has grown worldwide.

The question is whether N.V. Demidov can offer a new perspective on the teaching of authorial acting and pedagogy at the Department of Authorial Acting (and possibly elsewhere).

Studying the book *Becoming an Actor - Creator* and practising the Demidov Etudes revealed similarities between Demidov's school and the approach and philosophy of the Department of Authorial Creativity and Pedagogy (as well as between the authors and teachers of these two schools).

Both Ivan Vyskočil and Nikolai V. Demidov in their time demanded innovation of how teaching of acting in drama schools could and should be taught and perceived. Another important common feature is their background and practice in the theatre and particularly their study and practice of psychology and psychiatry. Both men embarked on their own specific paths and research despite the restrictive political regimes and traditional academic environments. Both Demidov and Vyskočil also understood and shaped their pedagogical work as a combination of teaching and research, with great emphasis on the role of teachers/educators in the process.

The essential question of this presentation is what the other similarities and differences between these two schools are.

Bio

WORK EXPERIENCE

Since February 2020 • Casting Assistant at Simon Says Casting Agency in Prague
2019–2021 • PA - Personal Assistant to Directors and Actors on film and commercial sets in Prague
THE LETTER FOR THE KING / Netflix TV series / Film Collective production
SPACEMAN / Netflix film / Stillking Films
SPY CITY / TV series H&V Entertainment GmbH Munich / Sirena Film production

2017–2018 • DAMU - Department of Authorial Acting in Prague
Teacher assistant in the discipline of interacting with the inner partner
Guest lecturer at international workshops and conferences: London (2015), Munich (2016), Lublin (2016), Kyiv (2017), Frankfurt (2017), Braga (2018), Alborg (2018), Maribor (2018)
June 2017 • Lecturer of Czech language for foreigners at the Czech centre Kyiv, Ukraine
February 2015 • Production lead of student theatre festival NABLÍZKO 2015 / DAMU in Prague
2014–2016 • Volunteer in the theatre Studio Hrdinů in Veletržní palác in Prague
July 2014 • Assistant for KVIFF 2014 / Karlovy Vary International Film Festival
February 2014 • Production of the student theatre festival NABLÍZKO 2014, DAMU, Prague
2011–2012 • Production assistant at Milk & Honey Films in Prague
Production work in advertisements and documentaries
Realization of the documentary film Defiant Requiem in the town of Terezín
October 2010 • International IQ Conference - Quorum of Motion Picture Producers 2010 in Prague
Assistant Event Manager at Eallin Motion Art

EDUCATION

2008–2012 • University of Economics in Prague
BA in Political Science, final theses on the Czechoslovak New Wave
2012–present • Department of Authorial Creativity and Pedagogy, Theatre Faculty of the Academy of Performing Arts in Prague (DAMU)
September 2018 • MA in Acting for Authorial Creativity and Pedagogy
Autumn 2015 • Regent's School of Drama, Film & Media under Regent's University London, UK
DAMU Erasmus Programme in London
Module: Creating a Character, Creating a Performance, Script Writing
2017 • Kyiv National I.K. Karpenko-Kary Theatre, Cinema and Television University, Kyiv - Ukraine
Visegrad Scholarship Program / V4EaP Scholarship Program
Since 2020: PhD studies at the Department of Authorial Acting, DAMU
THEATRE EXPERIENCE
LÁZNĚ • vi.TVOR – Alfréd ve dvoře
EAST - WEST • theatre residency at the Bratislava art centre V4, supported by the Visegrad Fund
CRUCIBLE by Arthur Miller • REGENT'S THEATRE LONDON
ONCE UPON A TIME IN SWEET FRANCE • DAMU KATaP
THEATRE FESTIVAL "Divadelní rejžování" • VELKÁ LHOTA u Dačic (2015 and 2016)
OJ KYJEVE, KYJEVE • Studio Paměť
MA Authorial graduation performance from KATaP DAMU
Guest performer and lecturer at MARIBOR THEATRE FESTIVAL 2018

MARTINA MAŠLÁROVÁ

Immersionline - New Horizons of Virtual Theatre

The pandemic accelerated the radical shift of the theatre and performing arts towards new perspectives in the digital era. What used to be a negligible tendency on the fringe of the field became central and vital for pushing the boundaries of experiencing the theatre while being locked down in one's own home. Online theatre evolved quickly. After it became clear that the lockdown was not going to be a mere temporary inconvenience, and audiences became dissatisfied with screenings of old recorded productions, a change was inevitable. The virtual environment became a site-specific place par excellence, and technologies allowed us to experiment and experience different levels of contact and interaction among the artist, his work, and the spectator. Creativity evolved from the simple, yet very customizable, concept of one-to-one performative projects (e.g., the Zoom event 'Nice to meet you', google docs performance 'Someone has shared a document with you'), to the very complex and technologically sophisticated shows like the 3D audio *Macbeth* or the fully immersive theatre-game *Morpheus*. This paper focuses on these new 'immersive' tendencies and explores the questions of artistic quality as well as the spectator's experience.

