

ECOSYSTEMS OF THEATRE AND PERFORMANCE

EASTAP
CONFERENCE 2024

BOOK OF ABSTRACTS

EDITED BY ARMANDO ROTONDI

INSTITUTE OF THE ARTS BARCELONA,
SITGES, SPAIN
28.10.2024
—02.11.2024

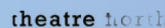
ISBN: 979-12-80081-04-9
ISSN: 2284-3310

ECOSYSTEMS OF THEATRE AND PERFORMANCE
EASTAP CONFERENCE - SITGES 2024

iaab Institute of the Arts
Barcelona

EASTAP EUROPEAN ASSOCIATION FOR THE
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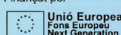
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Marco Paolini

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- Khalid Amin (Abdelmalek Essadi University, Morocco)
- Carl Lavery (University of Glasgow, UK)

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- Jozef Vlk (Debrys Company, Slovakia)
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- Liz Pugh (Walk the Plank, UK)

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- Alfredo Esposito (Difesa d'Autore, Italy)

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- Esther Mollo and David Ayoun – Théâtre Diagonale (France) – On “Le corps utopique”
- Sarah-Jane Mason and Simon Turner – Lacuna Festivals (Spain) – On Artist-led Festival Management and Creative Processes
- Hawah Bunduka (Sierra Leone-UK) – On Decolonial Body Practice as an Act of Resistance, Acknowledgement and Healing
- Oscar Valsecchi – Compañía Nacional de Teatro Clásico (Spain) – On Contemporary Embodiment of Classical Repertoire
- Alfredo Esposito – Difesa D'Autore (Italy) – On Copyrights/Copyleft in Performance and Generative Artificial Intelligence
- Martin Lewton – Theatre North (UK) – On Queer Performance

CONFIRMED PERFORMANCES

- “Les Ruines Circulaires”, installation by David Ayoun and Esther Mollo with Théâtre Diagonale
- Choreoscope Barcelona Dance Film Festival - Special screening and Q&A with: Lucía García (“Abbiosis” - Spain); Rolly Dib (“The Rooster” - Lebanon); Tessa van der Riet (“The Divine Flower” - The Netherlands)

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Special issue of
Mise en Abyme - International Journal of Comparative Literature and the Arts
ISBN:979-12-80081-04-9 | ISSN: 2284-3310

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Mise en Abyme
Special Issue
Oct.-Nov. 2024
EASTAP Conference
ISSN: 2284-3310

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INTRODUCTION

EASTAP 2024

Introductory Contributions

Welcome Note for the EASTAP Conference 2024

Dear Participants,

Welcome to the EASTAP Annual Conference 2024! We are thrilled to host you at the Institute of the Arts Barcelona in the picturesque town of Sitges, Spain. This year's theme, "Ecosystems of Theatre and Performance," provides a rich platform for us to delve into the intricate interconnections that define our art forms, emphasizing our collective commitment to nurturing environmental, economic, and social sustainability.

As a designated biosphere destination since 2016, Sitges reflects our values of respect for the environment and community harmony. At the Institute, the concept of ecosystems is not just a theme for this conference; it is central to our educational philosophy. We are dedicated to fostering creativity and celebrating diversity, cultivating an environment where new ideas can flourish.

We believe in the importance of individualized artistic expression. Our approach encourages each one to discover and amplify a unique voice.

This conference presents an invaluable opportunity to share insights and experiences, contributing to a vibrant dialogue on the ecosystems that shape our field.

Thank you for joining in this exploration. We look forward to an inspiring conference filled with engaging discussions and innovative ideas that will nurture and expand our collective vision of ecosystems in the arts.

Warm regards,

Nick Hollamby

Principal, Institute of the Arts Barcelona

Interdisciplinary Approaches to Ecosystems of Theatre and Performance

Valentina Temussi

Co-organizer

The term "ecosystem" is a multifaceted concept that encompasses a vast array of living organisms and their physical environments, as well as the intricate interrelationships that define their existence within a particular spatial unit. According to the Encyclopedia Britannica, an ecosystem comprises "the complex of living organisms, their physical environment, and all their interrelationships in a particular unit of space." This definition emphasizes not only the biological components of ecosystems but also the complex interactions that take place within them. Similarly, the Larousse dictionary, e.g., identifies three distinct meanings of "ecosystem":

1. Biological System: "Système formé par un environnement (biotope) et par l'ensemble des espèces (biocénose) qui y vivent, s'y nourrissent et s'y reproduisent." This refers to the ecological relationships between species and their habitats.
2. Figurative Usage: "Milieu (professionnel, social, etc.) dans lequel évolue quelqu'un." Here, "ecosystem" describes the broader environments—professional or social—within which individuals operate.
3. Economic Context: "Organisation structurée (d'un secteur d'activité par exemple) dans laquelle les différents acteurs (entreprises, fournisseurs, institutions, etc.) sont reliés par un maillage fort leur permettant d'interagir efficacement." This definition highlights the structured organizations that facilitate interactions among various actors within a sector.

This shift from the term "ecology" to "ecosystems" reflects a broader, more nuanced perspective that encompasses not only environmental and scientific considerations but also artistic, figurative, and economic dimensions. By inviting scholars, practitioners, and researchers from various disciplines to explore this theme, we aimed to foster a rich dialogue that illuminates the dynamic interplay between these aspects within the realm of theatre and performance.

The Scientific-Environmental Dimension

The scientific-environmental facet of ecosystems in theatre and performance invites examination of the intricate relationships between artistic practices and ecological considerations. Topics such as *Ecology of Theatre and Performance*, *Ecoteatre*, *Ecodramaturgy*, and *Ecoperformance* offer fertile ground for exploration. These areas encourage discussions on how theatre can serve as a platform for addressing pressing environmental issues, enabling audiences to engage with themes of sustainability and climate change through creative expression.

Ecoscenography, the practice of designing performance environments with ecological awareness, plays a pivotal role in this dialogue. With the advent of initiatives like the Green Deal, artists are

increasingly tasked with reimagining the relationship between performance spaces and environmental responsibility. By examining how ecological themes are embedded in plays, we can uncover the ways in which theatre functions as a medium for raising awareness about environmental crises and promoting sustainable practices.

Creative processes and practices that respond to environmental challenges are also crucial to this discourse. By highlighting innovative artistic approaches that prioritize sustainability, we can explore how theatre practitioners engage with the materiality of their work and the implications of their choices on the environment. This scientific-environmental lens invites a deeper understanding of the responsibilities artists bear in contributing to ecological discourse through their creative practices.

The Artistic/Figurative Dimension

Shifting to the artistic and figurative dimensions of ecosystems, we consider how creative practices can serve as acts of resistance, recognition, and regeneration. This perspective emphasizes the role of theatre as a transformative space where artists can engage with diverse narratives and marginalized voices, fostering inclusivity and community engagement. The examination of creative processes that prioritize diversity and inclusion highlights the potential of theatre to challenge societal norms and advocate for social justice.

The exploration of creative practices in formal and informal spaces—ranging from conventional theatres to site-specific performances—underscores the adaptability and resilience of theatre as an art form. Innovative practices that disrupt established norms can provide a powerful commentary on the socio-political landscape, encouraging audiences to reflect on their own roles within these dynamics.

Furthermore, artist-led initiatives that address significant societal issues exemplify how theatre can function as a catalyst for change. By showcasing projects that prioritize engagement with pressing social concerns, we can highlight the transformative power of performance as a means of fostering dialogue and action.

The Economical-Social Dimension

The economical-social dimension of ecosystems in theatre and performance brings into focus the intersection of artistic practice with broader socio-economic contexts. As sustainability becomes a central concern within the performing arts, discussions around innovative business models that emphasize social justice, equity, and diversity are crucial. These models challenge traditional notions of profitability and encourage practices that prioritize community impact and inclusivity.

Artistic activism plays a pivotal role in this conversation, as artists leverage their platforms to advocate for social, economic, and environmental change. By examining how theatre fosters community and cultivates engagement, we can better understand its potential to inspire collective action and challenge existing power structures.

In a rapidly digitalizing world, the role of technology in facilitating creative participation also warrants exploration. Digital platforms can enhance accessibility and engagement, enabling

diverse audiences to connect with performance in new ways. However, the political and repressive dimensions faced by theatre practitioners – including threats to artistic freedom – underscore the need for vigilance and advocacy within the arts community.

The Need for Interdisciplinary Approaches

To address these multifaceted topics effectively, interdisciplinary approaches spanning theatre, performance studies, cultural studies, sociology, education, technology, philosophy, and natural and physical sciences are essential. This conference aims to facilitate meaningful discussions and knowledge exchange among diverse participants, fostering collaborations that transcend disciplinary boundaries.

By encouraging the integration of varied perspectives, we can deepen our understanding of the ecosystems of theatre and performance. This comprehensive approach not only enriches our analysis of artistic practices but also enhances our capacity to engage with the complex socio-environmental issues facing our world today.

In conclusion, the transition from “ecology” to “ecosystems” within the context of theatre and performance invites a richer, more complex understanding of the interrelations among artistic practices, environmental concerns, and socio-economic contexts. By embracing interdisciplinary collaboration, we can harness the transformative power of theatre to engage with and address the critical challenges of our time, fostering a vibrant and resilient artistic ecosystem that thrives on innovation, inclusivity, and ecological responsibility.

As we delve deeper into the multifaceted concept of ecosystems—whether in ecological, social, or economic contexts—we begin to appreciate the profound implications these interconnected relationships hold for our understanding of art, culture, and the environment. This exploration allows us to cultivate a richer appreciation for the complexities of the world around us, setting the stage for innovative and meaningful artistic practices that resonate with the urgent ecological challenges we face today.

Exploring Ecosystems: Interconnections in Theory and Theatre

Armando Rotondi

Co-organizer

The notion of ecosystems has gained increasing traction within contemporary humanities discourse, influenced by pioneering thinkers like Gregory Bateson, Felix Guattari, Arne Næss, and Erich Hoerl, as well as the broader framework of New Materialism. This interdisciplinary approach allows scholars to delve into the interconnectedness and dynamic relationships inherent in various cultural, social, and ecological systems.

Bateson's ecological perspective, articulated in his works from 1972 and 1979, stresses the interconnected nature of all living entities and their environments. He advocates for a holistic understanding that transcends the limitations of traditional academic disciplines. Following Bateson, Guattari expands this idea into the socio-political realm, introducing the concept of "ecosophy" to explore the interplay between human subjectivity, societal structures, and environmental contexts. Arne Næss's work in the early 1970s complements this by promoting deep ecology, which emphasizes the intrinsic value of all living beings and advocates for a fundamental shift in how humanity perceives its relationship with nature.

More recently, Hoerl's contributions, particularly within the context of a "New Ecological Paradigm" (2017), examine the temporal dimensions of ecosystems. He emphasizes the evolving nature of relationships over time, offering a nuanced understanding of how interconnected systems function within the humanities. This temporal sensitivity adds a significant layer to the exploration of dynamic interactions among various systems.

Furthermore, New Materialism challenges traditional dualisms, such as human/non-human and nature/culture, by investigating the agency of non-human entities. This perspective encourages scholars to rethink established boundaries, considering the material and ecological dimensions of culture, knowledge, and society. By doing so, it opens up new avenues for understanding the interconnectedness that defines our world.

In the realm of theatre and the performing arts, the concept of "ecology" is often employed to investigate one specific aspect of the broader ecosystem. Baz Kershaw, in his groundbreaking work *Theatre Ecology* (2007), utilizes "ecology" both as a metaphor and as a theoretical framework to examine the intricate relationships among theatre, contemporary media, societal protests, and cultural contexts. Kershaw argues that theatre operates within its own "ecology," which is increasingly threatened by the demands of a performative society. He posits that the survival of theatre hinges on its ability to adapt to these changing environments.

Throughout his text, Kershaw maintains the metaphor of "ecology," addressing ecological issues while simultaneously engaging with the performative aspects of contemporary culture. This integration is reminiscent of Bonnie Marranca's earlier work in 1996, where she similarly employed the concept of ecology as a comprehensive method for performative analysis. However, Una Chaudhuri (2002, 2014) cautioned that theatre often prioritizes metaphorical

interpretations, which can overshadow tangible realities, leading to a disconnection between the medium and its material aspects.

In contrast to the notion of ecological theatre, Deirdre Heddon (2012) and Carl Lavery (2015, 2018) have examined the relationship between environmentalism and performance, uncovering dimensions often overlooked in traditional studies. Kershaw also advocates for an eco-historiography of theatre and performance, urging an exploration of theatre economics and narratives through both conventional documentation and a global archive that includes non-documentary sources, both human and electronic.

From a practical perspective, concepts such as “ecodramaturgy” emerge as significant frameworks for understanding the intersection of ecology and theatrical practice. Ecodramaturgy is closely related to “ecocriticism,” as highlighted by Fiona Stafford (2016), representing one of the many research pathways available for investigation. Since its evolution in the 1990s, ecocriticism has sought to reconsider literature by examining its relationship with the environment and ecology, promoting a renewed perspective on canonical texts that acknowledges nature’s value beyond its utility to humans. This method extends beyond the content of theatrical works to encompass the material conditions surrounding their production. Notable figures in this domain include Julie Sermon, who emphasizes the role of performance in fostering ecological awareness and critical engagement with environmental issues through her innovative approaches to theatrical storytelling. Similarly, Eliane Beaufils explores the connections between performance and ecological themes, advocating for a deeper understanding of how the arts can engage with ecological crises (e.g. in the 2018-2020 project “Imaginations du futur. Climat, politique et théâtre”).

A notable figure in this domain is director Katie Mitchell, who articulates her journey in creating theatre that responds to the climate crisis. Through collaborations with scientists, such as Stephen Emmott, and innovative projects like her reinterpretation of Chekhov’s *The Cherry Orchard* (2013-2014) from the perspective of a tree, Mitchell exemplifies the transformative potential of ecodramaturgy. She frequently discusses her engagement with this concept, reflecting on its significant impact on her artistic approach and its capacity for fostering meaningful dialogue around ecological issues.

In key productions like *Atmen/Lungs* (2013) by Duncan Macmillan, Mitchell has creatively connected the play’s content—focused on climate change—to sustainable production methods by having actors power the performance with stationary bicycles. She also collaborates with climate scientists, exemplified by the production of Macmillan’s *2071* (2014), which aims to educate audiences about climate science and inspire proactive engagement.

Mitchell’s adaptability extends to her reimagining of classic plays, as seen in her adaptation of Samuel Beckett’s *Happy Days* (2015), which addresses contemporary environmental anxieties by setting the narrative in a flooded kitchen. Despite experiencing periods of doubt regarding ecodramaturgy, Mitchell has continued to innovate, as demonstrated by projects like *Houses Slide* (2021), a bike-powered concert exploring ecopsychology. In 2020, amidst the pandemic, she

directed bike-powered productions such as *A Play for the Living at a Time of Extinction* and *Not the End of the World*, both of which delve into the intersections of ecology, feminism, and race. These practical examples underscore the creative possibilities that arise from the constraints of integrating content, form, and sustainable production practices. The shift towards sustainability in theatre is not merely a restriction; rather, it represents an expansion of artistic possibilities. By adopting an approach characterized by “existential creativity,” artists can navigate contemporary challenges while enhancing the relevance and impact of their work.