Bio

Martina Mašlárová is a theatre critic and theorist. She graduated in theatre studies at the Department of Theatre Studies at the Academy of Performing Arts, where she currently works as a teacher and vice-dean. Her research focuses on the topics of theatre criticism, applied theatre and French literature. She is editor-in-chief of the theatre monthly periodical *kød* and co-founder of MLOKi, an association of the young generation of theatre critics who publish in the online magazine www.mloki.sk. She writes for various cultural periodicals and regularly participates in theatre festivals as a member of their dramaturgical boards, curator, and a guest of discussion panels. She is also involved in competitive festivals for non-professional theatres as a jury member. She publishes in domestic and foreign periodicals and monographs. She was once one of the curators of the exhibition *Theatre Century - Traces and Attitudes*, which was organised by the Theatre Institute of Bratislava. She is the co-author of questions for the theatrical board game, the first in Slovakia. She occasionally translates from French and English. Her translation of the book *How to Write About Theatre* by Mark Fisher was recently published in cooperation with the MLOKi platform.

ELIA MORETTI

The Analogy Between Listening and Understanding the Relations Between Subjects

Is it possible to do research on sound that abandons traditional logocentric approaches – and indeed to proceed by thinking and researching sonically, rather than verbally, visually, or diagrammatically? How could one conceive of thinking sonically?

In this study, I analyse how an experimental theatre music project could open new spaces for dialogue and present perspectives by which to perceive a multicultural society. The methodology encompasses an ecological approach which emphasizes the structure of the environment itself and regards perception as the pick-up of that structured information according to three factors: 1) the relationship between perception and action; 2) adaptation; and 3) perceptual learning. What is the role of sound in perceiving and enacting the changes in contemporary society? The sound of environments reveals territorial transformations that produce ideology and ecosystems which we inhabit. The project Symposium Musicum took place at the community festival of contemporary theatre and art UM UM (Slovakia, August 2019). The focus was on the relationship between the Romani and Slovak societies. This paper presupposes a discovery of a material access to sound that goes beyond the concept of representation. An ecological perception of sound allows the possibility to re-elaborate the present and to challenge self-reproductive relations as the modernist paradigm which perceives rural territories as simulacra of the past.

Bio

Elia Moretti (*1986 in Milano, Italy) is a performer, composer, percussion player and researcher. His research focuses on contemporary and experimental forms of theatre music in Central Europe at the Faculty of Arts in Prague. He investigates those sonic phenomena which are foundational for performative and theatrical practice. He is the member of the community theatre Divadlo Continuo, based at the cultural centre Švestkový Dvůr (South Bohemia, CZ). He has been involved in pedagogical projects at Accademia Teatro Dimitri (Verscio, CH), Civica Scuola di Teatro Paolo Grassi (Milano, IT), Divadelni fakulta Akademie Muzických Umění (Praha, CZ), Rose Bruford College (London, UK), and Accademia Dell'Arte (Arezzo, IT).

JAN MOTAL

“Don’t Touch Me”: Rethinking the Politics of Distance in Space Organization

In 2020, ‘distance’ became synonymous to freedom deprivation. Many governments all around the world introduced severe restrictions on people’s movement to prevent the spread of Covid-19. Depressions were not the only outcome of these regulations. On the other hand, people experienced a widening of their inner sphere, which led to self-reflection and critical evaluation of the world. The restrictions did not prevent them from feeling empathy, proving that attachment is not contradictory to distance. This paper employs this global experience to offer a present-day reading of Martin Buber’s ‘Das Raumproblem der Bühne’ (1913), an essay initially written for the avant-garde theatre in Hellerau. Buber sees the spectator’s dialectical feeling of both the distance and immersion in the space (Raumgefühl) as a necessary condition for the emergence of dialogue. To this end, the stage must be detached, and the audience separated from the actors. This conception differs radically from Brecht’s anti-illusionism. The philosopher defends the ritualistic conditions of theatre space and the importance of distance and stratification of scenic relations. This paper attempts to show that the detachment can be fruitful for an intrapersonal reflection and is necessary for democratic reasoning. It employs the communication theory of Philippe Breton based on the assumption that *intériorité* is the condition sine qua non of democracy which qualifies democratic competence. The presented argument shows that the fusion of actors and spectators is politically indefensible. From the ontological perspective of critical realism, the author argues that ‘liminality’ echoes the structure of neoliberal ideology and should be avoided in any valid democratic endeavour. Only if the organization of space in the theatre preserves differences and therefore protects a person’s integrity does it maintain their unique social experience. From this point of view, the new experience of social distancing can be recontextualized in a progressive political way, not only in the theatre but in public spaces as well.