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Special Issue
Oct.-Nov. 2024
EASTAP Conference
ISSN: 2284-3310

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ASSOCIATE SCHOLAR

EASTAP 2024

Associate Scholar

Maria Shevtsova

Goldsmiths, University of London
Associate Scholar – EASTAP 2024

Professor Emerita Maria Shevtsova (Goldsmiths University of London) is renowned internationally for her research and scholarship on Russian theatre, past and present, contemporary European theatre directors and companies, and the interdisciplinary theories and methodologies of the sociology of theatre, which she has founded and which underpins her entire work. Her more recent books notably include *Rediscovering Stanislavsky* (2020), (*Robert Wilson* second, updated edition 2019), *The Cambridge Introduction to Theatre Directing* (2013, co-authored), *Directors/Directing: Conversations on Theatre* (2009), *Sociology of Theatre and Performance* (2009), *Fifty Key Theatre Directors* (2005, co-ed), and *Dodin and the Maly Drama Theatre: Process to Performance* (2004). She is the author of over 150 chapters in collected volumes and articles in refereed journals. Her in-depth published interviews with celebrated directors include her 5-director series, 'Covid Conversations', in *New Theatre Quarterly* (2021-2022) and the 2023 'In Conversation in Apocalyptic Times' with Yury Butusov. Her books and prominent chapters and journal articles have been translated into sixteen languages.

Apart from keynote and other contributions to university conferences, acting schools and conservatoires (in English, Russian, French and Italian), Shevtsova gives public lectures at major international theatre festivals across the European continent, leads post-performance public discussions as well as conversations with theatre actors and directors, serves on the juries of festivals (also as President of the jury of the 1917 Belgrade International Festival of Theatre, BITEF) and undertakes other outreach and multimedia activities that include radio and television broadcasts (the UK and abroad), and online talks. Shevtsova is international programme advisor to the Craiova International Shakespeare Festival in Romania, and an elected member of the Academia Europaea. She is the editor of *New Theatre Quarterly* and on the editorial boards of *Stanislavsky Studies* and *Critical Stages*, the online journal of the International Association of Theatre Critics, and on the Board of the Stanislavsky Research Centre.

Introduced and moderated by Rui Pina Coelho.

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ASSOCIATE ARTIST

EASTAP 2024

Associate Artist

Marco Paolini

Associate Artist – EASTAP 2024

Marco Paolini is an actor, writer, and performer known for his work in *teatro civile*—a form of theatre that blends artistic expression with social and political commentary.

He has been involved in theatre since the 1970s, working with various theatre groups. It was with one of these, *Teatro Settimo* in Turin, that he began telling stories, creating the “*Album*” series, the first episodes of a long-running collective biography that spans Italian history from the 1960s to the present day. Paolini became widely recognized by the public for *Il racconto del Vajont* (The Story of Vajont), a powerful monologue recounting the 1963 Vajont Dam disaster, which established him as a key figure in socially engaged storytelling. His subsequent works – *I-TIGI racconto per Ustica*, *Parlamento chimico*, *Il Sergente*, *Bhopal 2 dicembre '84*, *U 238*, *Miserabili* – further cemented his reputation for creating narratives with strong civil impact, focusing on historical events and social justice issues. He has a unique ability to weave together dialects and poetry, a skill particularly evident in his *Bestiari* series, where he explores societal changes through the lens of local languages and folklore.

Paolini is also passionate about maps, trains, and travel, often incorporating these elements into his storytelling with a special focus on landscapes and their transformations. His works, such as *Milione* and *Numero Primo*, reflect his deep interest in history and its continuous evolution.

As a craftsman of narrative and a guardian of the art of storytelling, Paolini has mastered the ability to bring this ancient tradition to large audiences, notably through his memorable live television broadcasts. His productions *ITIS Galileo* and *Ausmerzen: Vite indegne di essere vissute* (Lives Unworthy of Life) were watched by millions, demonstrating his power to engage viewers with profound, socially relevant content.

In collaboration with evolutionary scientist Telmo Pievani, Paolini co-created and hosted the television program *La Fabbrica del mondo* (The World Factory), which aired on RaiTre in January 2022. He is also the creator of *Vajont.S 23*, a project inspired by the Vajont Dam disaster. Paolini's work continues to bridge the gap between theatre, history, and civic engagement, making him one of the most distinctive voices in contemporary Italian theatre.

*In conversation with Monica Passananti (Professor at University of Turin and the Institute for Atmospheric and Earth System Research in Helsinki – INAR) and Michela Signori (Producer, Jolefilm)
Introduced and moderated by Armando Rotondi and Valentina Temussi*

Supported by the Italian Cultural Institute of Barcelona

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ACADEMIC KEYNOTE SPEAKERS

EASTAP 2024

Academic Keynote Speakers

Rethinking theatre historiography as an ecosystem through entangled histories

Khalid Amine

Abdelmalek Essaadi University in Tétouan

Abstract: Using the ideas of “ecosystem” and “entangled histories”, this keynote address suggests a fundamental rethinking of theater historiography. It promotes a more inclusive and decolonial strategy, challenging the conventional Eurocentric narratives that have dominated the field. This presentation aims to decolonize theatre historiography and amplify marginalized voices by exploring the intricate relationships that exist between theater, history, culture, and power. It will examine how the emergence of alternative dramaturgies challenges prevailing narratives and provides fresh insights into the past, present, and future of theater, based on case studies from the Arab world. The intention is to move theater history toward a more equitable and nuanced understanding as a dynamic ecosystem shaped by a variety of cultural forces, especially those that have their roots in the Global South. Upon rising demands for further democratizing theatre historiography, as an academic discipline, new modes of writing theatre history from below have emerged with an earnest desire for inclusion and revision. International theatre research has long studied the world before undergoing its revolution from inside. Should the world write back, or rather, perform back while striving for recognition? Had the intercultural debate of the 1980s and 1990s been implying the possibility of a democratic interweaving across and within worldwide performance cultures? Still, the task of postcolonial scholarship is further complicated while re-visiting the existing body of world theatre histories. Non-western performance cultures are hardly visible in the “universal narrative of capital -History 1”, typically edited out, and if ever mentioned as local histories it is often on the borderlines between absence and presence.

Keywords: Ecosystem; Entangled Histories; Decolonial; Dramaturgies; Marginalized; Global South; Historiography.

Bio: Khalid Amine is Senior Professor of Performance Studies, Faculty of Letters and Humanities at Abdelmalek Essaadi University, Tétouan, Morocco. He has been Research Fellow at the International Research Center “Interweaving Performance Cultures” at Freie Universität Berlin, and Member of the Advisory Board (2010-2020). He is the winner of the 2007 Helsinki Prize of the International Federation for Theatre Research (IFTR). He was Friedrich Hölderlin Guest Professor at Goethe-University, Frankfurt/M., Germany (2017/18). Since 2007, he has

been Founding President of the International Centre for Performance Studies (ICPS) in Tangier, and convener of its annual international conferences. He was member of IFTR Ex-Com (2011–2018), head of Jury at the Arab Theatre Festival (6th Edition, Sharjah 2014), and Advisor at the Saudi Theatre and Performing Arts Commission (2020/2024). Among his published books: *Beyond Brecht* (1996), *Moroccan Theatre between East and West* (2000), *Fields of Silence in Moroccan Theatre* (2004), *Dramatic Art and the Myth of Origins* (2007), *Dancing on the Hyphen: Essays on Arab Theatre* (2019), *Margins of Performance Studies* (2023). Amine is co-author with Distinguished Professor Marvin Carlson of *The Theatres of Morocco, Algeria and Tunisia: Performance Traditions of the Maghreb* (2012); he is the Co-Editor of *Performing Transformations* (2012), *The Art of Dialogue: East-West* (2014), *Intermediality, Performance and the Public Sphere* (2014), *Memory and Theatre* (2015), *Across Borders and Thresholds: Performing in Zones of Contact and Friction* (2020), Editor of *Arab Journal of Performance Studies* [AJPS], and Contributing Editor of the international Journal *New Theatre Quarterly* [NTQ] (2021-2023).

Introduced and moderated by Timmy De Laet.

A lyrical theatre in the era of ecological derangement

Carl Lavery
University of Glasgow

Abstract: This paper takes its title and inspiration from the text *A Lyrical Poet in the Era of High Capitalism* (1973), a collection of essays by Walter Benjamin dedicated to the French nineteenth-century poet, Charles Baudelaire. In the paper, I argue for a theatre ecology that eschews messages, systems, and activist protest in favour of a more immanent mode of performance in which spectators are addressed as participants and collaborators. In keeping with Benjamin's reading of Baudelaire, I do not approach lyricism solely as a genre of poetry. Rather, I conceptualise it as type of relational experience that takes the temper of the times, looking to register alienations in a period of historical emergency, and, at the same time, to provide a riposte to those problems, no matter how 'weak' or seemingly meagre. As well as wagering on lyrical performances that seek to create connections with what Deleuze and Guattari insist is a 'cosmic earth' (1987), the paper argues for the necessity of experimenting with new modes of critical writing predicated on the notion of the lyrical address. Instead of standing apart from performance and cutting it up in the name of meaning - what Patrice Pavis calls 'butchering' (2003:8) - I contend that the address summons the critic to fold themselves into the event, to the point that that they get mixed up with it. In this way, I try to practice the ways in which the theatrical medium, when it dares to be itself, is able to trouble the contours of the capitalist subject and thus 'do the ecology' that some performances merely (and uselessly) talk about. The perhaps strange notion of lyrical theatre that I am advancing in this paper is a sober theatre, a theatre that reduces performance to basics: an assembly of bodies in time and space. It is also an expanded theatre, a theatre that is not confined to human actors alone and which can do away with words and stories. Anything will do - a cloud, a curtain, a field, some light. The only thing that matters is that a connection is made, something that makes you feel that you are here, in the midst of things, opened to a cosmic earth, beyond measure and metrics.

Keywords: Lyricism; Walter Benjamin; Theatre Ecology; Performance; Relational Experience.

Bio: Carl Lavery is a professor of theatre at the University of Glasgow, UK. His diverse publications span topics of politics, performance, and ecology, with notable works including *Jean Genet Politics and Performance* (2006), *Sacred Theatre* (2007), *Walking, Writing and Performance* (2009), and *Contemporary French Theatre and Performance* (2011). Lavery's research has evolved from an

exploration of the relationship between theatre and revolution to a focus on the intersection of theatre and ecology. He advocates for “a theatrical way of doing ecology” and has written extensively on prominent figures like Jean Genet, Samuel Beckett, and Guy Debord. A frequent contributor to *Performance Research*, Lavery continues to merge theory and practice through publications, films, and collaborative theatre projects.

Introduced and moderated by Drew Mulligan.

Le théâtre comme écosystème, une métaphore vive

Julie Sermon
Université Lyon 2

Résumé : Dans *Résister au désastre* (2019), Isabelle Stengers déclare que « nos définitions participent aux milieux qu'elles concernent et à la vie de ceux qui les habitent ». En repartant de cette affirmation, je proposerai d'examiner ce que le fait d'appréhender le théâtre comme un écosystème a pu modifier (dès le tournant des années 1970) ou pourrait modifier (si l'on tire toutes les implications que la métaphore recèle), aussi bien du point de vue des pratiques (de création, de production, de diffusion) que de la théorie et de l'analyse du théâtre.

Mots clés : Écosystème ; Pratiques ; Création ; Production.

Bio : Julie Sermon est professeure en histoire et esthétique du théâtre contemporain (Université Lyon 2), chercheuse associée à la Manufacture (Haute École des Arts de la Scène, Lausanne), où elle dirige depuis septembre 2022 le projet de recherche AVETA (Arts vivants / Écologie : le Travail des Affects). Dernières publications : *Morts ou vifs. Contribution à une écologie sensible, théorique et pratique des arts vivants*, éditions B42, 2021 ; *Théâtre/Public* n°247 (dir.), « La condition écologique », avril-juin 2023.

Présenté et modéré par Stefania Lodi Rizzi.

Mise en Abyme
Special Issue
Oct.-Nov. 2024
EASTAP Conference
ISSN: 2284-3310

ECOSYSTEMS
OF THEATRE AND PERFORMANCE

ARTISTIC AND PROFESSIONAL KEYNOTE SPEAKER

EASTAP 2024

Artistic and Professional Keynote Speakers

Aïda Colmenero Díaz

Aïda Colmenero Díaz Company

“Shifting the Global Dynamics of Performative Creation”

Aïda Colmenero Díaz is a prominent Spanish artist of Galician descent, renowned for her avant-garde career that explores diverse regions of the world through unique creative processes. Since the 1970s, she has delved into complex reflections on identity and cultural heritage, infusing her work with a solid gender perspective. Her multidisciplinary approach aims to connect minds, build geographical and cultural bridges, and recover historical memory, fostering a future where the recognition of diverse cultures and intercultural contact serves as the foundation for artistic creation.

In 2021, Aïda was awarded the prestigious Pina Bausch Fellowship by the Pina Bausch Foundation, becoming the first Spanish creator to receive this honor for her exceptional choreographic contributions. She is particularly known for her innovative artistic direction in contemporary choreography, leading her to collaborate with artists and communities across numerous countries. Aïda’s artistic projects have been presented at renowned venues and festivals, including Mercat de les Flors, Teatros del Canal, Festival Grec, and the San Francisco Dance Film Festival.

As the founder and artistic director of *She Poems*, a continental project initiated in 2013, Aïda has collaborated with 40 women from 14 countries to produce photographic series, short dance films, and several choreographic works, including *2nd November, the fear remover* and *Yala*. She has received significant commissions, including a piece for the Contemporary Dance Company of Colombia and a work for UNESCO’s World Heritage City Group in Spain.

In addition to her choreographic achievements, Aïda has served as an artistic mentor and consultant for numerous institutions, choreographic centers, universities, and festivals worldwide. She is actively involved in education, conceptualizing and directing initiatives aimed at enhancing pedagogical methodologies in the performing arts. Aïda’s contributions have been recognized with a special mention at the 5th Biennial of Women in the Visual Arts in 2024, and she has been appointed as the Artistic Director of MAISHA, a collaboration initiative between the European Union and African Union to strengthen relationships through the power of art.

Introduced and moderated by Alix de Morant.

Alfredo Esposito

Difesa d'Autore

*“Ecosystem Horizon in
Copyrights/ Copyleft and Generative AI in Performing Arts”*

Alfredo Esposito is a prominent lawyer and consultant, specializing in copyright in the performing arts, digital law, intellectual property, and artificial intelligence. He is listed among the English-speaking lawyers at the Consulate of the United Kingdom and Canada in Italy. Esposito combines his dedication with an innovative approach to offer international legal services in the digital realm.

In 2010, he founded the organization and production label *Subcava Sonora* to promote the use of Creative Commons licenses in the music and performing arts sector. Previously, he worked as a manager at *Bloomsbury Leisure Group* in London and served as Legal Advisor for *PATAMU*, a leading European startup in the protection of artistic and intellectual works.

Since 2021, Esposito has been responsible for *AIRILegal*, the legal guidance platform of *AIRIcerca*, the Italian Association of Researchers Abroad. In 2022, he was awarded the *Emerging IP Player* prize at the prestigious Southeast Asian legal conference *IPR Gorilla*. In 2023, he has participated as a lawyer specializing in generative AI in conferences, webinars, and podcasts in Europe, the United States, and Canada, and he writes about law, digital issues, and generative artificial intelligence for *agendadigitale.eu*.

Introduced and moderated by Pieter Verstraete.

Santiago Fondevila Nadal

Ara

*“Breu història del teatre performatiu a Catalunya
Brief History of Performative Theatre in Catalonia
Breve historia del teatro performativo en Cataluña”*

Santiago Fondevila Nadal is one of the most prominent theatre critics in Catalonia and Spain. He graduated with degrees in Law and Journalism from the Autonomous University of Barcelona.

His professional journey began in film production, where he worked from 1980 to 1982, before transitioning to journalism as a writer for the esteemed newspaper *La Vanguardia* from 1982 to 1987. He subsequently served as the head of the Entertainment Section at *La Vanguardia* from 1987 to 2009 and was a dedicated theatre critic for the publication from 1996 to 2009. During his tenure, he also contributed as a monthly collaborator for the magazine *El Público*.