Bio

Jan Motal is Associate Professor at the Theatre Faculty of JAMU and the Faculty of Social Studies, Masaryk University, Brno. He also teaches at the Sts. Cyril and Methodius Faculty of Theology, Palacký University, Olomouc. His main professional interests are media ethics and the relationship between dialogue and radicality, and the theory of the theatre in relation to the public sphere. He has a background in anthropology, philosophy of dialogue and hermeneutics, critique of modernity and anarchist theory. He has published numerous articles and books on ethics, the theatre and film, such as *Beauty in Film Documentary* (2014) and *Dialogue through Art* (2016). For the latter book, he was awarded the '...příští vlna / next wave....' alternative culture festival's publication of the year award in 2017. In the past, he also created documentary films and worked as a journalist. He is currently completing a new book titled *Radical Dramaturgy*, which attempts to interpret Martin Buber and Gustav Landauer's conception of the theatre in the context of a neoliberal culture. He cooperates with several professional and activist organizations (Foundation for Independent Journalism, Association of Regional Journalists, Network for the Protection of Democracy) and is an active cultural and political commentator, often appearing in the media where he discusses contemporary issues. Jan is the head of the Centre for Media Ethics and Dialogue at the Department of Media Studies and Journalism at Masaryk University (www.cemetik.cz/en).



MARTINA MUSILOVÁ

'Theatre' – What a Wonderful and Easy Metaphor for Non-Theatrical Sciences!

The theatre as a metaphor is applied in contemporary humanities quite frequently. Anthropologists, sociologists, historians, etc., use it to explain and analyse specific models of situations and actions. The most frequent is the metaphor of 'the actor playing a role'. The question is whether this metaphor reflects the real state of research in the theatre and theatre studies. In the presentation, I will introduce some contemporary concepts of theatre acting: Brechtian epic acting which includes dramaturgy, Stanislavski's acting of experiencing, acting in performative art that crosses the line between the art and everyday reality, Vyskočil's triadic concept of authorial (devised) acting (actor-director-inner spectator), and acting based on improvisation. Then, using the example of present-day Czech politics, I will show how (or if) these concepts of theatrical acting could be applied as an analytical tool in contexts outside of theatre studies.

Bio

Martina Musilová graduated in theatre studies from the Faculty of Arts at Charles University, Prague, where she successfully defended her thesis in 2007 (published in 2011 under the title *Fauefekt. Vlivy Brechtova epického divadla a zcizujícího efektu v českém moderním herectví*). During her university studies she attended Professor Ivan Vyskočil's lectures on Dialogical Acting with the Inner Partner at AMU's Theatre Faculty in Prague. Since 1999 she has been a teacher assistant in this course. Since 2009 she has lectured at the Department of Theatre Studies at the Faculty of Arts, Masaryk University, Brno, from 2013 to 2019 at the Department of Theory and Criticism, and since 2019 at the Department of Authorial (Devised) Creativity and Pedagogy at AMU's Theatre Faculty in Prague. Since 2020 she has been the head of the Institute for Research into and Study of Authorial (Devised Acting at AMU's Theatre Faculty in Prague. She specializes in the history and theory of acting and the theatricality of public events.

ŠIMON PETÁK

Discussing the Teaching of Dramaturgy: Several Perspectives from the Field(s)

As a doctoral student I have done field research at different European universities which offer studies in theatre dramaturgy. My aim is to understand various approaches to the teaching of dramaturgy. Between 2019 and 2021 I conducted the research of two MA dramaturgy study programmes at Goethe University in Frankfurt am Main (Germany), at ATW and Choreography and Performance study programmes at Justus-Liebig University Giessen (Germany), and at Theatre Academy of Uniarts Helsinki (Finland).

In this paper, I discuss several topics which have emerged from my research at these different institutions and which seem crucial when thinking about the ways in which to study and teach dramaturgy, e.g., the role of the original author's work in education of future dramaturgs; the relation between an extracurricular theatrical creation and the curriculum; the role of the 'canon' (i.e., a stable set of authors or works that are repeatedly presented to students as important and are expected to be known); and the relations between the construction of the student's dramaturgical identity during their studies and dramaturgy jobs existing in theatre institutions of a given country.

The paper mainly draws on my observations of courses, interviews with students, teachers, and particular graduate programmes and on the conclusions which I reached as a spectator of their artistic work. My own fresh experience of a teacher of dramaturgy at The Theatre Faculty of Janáček Academy of Performing Arts Brno (Czechia) is also included at appropriate parts of the paper.