From 2009 to 2011, Santiago held the role of columnist with “La Corbata” and continued as a theatre critic for *La Vanguardia*. He is a founder and co-director of *Revista Hamlet*, a publication focused on performing arts, which ran from 2010 to 2012. Since 2009, he has been a theatre critic for *Ti Out Barcelona* and has served as a critic and columnist for the newspaper *Ara* since 2010. His insights and critiques have also reached diverse international publications in countries such as England, France, Poland, and Argentina.

Santiago Fondevila Nadal’s extensive experience and profound understanding of the performing arts have established him as a significant voice in contemporary theatre criticism.

Introduced and moderated by Daniel Gamper.

Translated from Catalan by Serena Russo.

Liz Pugh

Walk the Plank

“On Green Space Dark Skies”

Liz Pugh is a Creative Producer at Walk the Plank, where she creates works in public spaces, ranging from large civic celebrations and parades to memorable outdoor performances. As a co-founder of Walk the Plank, she established the UK's first touring theater ship in the 1990s.

Currently, she serves as the Artistic Director of *Midsummer Mischief* for Bodø2024 (Norway), the first European Capital of Culture in the Arctic. Last year, she was the Creative Producer (Wales) for *Green Space Dark Skies*, a project that invited thousands of people to illuminate natural spaces, which were then captured on film and broadcast by the BBC. Previously, she was the co-Artistic Director of the *Festival of the Sea* in Grimsby (2021/22), the *Hull Freedom Festival* (2013-15), and the Creative Producer for the *Manchester Day Parade* (2010-22). All these events serve as platforms offering meaningful exchange opportunities between artists, communities, and new audiences.

Liz has worked with the British Council in West Africa, Hong Kong, the Caribbean, and Ukraine; she has designed and directed two European training programs with 11 partner countries; she is an advisor to IETM, the European network for contemporary performing arts, and is a board member of Xtrax.

Introduced and moderated by Valentina Temussi.

Jozef Vlk

Debris Company

“The World on Stage”

Jozef Vlk is a multifaceted artist hailing from Slovakia, renowned for his diverse talents as an author, stage director, musician, composer, choreographer, performer, light designer, and producer. Graduating from the Economics University in Bratislava in 1984, Vlk embodies the spirit of a Renaissance man. In 1990, he co-founded the movement theatre *Hubris Company* with Martin Ondriska, which evolved into the *Debris Company* in 1995. Vlk’s innovative work has earned him several scholarships in music theatre in cities like Graz, Amsterdam, and Stuttgart. With the Debris Company, he has created over 25 productions showcased at international festivals, including *Festival Hybaj Ho!* in Prague, the *International Theatre Festival of Kerala* in India, and the *Singapore Fringe Festival*. His collaborations with prominent artists and theatres have spanned various genres and formats, working alongside figures such as Matthew Hawkins, Bill Young, and the Slovak National Theatre. In addition to his stage directing and composing, Vlk is also recognized for his contributions to acoustic and electronic music, sound installations, and mapping. He has been an active member of several musical groups, including *Transmusic Company* and *Sleepy Motion*, and has organized notable stage and multigenre events and festivals like *Bazén* and *Priestor 98*. His directorial work has been captured in the medium-length dance film *Day*, which participated in various festivals worldwide. In 2013, Vlk adapted James Joyce’s *Ulysses* for Radio Devín, composing the music for the production, which was nominated for the 2014 PRIX EUROPE in Berlin. His other radio play, *Wryneck’s Journey to the Moon*, premiered in 2014. Vlk’s contributions to the performing arts have been recognized with numerous awards, including the 2008 and 2012 DOSKY for Best Stage Music for *Canto Hondo* and *Rose/3Balet*, respectively. He was also nominated for the Tatra Bank Prize for Best Director for various productions, including *The Tempest* in 2014. Jozef Vlk’s signature style is characterized by the unique poetics of the Debris Company, emphasizing gesture, mimicry, and dynamic choreography rooted in physical theatre. Each of his productions weaves powerful narratives inspired by literary classics like *Ulysses* and *Murphy*, as well as original works such as *Soliloquy* and *Dolcissime Sirene*. His methodology blends movement with text and visual elements, creating a fragmented, post-dramatic theatre that challenges conventions and engages critically with contemporary issues. Collaboration is key to Vlk’s artistic process, often working closely with performers like Martin Ondriska, set designers such as Ján Ptačin, and choreographer Stanislava Vlčeková.

Introduced and moderated by Peter M. Boenisch.

Mise en Abyme
Special Issue
Oct.-Nov. 2024
EASTAP Conference
ISSN: 2284-3310

ECOSYSTEMS
OF THEATRE AND PERFORMANCE

ABSTRACTS

EASTAP 2024

Abstracts

Queering war in collective theatre practices in the face of the Russian attack on Ukraine

Ewa Bal

Jagellonian University in Krakow

Abstract: Queer artistic approaches, as David Johnston (2014) explains, mean ‘looking from the edge, upside down or sideways’ and are a result of the non-heteronormative positioning of the performers. However, rather than introspecting only the individual gender or sexual identity of the performers, it offers an alternative way of acting and thinking about much broader social issues such as violence, history, patriotism, heroism (Krakowska 2020) and war. Taking into account this guiding principle of queer art, I would like to look at such examples of Ukrainian theatre and performance in recent years (I was investigating in field) that, working from an LGBTQ+ and multilingual environment, try to discuss social, political as well as environmental changes due to the ongoing war in Ukraine. In particular, I focus on the art projects *H-effect* (2020) and *Fucking Truffaut* (2023) by Roza Sarkisian and her collectives, which open a discussion on the paradoxes of making engaged art in the face of ongoing armed conflict and nationalised propaganda. Through them, I would also like to show how the projects of the national community in Ukraine have evolved over the years, especially after the full-scale onslaught on the country in 2022, to provoke a discussion on the causality of art in the face of violence.

I would like to begin my presentation with an analysis of the collective work on the 2020 *H-effect* (*Hamlet Effect*, at Lesia Ukrainka Theatre in Lviv) project, which reflects the initial state of the Russian borderland invasion that has been ongoing since 2014. It shows how the foundations of patriotism and the need for armed struggle are being undermined by bringing the voices of women, the LGBTQ+ community, into the public debate. In contrast, the second project, *Fucking Truffaut* (2023, Maxim Gorki Theatre in Berlin and Dramatyczny Theatre in Warsaw), created almost two years after the full-scale Russian invasion, reflects on the causality of queer art in the face of war: how to break out of dualistic thinking - traitor - ally. The analysis of the above examples opens up a debate on the differences between Eastern and Western European perspectives on global armed conflict and on the performativity of art in this context, as a specific “zone of intercultural contact” (Pratt 1999).

Keywords: Queer Theatre and Performance; Ukrainian Theatre; War; Global Armed Conflicts; Performativity of Art; Collective Artistic Practice.

Bio: Ewa Bal is a Professor at the Department of Performance Studies at the Jagellonian University (18 years after obtaining her PhD), Head of the Research Laboratory of Knowledge-Creating Practices of Local Cultures. Previously, she was a lecturer at the University “L’Orientale” in Naples. Although her early research interests focused on Italian drama and theatre, she is currently working on the dramaturgies of linguistic minorities in Ukraine, Poland, Italy and Spain, and on notions of cultural mobility and localness, using methodologies from indigenous, decolonial and performance studies. Author of several edited and authored monographs, most recently *In the Footsteps of Harlequin and Pulcinella. Cultural Mobility and the Localness of Theatre* (Peter Lang 2020), *Situated Knowing. Epistemic Perspectives on Performance* (Routledge 2021). At present she is working on two forthcoming monographs: *Feminist Imagining in Polish and Ukrainian Theatres* (co-author, Cambridge U.P. 2025) and *Ethnonostalgias in Contemporary Theatre and Performance* (2025).