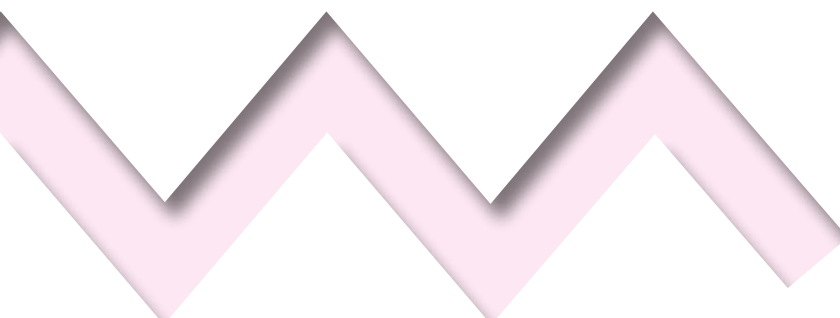
Bio

Šimon Peták's main fields are writing, dramaturgy and dramaturgy teaching. He graduated from JAMU (both BA and MA) where he studied theatre dramaturgy. He is presently in the PhD programme of the faculty. His thesis topic concerns dramaturgy teaching. Since 2020 he has taught courses for students of dramaturgy and directing, for the Department of Physical Theatre, and for Erasmus exchange students at JAMU. His research and pedagogical activities are closely linked. His artistic work is split between individual projects in theatre institutions and independent projects. He has written texts for approximately ten performances staged in Czechia and Slovakia. He also writes poetry and songs.

ELIŠKA RAITEROVÁ

Theatre as a Mythical Shelter: The Archetypal Motive of the Hero's Journey in Contemporary Theatre

In my paper, I will introduce the first outlines of my PhD research, in which I have been engaged since 2021. The topic of my dissertation is the archetypal motive of the hero's journey in contemporary theatre productions and performances. The research is conceived as an interdisciplinary one: it primarily draws on the disciplines of theatre and religious studies, but also includes psychology, and social and cultural anthropology. The questions that interest me, which are also related to my diploma research about the German-British performance group Gob Squad, are: how the archetypal motive of the hero's journey is present in contemporary performances and productions, or, more precisely, how the creators actively work with it – whether intentionally or intuitively – and what this says about the present day and current relationship to mythification. I find these questions particularly remarkable in the context of secularization, globalization, and the post-modern era which is seen as the 'end of grand narratives'. With reference to Mircea Eliade, I will argue that the theatre is a refuge in which mythical behaviour prevails, and I will suggest that current immersive and interactive theatre projects are a response to the absence of initiation rituals and the expression of a desire to uncover hidden and unknown meanings and find the initiation gnosis in performances, which are essentially a private world for a few initiates.



Bio

Personal data Name, surname, scientific degree: MgA. Eliška Raiterová,

Education

- 2015–2018 Department of Theory and Criticism, Theatre Faculty, Academy of Performing Arts in Prague, Bachelor studies
 - 2018–2021 Department of Theory and Criticism, Theatre Faculty, Academy of Performing Arts in Prague, Master studies
 - 2018–2019 Institut für Angewandte Theaterwissenschaft, Justus-Liebig-Universität Giessen, study stay during Master studies
 - 2021–present Department of Theatre Studies, Faculty of Arts, Masaryk University, Doctoral studies
- Professional experience

Literary/documentary activities and publishing

- 2018 dramatization of her own novella for the project New Blood organized by the National Theatre; performed at The New Stage of National Theatre in April 2018
- 2018–2020 editor-in-chief of Hybris, the newspaper of Theatre Academy of Performing Arts in Prague
- 2017–present documentary work on the project Memory of the Nation for the non-profit organization Post Bellum, o.p.s.
- 2018–present publishing in the World and Theatre magazine, the Nadivadlo theatre blog and in festival newsletters (Ostravar, Zlomvaz, Prague Quadrennial, Mladá scéna, Loutkářská Chrudim etc.)
- 2021–present editor and author of interviews in Divadelní noviny

Active theatre work

- 2012–present participation in amateur theatre festivals in the Czech Republic and abroad, performing her own performances; leading workshops for children and adolescents: Dětská scéna, Mladá scéna, Šrámkův Písek, Loutkářská Chrudim, Jiráskův Hronov, Studentská Thalie, Audimafor, Českolipský divadelní podzim, Gerione (Italy), Mondial du Théâtre (Monaco), etc.
- 2017–present co-founder and member of the Akolektiv Helmut performance group
- Stays and exchanges abroad
- August 2014 one month study course at the Otto-Friedrich-Universität, Bamberg, Germany
- September–October 2014 student exchange project Prague–Hamburg Wem gehört die Stadt?
- May 2019 participation in a critical seminar at the New Drama Festival 2019, member of the student jury
- October–November 2019 participation in the International Critical Seminar organized by AICT/IATC (International Association of Theatre Critics), Wuzhen, China

THOMAS RICCIO

The Dead White Zombies: Performance as a Live Event

Dead White Zombies (DWZ) is a post-disciplinary performance collective based in Dallas, Texas. In its ten years of existence, DWZ has experimented with a variety of site-specific events, creating a distinct identity, form of expression, and position within its community. The Dead White Zombies apply and re-mix the vocabularies of the theatre, performance art, installation, video and audio art, dance, ritual, and drama therapy. Inspired by the performance models, methods, and expressions of various indigenous groups, DWZ seeks to re-establish and reanimate indigeneity for a globalizing world. The presentation will offer an overview of past and future DWZ performances, and a demonstration of its creation methodologies. Special attention will be paid to *Holy Bone* (2016–2017), a durational performance of initiation. The performance evolved in three phases over seven months and was shaped by open-ended public encounters with everyday life. Part One was framed as a social experiment taking place unannounced and in public spaces throughout Dallas. These provocations revealed certain themes, actions, and kind of language. Part Two ethnographically digested, explored and shaped the information and experiences gathered and determined the performance vocabulary and narrative. Part Three was the month-long performance run of *Holy Bone*, a site-specific immersive performance in a warehouse district which began at a Taco stand. Small groups of spectators entered at ten-minute intervals to embark on a journey through a series of events taking them over city streets to fourteen sites in six buildings. It was a walking meditation, structured as ritual initiation, where each environment was an encounter – applying performed actions, video, and sound – requiring audiences to engage progressively deeper parts of themselves and their community to consider their place in the world.

Bio

Thomas Riccio is a performance creator, scholar and educator, Professor of Visual and Performing Arts, University of Texas, Dallas. His previous positions include the University of Alaska, Organic Theatre (Chicago), the Cleveland Playhouse, American Repertory Theatre, the University of Der es Salaam, the University of Pondicherry (India), the University of Nairobi, Korean National University for the Arts, and Jishou University (China). He has directed and devised over one hundred theatre and performance works, including the work at LaMama, the New York Theatre Workshop, and Teatro Flaiano (Rome). He works in ritual, shamanism and indigenous cultures, conducting ethnographic research and creating performances in South Africa, Zambia, Kenya, Burkina Faso, Tanzania, Alaska, Korea, with the Bushmen of the Kalahari, India, Nepal, China, and the Republic of Sakha (Siberia), which declared him a 'Cultural Hero'. He is currently completing a long-term project and documentary film on the Miao of China. Riccio has conducted workshops and given lectures throughout the world, is author of two books and numerous articles. Since 2005 he has worked with Hanson Robotics, creator of Sophia, the world's most advanced humanoid social robot. He directs the Dead White Zombies, a Dallas-based, post-disciplinary performance group and is currently developing *Blue Jelly*, a performance immersion for 2022.



www.thomasriccio.com



www.deadwhitezombies.com

EMESE SIMÓ

Interconnections Between Psychodrama and Acting Approaches

Staging 'the classics' these days is one of the most challenging tasks from an actor's perspective. Many times, I have observed that I, the actress in me, and the theatre are three entities which are very remote from one another. While the theatre keeps pace with contemporary arts, I cannot truly enjoy it because I feel that my acting abilities are constantly lacking something. As a result, the main topic of my Ph.D. research became concerned with the understanding of the position of the actor in contemporary theatre by using psychodrama techniques. According to it, avoiding conventional acting approaches could be one of the possibilities of deconstruction. Because of my Ph.D. research, I had the opportunity to follow the whole process of creating the performance *Uncle Vania* by A. P. Chekhov, directed by the well-known Slovenian theatre director, psychodrama psychotherapist, and university professor Tomi Janežič for The State Small Theatre of Vilnius (Valstybinis Vilniaus Mažasis Teatras). Since I am planning to use the entire experience as a significant part of my Ph.D. thesis, I decided to write a rehearsal diary from which I will share some parts during the presentation, mentioning the following topics: how to avoid classical theatre conventions; performing life logic on the stage, not theatre logic; stereotypical interpretations of Chekhov's characters and stories; using the principles of psychodrama as a tool for a profound understanding of the point of a scene or role; detachment from the role (techniques of reversing roles, talking about themselves in the third person); the importance of the audience's viewpoint; and the director as a partner and not as a figure of authority. The presentation will contain video recordings from the rehearsal period and demonstrations of the use of the principles of psychodrama in acting approaches involving the audience as potential partners.