Collective environmental imaginaries: Performing more-than-human in ecotheatre in Latvia

Kitija Balcare
University of Latvia

Abstract: As it is no longer possible to separate nature from culture in a world outside humans and as no species acts alone (Haraway 2015); as humans' nature is an interspecies relationship (Tsing 2012); as human matters are deeply and existentially entangled with environmental issues (Åsberg 2020), in current urgent state of climate crisis un rapid decline of biodiversity ecotheatre serves as a form of the environmental imaginary or ecoimaginary, thus reshaping human and more-than-human relations by offering new perspectives.

Taking into account that theatre is a practice of collaborative imagination (..) lived, affective experience (May 2021), it gives a platform for rewriting existing narratives, thus shaping human and non-human relations in the context of climate urgencies and also provides place and space for shared ecoimaginaries. As climate change is hyperobject – a large-scale phenomenon that are dispersed over time and space, thus becoming incomprehensible to humans as a whole but only in their individual manifestations (Morton 2018) –, ecotheatre gives the alternative spatiotemporal scales which are essential for the ecological awareness strengthening.

Integrating performing arts research into the environmental humanities framework, the aim of this paper is to attribute posthumanist theoretical perspectives to the ecotheatrical performances highlighting latest case studies (2020-2024) from Latvia, thus, revealing how theatre practitioners discursively narrate human and more-than-human relations meanwhile fostering deepening of ecological awareness of spectators.

Keywords: Posthumanism; Material Ecocriticism; Ecotheatre; Ecoimaginary; More-than-human; Environmental Humanities; Theatre in Latvia.

Bio: Kitija Balcare, *Mg.sc.hum.*, is a Latvian theatre critic and junior research fellow at the Institute of Literature, Folklore and Art of the University of Latvia. Currently a PhD candidate at the University of Latvia researching how ecotheatre becomes a form of environmental activism. Research interests include posthumanism, ecocriticism, with particular interest in ecology and sustainability in the performing arts. Lecturer at the Latvian Culture Academy. Outside academia works as an environmental journalist. Member of scientific committee for the project *Sustainable Theatre Alliance for a Green Environmental Shift* (STAGES). Member of Latvian Theatre Employees Union (LTDS). Member of the jury of the national theatre award of Latvia *Spēlmaņu Nakts*.

Not-Godot, or On ‘thinking machine’

Vanja Baltić
University of Bologna

Abstract: *Aspettando Godot* (2023), the performance directed by Theodoros Terzopoulos, shows Beckett’s ‘humans’ almost exclusively confined to a structure similar to a Greek cross. While the two vagabonds, ‘always already dead’ (to cite Maaïke Bleeker’s Derridian intuition around Barthes’ *punctum*) ‘naturally’ occupy the horizontal axis of the scenographic machine, Lucky arrives at the beginning of the second scene, from the very heart of Terzopoulos’ cross (Bleeker 2008: 92-95). The slave’s appearance, impregnated by an unexpected sanctity (supported by a solemn, almost ecclesiastical music and a young actor’s Christological facial features), raises the doubt in the spectator: ‘Is it him?’ (the vagabonds explicitly give voice to this uncertainty). The otherness of this curious figure, which mechanically moves in a cross (in a multiple senses of the term), cracks Terzopoulos’ *Godot* into two possible getaways: the well-known world of a leafless tree and the one which alludes to a space in between the realms – Žižek’s ‘third space between phenomena and the noumenon’, charged, this time, by the presence of the unexpected (Žižek 2006: 22). While Lucky relievedly confirms not to be the awaited, the spectator, already pushed at the edge of a cliff, still remains doubtful around his identity: “Have you ever believed – even for an instant – to be able to survive, once pushed down from here?” In other words, Lucky’s figure seems to irrupt into the performance, asserting not only ‘not to be Godot’, but even more so ‘to be a not-Godot’. Through the reference to Terzopoulos’ ‘Lucky’/ ‘the boy’/ ‘Godot’s emissary’ – figuring not only as the last, the ‘under’, the less dignified presence, but as ‘something’ more than that – the proposal wants to explore the subversive potential of a Kantian ‘inhuman’ within an (eco)system. Inside this machine, which responds to Pozzo’s commands, there is a hint of – as it seems relevant today more than ever – another, ‘thinking machine’, to cite Žižek again (2006: 23). How does it show?

Keywords: Machine; Inhuman; Kant; Godot; AI; Terzopoulos.

Bio: Vanja Baltić holds a PhD in *Performing Arts*, University of Bologna and in *Theatre Science and Intermediality*, University of Antwerp (joint PhD degree). Her dissertation, *The Birth of a Tragic Hero(ine). On Tragic Excess in Contemporary Theatre*, proposes to analyse – through a series of references to ancient myths, literature and contemporary theatre – the occasions of excess, which allow some intrinsic aspects of the tragic hero’s experience to unfold. Her main study interests

collocate at the intersection between performing arts and aesthetics. She has dedicated an important part of her research to the study of Jan Fabre's art. She has attended Claudio Longhi's directorial work for several years and collaborated as a dramaturg on Romeo Castellucci's project *La quinta parete* (2022). Currently, she works as a teaching tutor at the Department of the Arts of the University of Bologna.

Community intergenerational performance for challenging age prejudices

Isabel Bezelga / Ana Moya Pellitero
CHALA, University of Évora

Abstract: The region of Alentejo, in Portugal, is considered a European rural region, with more than 23% of its population over 65 years old (Eurostat 2020 – Aging Europe 2020). The majority of them are in danger of isolation, which has an impact on the older population’s mental health. Therefore, engaging in a creative process of community intergenerational performance strengthens solidarity, especially between young people and seniors, avoiding loneliness. The Centre of Art History and Artistic Research (U Évora), located in Alentejo province, will engage with a community intergenerational performative-based research involving active social participation, active ageing and well-being, intergenerational learning and experience sharing with senior residents of Evora municipality. This research will involve the participation of 40 senior residents and University students from visual arts and performance studies. We will run a 6-month artistic research process with the community, during which participants will have talks, presentations, team building and creative sessions/workshops. We will work with memories, embodied experiences, embodied knowledge, and image-building about the urbanrural landscape. Sharing and participatory creative dialogue will involve creative processes aiming at two interactive performances in public spaces in the city of Évora.

With this presentation we will discuss the ongoing results of this intergenerational community performative research, which belongs to a broader international project, “Age Against the Machine”, European Network of CERV Cities project, funded by the European CERV programme, with a network of six partners: (Red Cross of Serbia (Serbia), Trupa Drž ne daj (Serbia), Teatr Brama (Poland), Nordisk Teaterlaboratorium Odin Teatret (Denmark), University of Évora (Portugal) and Compagnia Il Melarancio (Italy).

Five Festivals are planned to exchange experiences, process implementation, and different and diverse approaches for reflecting on intergenerational performance. Through intergenerational community collaboration in a performative way, the project aims to challenge existing European policies concerning older populations, promoting equality and human rights as fundamental EU values.

Keywords: Aging; Mental Health; Intergenerational Performance; Community Artistic Practices; Interactive Public Dialogue; Site-specific practices.

Bio: Isabel Bezelga holds a PhD in Theatre and conducts participatory artistic research at the Research Centre in Art History and Artistic Creation (CHAIA) at the University of Évora. She is an Associate Professor at the School of Arts - University of Évora, where she teaches Theatre postgraduate courses. Currently, she serves as the Director of the Department of Performing Arts. Bezelga has supervised numerous post-doctoral, doctoral, and master's studies in Theatre and performance, organized international academic meetings, and contributed to journals, academic juries, and awards. Her work has been published in international books and specialized journals. She coordinates both national and international artistic and socio-cultural projects, with a particular focus on collaborative performances in public spaces.

Ana Moya Pellitero is an integrated researcher at CHAIA, University of Évora, since 2015, and a principal researcher in Humanities and Arts under the FCT and University of Évora programme contract (2023-29). She holds a PhD in landscape theory, urban culture, and visual arts from TU Eindhoven (2007) and completed a post-doctorate on intangible urban landscape heritage and artistic community practices at the University of Évora (2016-2021), funded by FCT Portugal and the European Social Fund. She has also been a visiting researcher at the Research Group on Anthropology and Artistic Practices at the University of Barcelona (2018-2020). Pellitero holds a postgraduate degree in Landscape Intervention and Heritage Management from the Autonomous University of Barcelona.