Bio

Simó Emese, born on the 26th of December 1990, is a Romanian-born freelance actress based in Hungary, and a Ph.D. candidate at the Theatre and Film Ph.D. School, Babeş-Bolyai University, where she also received her BA (2012) and MA (2014) in acting studies. She is an expert on both independent and institutional theatre-making from the point of view of an actress, dancer, creative consultant, writer, and assistant director. She has also taken up the role of a stage director for one of her recent projects. As an actress, she had the opportunity to collaborate with remarkable theatre directors such as Silviu Purcarete, Kokan Mladenovic, Tomi Janezic, Tom Dugdale, Urban Andras, and Radu Afrim. She was awarded a prize for best actress under the age of 30 and received the Pro Cultura Timisiensis prize for her cultural activities in Timisoara, the European Capital of Culture 2021. She has been the recipient of several artistic scholarships and is currently collaborating with the Lithuanian Academy of Music and Theatre in Vilnius thanks to the Erasmus+ Traineeship Program. In addition to acting, she is also attending the Psychodrama Practitioner Training in Budapest and Targu Mures, integrating it more fully into her Ph.D. research topic, which is 'Interconnections between psychodrama and acting approaches'. Challenging her artistic boundaries, facing personal and educational issues in the field of arts in Romania, she had decided to become a freelancer in order to rediscover self-expression and authenticity. For that reason, she participates in various international workshops in the field of acting, psychodrama, and theatre education. Her dream is to elaborate an Artistic Retreat Program for everybody who needs to find a retreat in the self-creative process.



KENNETH SIREN

Behind the Green, Beyond the Shower Curtain

'Site-specific' has been used for any theatre performance happening outside of a typical theatre space, but, following Lehmann's notion (1999), the site-specific performance also highlights its environment in a new way. The question that arises is how a theatre piece taking place via the Zoom application casts a new light on its sites: the homes of its performers and its spectators. In this presentation, I will touch upon three interlinked topics featured in the artistic research process which resulted in the performance *Kohta* ('Spot/Soon') in April 2021: 1) Zoom-based work entering and transforming the home; 2) creating 'lighting design' by applying traditional theatre filters to webcams; and 3) the everyday expanding into the imagined. Drawing on the pragmatist notion of habits (see Dewey 1922), the performers rehearsed new habits in their homes. In the performance, the spectators were invited to situate themselves in a place similar to each performer. This sharing of space, remotely and in spots echoing one another, while dissimilar, made the spectator rethink their habits in their environments. During the pandemic, the idea of home as safe has been taken for granted. In *Kohta*, the home was transformed into something unknown. With webcams shrouded by gel filters, the performers stayed in the colour green (cf. Bergson's [1934] idea of duration), their living rooms being transformed into the seafloor, a grandma's house, or a cloud of nerve gas, depending on the interpretation. Therefore, with art entering everyday life and everyday life becoming art, the performance played upon the aesthetics of our everyday experience. Restrictivists might suggest that the aesthetics of everyday revolve around a sense of routine and even dullness (see Haapala 2015, Naukkarinen 2013, Puolakka 2018). I argue that *Kohta* supported an expansionist view of aesthetics, with everyday life opening into new possibilities and, between the kitchen window and the bathroom floor, extending into the realm of imagination.

Bio

Kenneth Siren is a doctoral candidate at the Theatre Academy of Uniarts Helsinki. Kenneth often creates their performances through devising processes with the dramaturgy alternating between poetry text, movement, and audience participation. A qualified theatre teacher, Kenneth has taught at the Theatre Academy and multiple local theatres. Kenneth has lectured extensively on the topic of gender diversity – a theme that often features in their artistic works. Education: Master's Degree in Theatre Pedagogy, Theatre Academy (2018), Drama instructor, Metropolia University of Applied Sciences (2015). Selected artistic works: Kohta ('Spot/Soon') – live version. Director, performer. Upcoming: September 2021, EMMA – Espoo Museum of Modern Art. Kohta ('Spot/Soon') – Zoom version. Director, performer. April 2021, online (Artistic part in PhD research on habits). *Meeting in Asynchrony*. Performer, collaborator. February 2020. Theatre Academy, Helsinki (Showcase in Dr. Lynda Gaudreau's research project). *Verhiöt ja heijasteet* ('Calyces and Reflections'). Director, performer, co-author. August 2018, Poetry Moon Festival, Helsinki. (Siren, Hyvämäki & Rantanen; durational performance at a shopping centre) Uhrikuoppa ('Sacrificial Pit'). Performer, co-director, co-author. August 2018, Oulu Literature Festival, Oulu (Duo Tyven; participatory walking performance). *Opettelen kasvien nimiä (jotta ne muistuttaisivat minua hänestä)* – 'I'm Learning the Names of Plants (So They Would Remind Me of Her)'. Director, co-author. February, April 2018, Forum Box, Helsinki, EMMA museum, Espoo (Contemporary fragmented play). Seminar presentations: 'Young researcher reflects on practice: three cases'. Theatre Academy, PedApproach Seminar: Nocturnal discussions (on arts and pedagogy). May 2020, online. 'Detectives Gaudreau and Siren are looking for suspects! What's wrong with this city? It's a crime!' with Dr. Lynda Gaudreau. Nordic Summer University Circle 1 – Representation of the City Symposium. February 2020, Riga, Latvia. 'Humming, gaps, common names: Disruption in multisensory theatre'. Orpheus Instituut – Pragmatism and Artistic Research Seminar. February 2020, Ghent, Belgium. 'Dewey's disruptions in theatre practices: Towards deeper (non)understanding'. Theatre Academy, PedApproach Seminar. May 2018, Helsinki.