Children of the Revolution.
Ecologies of performance in the Portuguese post-revolutionary
period: working with (and for) the children as seen through
“Intervenção” (1977-1982) magazine

Ana Bigotte Vieira
NOVA University Lisbon

Abstract: As part of my research for the ARTHE project (Archiving Theatre: Independent Theatre and Decentralization in the Aftermath of the Portuguese Revolution), I have begun to focus on the work carried out by theatre companies with (and for) children during the post-revolutionary period in Portugal. In this context, I discovered INTERVENÇÃO, a magazine that served as a forum for discussions on social and artistic practices following the revolutionary process. In this presentation, I will analyze INTERVENÇÃO and discuss the work undertaken by independent theatre and decentralization groups with children as part of a complex ecosystem of social and cultural practices. Understanding these practices in detail is essential to fully address the cultural and artistic contributions of this period.

The ARTHE project, funded by The Foundation for Science and Technology in Lisbon, is dedicated to studying what has been termed “Independent” theatre, an umbrella term for the diverse group of non-commercial companies that emerged around the Portuguese Revolution. This project examines experimentation in the performing arts through the archives of these theatre companies, taking a transnational perspective. Many of these companies, which began operating in the 1960s under the dictatorship, fostered deep international connections and became pioneers in advocating for “cultural decentralization.” This process of decentralization evolved alongside various related movements and campaigns, such as literacy campaigns, the formation of local residents’ commissions, cultural dynamization plans, and initiatives aimed at occupying abandoned houses and lands.

INTERVENÇÃO magazine, published from 1978 to 1982, played a crucial role in debating cultural decentralization. With its bold graphics, the magazine stood at the crossroads of social service—supporting the population and improving living conditions—and cultural animation—bringing theatre and cinema to the people. It chronicled concrete projects from the north to the south of Portugal, as well as initiatives in Cape Verde, Guinea-Bissau, and São Tomé and Príncipe.

Keywords: Theatre; Cultural Animation; April 1975 Revolution; Interdisciplinarity; Social intervention; Community Theatre.

Bio: Ana Bigotte Vieira is a historian, a cultural critic, a dramaturg and a curator. She is Co-IR at FCT funded project “Archiving Theatre”. She worked as Teatro do Bairro Alto discourse curator from 2018 to 2023. Together with João dos Santos Martins, Ana Dinger and Carlos Manuel Oliveira, she currently curates the group exhibition and performance cycle “dance not dance” at Gulbenkian Foundation, Lisbon.

When a theatre company dies: The Teatro da Cornucópia's archive and its contribution to an artistic ecosystem in permanent evolution.

Maria João Brilhante
University of Lisbon

Abstract: What happens when a theatre company dies? And when that company existed for 43 years and contributed to the independent theatre ecosystem in Portugal? How can we understand what changes its disappearance brought about and what contributed to it, now that we are celebrating 50 years since the April 1974 Revolution, which radically changed the Portuguese theatre ecosystem?

These are some of the questions I intend to answer by exploring the archive of the Teatro da Cornucópia (1973-2016) as a living organism, an ecosystem where it is possible to recognise the practices of the company's affective and artistic care policy. We will see its connection to the theatrical ecosystem over four decades, to the political, economic, social and cultural situations, whose factors of variability are expressed in the practices of adaptation, change and finally extinction of Teatro da Cornucópia. The company, through the organisation of its archive, gives us access to an exemplary environment of creation, production, and reproduction, which reveal concerns for economic sustainability.

The underlying issue goes beyond this case, which, although paradigmatic and very relevant in the Portuguese context, is not unique in the long history of theatre. It's about trying to understand the apparent paradox of an archive of a defunct company that remains alive in an artistic ecosystem that includes researchers, spectators, artists, funders and legislators, among other agents. The aim is to discuss the sustainability of a theatre habitat and its systems, made up of living beings and materials interconnected by actions that generate knowledge and creations, models and interactions, affections and care, in which archives therefore play an important role.¹ From an artistic point of view, documentary theatre is the most obvious manifestation of the idea of the archive as a promoter of the sustainability of the theatrical, cultural and scientific ecosystems.

Keywords: Archive; Sustainability; Teatro da Cornucópia; Care and Integration; Performing Arts Policy.

¹ Timothy Morton (2021), *All Art is Ecological*. Penguin Books; Boris Groys (2022) *Philosophy of care*. London/New York: Verso

Bio: Now a retired Associate Professor of the School of Arts and Humanities, University of Lisbon, Maria João Brilhante taught and directed the Master and PhD courses in Theatre Studies. She is a senior researcher at the Centre for Theatre Studies. She is the PI of the *ARTHE-Archiving Theatre* project, funded by FCT. She was CEO of National Theatre D.Maria II (2008-2011). She published essays and books on literature, translation, iconography and the history of theatre and performance, co-directed the recently published collection of Biographies of Portuguese Theatre (National Print House). She is a member of the Editorial Board of the *Journal Sinais de Cena* and of the *EJT*, the Journal of EASTAP.

Native and invasive elements: female performers influence on 18th century theatrical ecosystem

Marta Brites Rosa
University of Lisbon

Abstract: The notion of theatre as an ecosystem has gained prominence in recent years, particularly during the covid-19 pandemic, when external factors threatened the survival of the ecosystem's 'species': actors, directors, dramaturgs and others. Extending the idea of the theatrical ecosystem to include not only theatre makers but also theatregoers, this paper aims to explore how the different elements of the ecosystem related to, interacted with, and shaped theatrical activity in eighteenth-century Portugal.

For the purpose of this paper, we will identify two habitats: that of the theatre makers (the productions and their elements) and that of the theatregoers (the audience and society), and we will study their interaction when both are subjected to external factors, such as political regulations on theatrical activity, in particular the ban of female performers from the stage.

After the forced removal of actresses, the theatre ecosystem had to adapt to their absence, which provoked changes in productions and audience expectations/reactions, but was accepted as the 'new normal'.

At the beginning of the 19th century, women returned to the stage and, upon their return, upset the previous balance and provoked new reactions in the theatrical environment, both on and off stage, and among the audience: actresses were seen as exotic elements that thrived in the theatre ecosystem but also disrupted it.

What changes did the removal and subsequent return of an indigenous element provoke in the theatre ecosystem? How was theatre activity (including audiences and productions) shaped by these disturbances? Furthermore, is the binomial 'balance/disturbance' a necessary element for the theatrical system to evolve?

Looking at the theatre as an ecosystem where theatre makers, audiences and productions cohabit, the aim of this communication is to demonstrate the influence of female performers in shaping the theatre industry in 18th-century Portugal in all its complexity.

Keywords: Audiences; Female Performers; 18th Century; Portugal.

Bio: Marta Brites Rosa has a degree in Portuguese Literature and a master's and doctorate in Theatre Studies from the School of Arts and Humanities of the University of Lisbon. Her fields of research are Portuguese theatre, focusing on theatrical activity and dramaturgy of the 18th

century. In 2021, she began a research project, “The female paradox in 18th century Portuguese theatre”, funded by the Programme Stimulus for Scientific Employment. She has been teaching the “History of Theatre in Portugal” course at FLUL since 2022. She coordinates the journal *Sinais de Cena - Performing Arts and Theatre Studies Journal*.

Ecologies of Gentrified Urban Spaces. Immersive Performative Actions in the City of Florence

Benedetta Bronzini
University of Modena and Reggio Emilia

Abstract: “Cities die in three ways: when they are destroyed by a ruthless enemy [...]; when a foreign people forcibly settle there, chasing away the natives and their gods [...]; or, finally, when the inhabitants lose their memory of themselves”, wrote Salvatore Settis almost ten years ago. Gentrification has been affecting the city of Florence since at least the middle of the last century; however, this phenomenon has strongly intensified, together with overtourism, in the last twenty years. This paper investigates the role of participatory theater and site-specific performances as tools for community (re)activation in the city of Florence, bringing as case studies local theater realities in the last two decades, Cantiere Obraz, Chille de la Balanza and Compagnia Virgilio Sieni, who share the aim of stimulating social awareness and collective memory through site-specific performative practices involving Florentine inhabitants in touristic, forgotten, or requalified urban areas. The choice of the three companies is due not only to their different modus operandi and poetics (e.g. the attention to nature, art or the cooperation with institutions), but also to the interested urban areas.