NANNI VAPAAVUORI

Out [] of Focus - Working with Attention

Is attention just a selective form of intention? This presentation takes the concepts of focus and attention, and places them under closer scrutiny. It examines them as essential means in the practice of lighting design.

The dictionary definitions of 'focus' are very much related to intention, concentration, and convergence, aiming for qualities like clarity, sharpness, and visibility. The word 'focus' is both a noun and a verb of directed intention and is often defined as one's concentration of attention. What does it mean, then, to work with attention? And what is attention?

One answer to these questions is the common metaphor equating attention to a spotlight which brings to light that which is waiting in the dark. On the stage, a spotlight is not a mere metaphor. A beam of light is a practical means of directing attention and of offering the spectators' gaze a focus which was already preselected for it.

Another approach rejects the metaphor. It approaches the concept of attention in the reverse direction, and questions both the intentionality and the subjectivity as inherent or determining qualities of it. Philosopher Bernhard Waldenfels has related attention to an old term of 'pathos'. Considered as a pathetic event, attention is not directed towards something, but rather is an event which happens to us and attacks us. It does not follow causal or chronological logic but the logic of something 'coming to our attention'. That 'something' does not wait to be pointed out. It comes towards us.

The question then is what the form of a pathetic spotlight could be, and how one can handle this kind of unpredictable encounter. The presentation will show extracts from performative experiments exploring the ways of exposure to the indistinct. The ultimate question is how one can focus lighting design in the reverse direction.



Bio

Nanni Vapaavuori works with light and space, their circumstances, and accompanying relationships, and in direct hands-on collaboration with the tactile material/ity of the light. In her research, she asks the question of what forms lighting design can assume if the visual is not in the focus as its primary register. Additional questions are how the characteristics of seeing are altered when it is based on touch, and in what terms and in what measures light should then be considered. As a lighting designer, Nanni has worked with installations and in the wide field of performing arts, particularly in contemporary dance both in Finland and abroad. Her work is built on a spatial basis. In addition to works for the stage, she has brought different forms of dance and theatre performances to museums and galleries. She graduated in Interior Architecture and received her Master of Arts in Lighting Design at Theatre Academy of the University of the Arts, Helsinki. Currently she is a PhD candidate at the Performing Arts Research Centre, at the University of the Arts, Helsinki.

SHUNTARO YOSHIDA

Post-Choreography as Choreographic Practice: Clumsy Movement and Jérôme Bel's Choreography

This paper focuses on participatory choreographic practice in contemporary dance and presents the connection between 'post-choreography' and 'clumsy movement'. I shed light on the choreographic practice of the French choreographer Jérôme Bel, who is active in the fields of performing arts and contemporary art. The focus is on 'Atelier danse et voix' (Dance and Voice Workshop; 2014) and workshops held for local diverse participants in Brussels, Venice, and Munich, and 'Gala' (2015). This study aims to elucidate Bel's creative method by exploring the relationship between the choreographer and the participants in a situation where the typical framework of actors has been expanded, and addresses the choreographic practices that represent post-choreography in the 2010s. It also investigates the means by which the participants' clumsy movements ultimately dissolve the choreographer's initiative. The focus of the case study is not so much the choreographic methodology itself, but the relationship between the method and the participants and the ways in which the choreographer cedes creative decision-making power to the participants. I apply the methods of investigating the interplay between autonomy and heteronomy previously explored in the context of the theatre and performance. In order to investigate Bel's creative method, this study makes use of participant observation field notes taken during rehearsals. Additional data sources include Bel's research materials, performance programmes, and interviews with the participants.

Bio

Dr. Shuntaro Yoshida (b. 1989, Miyagi, Japan) is a dancer, choreographer, and researcher of contemporary dance and performance. He is currently JSPS Post-Doctoral Research Fellow at the Faculty of Sport Sciences at Waseda University. He has a Ph.D. in Philosophy at Tokyo University of the Arts. Yoshida was a Visiting Scholar at the Department of East Asian Studies at New York University from 2018 to 2019 and was the recipient of a JSPS Research Fellowship for Young Scientists from 2017 to 2019. In 2015, he earned a master's degree at the Department of Dance, University Paris 8, Paris, and attended the French choreographer Jérôme Bel's research workshops in several cities across the world (Brussels, Munich, Paris, Seine-Saint Denis and Venice). His research focuses on the practices and theories of 'post-choreography' as they relate to the notion of participation in the social context. Dr. Yoshida has recently finished writing his dissertation *Post-Choreography as Choreographic Practice in Contemporary Dance: Clumsy-Seeming Movement and Jérôme Bel's Choreography* (2020).

He has been a member of the artist collective 'Mapped to the Closest Address' since 2018. He was also awarded the Saison Air Partnership of Saison Foundation in Tokyo, 2020, and the Graduate Student Travel Award of Dance Studies Association in Chicago, 2019.



Website



Co-website

JOHAN A. HAARBERG

Society for Artistic Research

An Introduction to the Versatile and Most Used Online Platform for Artistic Research and Why Become a Research Catalogue Portal Member with SAR

Presenter: Johan A Haarberg, SAR Executive Officer

The Research Catalogue (RC) functions as a platform for the dissemination of peer-reviewed content and publications, for the presentation of student work, and the assessment of such work – as well as of self-published research outcomes. The Research Catalogue is provided by the Society for Artistic Research (SAR).

RC enables researchers, artists and students to deviate from the standard format of academic presentations, journal articles and/or research repositories:

Because images and sounds are not subordinate to, but fundamentally on a par with, the text;

Because of the given opportunity to break out of the linear narrative structure;

Because it facilitates the option of a continuous (and collaborative) research activity from notation/documenting research processes and initial outcomes to fully elaborated publications.

The RC offers an online platform in which sound, images, video and text can be combined in an integrated format for presentation, and in which the visual disposition and the focus on different media formats can be decided by the author herself/himself.

The RC is also available as a unique portal option for institutions and on-line journals.

For Portal Partners the RC offers a range of opportunities, such as:

Institutional documentation and publication platform;

Institutional archive/repository;

Research documentation and collaborative workspace for staff and students;

Research management tool (e.g., application system);

Online rich media platform for peer reviewed journals.

For these purposes, the RC hosts a number of public portals for institutional presentation and archiving research outcomes that are all peer-reviewed following that portal's own criteria. At this stage, approx. 20 institutions have subscribed to such a portal, not all of which are yet publicly active. For SAR Portal Partners, we also provide the option of an internal (closed) portal for student-related activities at the bachelor, master and/or doctoral level. This internal platform may be used for the presentation of student work outcomes, for teaching and learning (including supervision) purposes and for the online assessment of students. The institution can decide what part(s) of such material should be archived and/or shown on their public portal.

To learn more about these options, join this session!

Bio

Johan A. Haarberg graduated from philosophy and public law at Bergen University. He has extensive experience in the management of academic institutions (Director at Bergen National Academy of Fine Arts 1976–1996; Director General at Bergen National Academy of the Arts 1996–2009). He has been engaged in the Norwegian Artistic Research Fellowship Programme, first as a co-ordinator (2003–2009), then as the Programme Director (2009–2013). He has been an external board member at Stockholm University of the Arts (2014–present) and Norwegian University of Science and Technology, Faculty of Architecture and Design (2014–2021; from 2014 to 2018 as Vice-chair). He is engaged in the European League of Institutes of the Arts (ELIA), as member of the Executive Committee (1990–1996) and later as President (1992–1994). Long-term activities in the Society for Artistic Research: Executive Board Member 2011–2013, First Vice President/Treasurer 2013–2018, Executive Office since 2018 until the present. Member of the Conference Committee at the SAR International Conferences on Artistic Research (annually since 2015 till now). SAR Representative to the cross-organisational Editorial Committee for the formulation of The Vienna Declaration on Artistic Research and proposal of adjustments to the Frascati Manual 2019–2021. External Artistic Research Adviser at the Rhythmic Music Conservatory (since 2016). Experienced in evaluation and accreditation processes (External Reader on the Accreditation Application for awarding Doctorate Degrees in Arts by SKH - Stockholm University of the Arts 2015; External evaluator of the doctoral programme at the Theatre Academy of the University of the Arts Helsinki 2017; External Reader on the Accreditation Application for awarding Doctorate Degrees in Arts by Konstfack - University of Arts, Crafts and Design, Stockholm 2020–2021; Member of the international panel appointed by the Czech ministerial decree to evaluate research strategies, organisation and outcomes of The Academy of Performing Arts in Prague and The Janáček Academy of Music and Performing Arts in Brno 2020–2021. Chair of the European Working Group on Descriptors/Learning Outcomes within Higher Fine Art Education 2002–2004. Speaker and moderator at a number of national and international conferences, seminars, etc., on challenges, strategies and policies in higher arts education and artistic research. Private consultant since 2014.





ROUND TABLE INFO

Join us for the concluding discussion, a place where we can brainstorm and further develop ideas discussed during the three days of the conference. The roundtable offers a unique opportunity to share views on the ever-expanding and changing horizons of the theatre and artistic research. Presentations of one's own experience are welcome, as are topics that are related to the main topic of the conference and were not covered by the panellists.

SATURDAY 15.30
room n. 202 (DF)



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**THE EVER-EXPANDING
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