Keywords: Gentrification; Community; Performance; Democracy; Florence; Ritual.

Bio: Benedetta Bronzini has a PhD in Germanic Studies with a dissertation about Heiner Müller as artist of the interview. She teaches German Theatre at SSML Carlo Bo (IULM) and Digital Resources for Theater and Performance at Università di Modena e Reggio Emilia (Master Dialogue). She is part of the European MSC- Project SpaceX - Spatial Practices in Art&Architecture for Empathetic Exchange. Her research focuses on cultural identity, masculinities, and heroic models in contemporary theatre.

Shivering, Fluttering, Pulsating, Trembling, Shaking, Vibrating: dislodging theatrical and other inertias

Lada Čale Feldman
University of Zagreb

Abstract: *Fourhanded* is an independent artistic organization based in Zagreb and founded in 2014. by theatre director Marina Petković and dancer Sonja Pregrad, political activists in the neuralgic field of theatre and performance ecology, which is viewed here through the additional lens of Erving Goffman's observations on "human ecology". The organisation's activities - which take place in both formal and informal theatre spaces - consist not only of theatre, dance and multimedia performances that address traumatic issues affecting the social fabric, but also include diverse attempts to create healthier relationships in the wider theatre community, such as organising discussions and hybrid formats of conferences, or publishing a journal. All this is done in search of gentle practises that could "decontaminate" Croatian theatre culture from unproductive professional divisions, from remnants of institutional oppression, from hierarchical, alienating, if not aggressive forms of interaction, be it between the performers and the audience or between the members of these groups themselves. By promoting new, empathetic ways of engaging with the public, the group is interested in healing the wounds opened by its performances, practising the ethics of care, addressing both individual and collective vulnerabilities and emphasising the need for communal responsibility. To discuss both the exciting results and the potential pitfalls of the group's projects, I will focus on the "performative conference" that took place in January 2024 under the title *Podrhtavanje* (Shivering, Fluttering, Pulsating, Trembling, Shaking, Vibrating). The event I want to analyse is particularly representative as it continues the group's work on "dislodging" unhealthy inertias of theatrical sociality while urgently inviting the audience to process all the intimate "dislodgings" triggered by recent local and global catastrophes, such as the still-living traumas of war in the 1990s, the 2020 Zagreb earthquake, pandemics and storms, not to mention the long-term devastation resulting from widespread everyday ecological negligence.

Keywords: Theatre Ecology; Goffman; Performance Interactivities; Trauma; Ethics of Care.

Bio: Lada Čale Feldman is Full Professor and Chair of Drama and Theatre Studies at the Department for Comparative Literature, Faculty of Humanities and Social Sciences, University of Zagreb in Croatia. Her areas of research are theatre and performance studies, and feminist criticism. Besides her six authored and two co-authored books in Croatian, she also co-edited

several special issues of journals and numerous collections, among which in English (with I. Prica and R. Senjković), *Fear, Death and Resistance: Croatia 1991-92*, 1993. and (with M. Blažević) *Misperformance: essays in shifting perspectives*, 2014. She is recipient of three national and one international award.

Is there a tradition of Garden Theatre?

Tormod Carlsen
Independent researcher

Abstract: The last five years I have conducted my own research into historic and contemporary connections between theatre and horticulture often manifested as grown or constructed stages. Such open air theatres has been a substantial element of garden design. They have been used by a wide variation of performers and theatre makers. Traditionally these *Sullivan theatres*² has been studied and understood as part of a tradition that developed into the classical French garden:

The theatre, theatrical machinery and scenography were considerable influences on gardening theory and practice in the gardens of the Italian Renaissance and Baroque and, subsequently, in the French classical garden. (Van Oosten 2010: 365)

A tradition that peaked with Louis XIV's six day long celebration; *The party of the delights of the enchanted island* in Versailles in 1664. However as many are aware, and that examples in my research shows; neither making theatre in gardens, nor incorporating such as part of garden designs, is by any means limited to this historic period and context. Rather it is something we find various examples of throughout history, and in very diverse cultures. Yet, few attempts has been made into looking upon these stages, and the performances they have hosted, as connected. Typically they have been seen as singular phenomenas connected to performance producers or simply as aesthetic features of particular garden designs. By discussing my archive material up against Edward Shils conception of *Tradition* in his book with the same title (Shils 2006) - I point to the reasons why it is difficult to see these garden theatres as part of one coherent tradition. However, such a comparison can open up a possibility to compare how theatre has been used to portray idealised nature. And how idealised nature in garden design has changed theatre. I believe that this insight might even be relevant to contextualise contemporary explorations in using the garden as a site for performance.

² Also referred to as Green theatres, Open air theatres, Outdoor Theatres, Garden Theatres, *Théâtre de Verdure* (French), *Teatro di Verxura* (Italian), *Heckentheater*, *Naturtheater* (German) to mention some other names.

Keywords: Garden theatre; Green Theatres; Teatro di Verzura; Horticulture; Nature as Scenography; Tradition.

Bio: Tormod Carlsen is a theatre director and independent theatre scholar. He is the founder and artistic leader of Norwegian Landscape Theatre. His practice involves directing commissions for institutional theatres, dramaturgical work in the independent scene, as well as producing his own productions. He has also worked as a critique and writer as well as teacher in theatre. Together with Knut Ove Arntzen he is the editor of *Landscape Theatre and the North - Lullelic Reflections* (Orkana, 2021). He holds an MA in Theatre directing from Oslo National Academy of the Arts and an MA in Contemporary Aesthetic Theory.

Animazione teatrale: growing up in the Italian ecosystem

Francesca Cecconi
University of Verona

Abstract: “Animazione teatrale” (Theatre Animation) refers to a cultural movement developed in Italy at the turn of the 1960s and 1970s, in which several theatre pedagogues used various techniques and methodologies of theatre activism to interface with children and teenagers within school institutions. Through the playful approach, children and adolescents could be introduced to issues related to society and the world around them and become aware, in their own way, of its complexities. Within this context, the figure of the theatre educator thus becomes a maieutic activator within the social ecosystem by appealing to the roots of a community: the children. Since 1969, the Biennale di Venezia has hosted several experiments linked to children’s theatre and “theatre animation” proposals within its Festival Internazionale del teatro per ragazzi (International Children’s Theatre Festival). It was in 1972 that the offer was extended with a theoretical-practical course for teacher-animators and a proposal that included animation experiences in Venetian schools and in the countryside, concluding with a collective animation of theatre with children. The most important artists and theorists on animation of those years (such as Giuliano Scabia, Loredana Perissinotto, Ilse Haln, Remo Rostagno, Alfredo D’Aloisio and many others) were involved in this project to establish relations between children and schools: it was an artistic activism that enabled children to become the citizens of tomorrow through theatrical forms of expression. The speech will retrace these early experiences proposed within the Biennale in the 1970s through archive documents and some previously unpublished interviews with the protagonists of the period to bring out the value of theatre activism with children as an ecosystem, an innovative and avant-garde model for social debate and community creation at the time.

Keywords: Theatre Festivals; Biennale Teatro; Children; Animation; Activism; Social Ecosystem.

Bio: Francesca Cecconi is a Post-Doctoral Fellow in Theatre Studies at the University of Verona within the project Estella - The Underground History of the Avant-Garde. Cultural exchanges in theatre festivals. In the course of her PhD, she has developed a major interest in the puppet theatre of different countries, exploring the relationship among them and with the Italian tradition. Her primary areas of focus include puppetry, radio drama, children’s theatre and contemporary theatre. Among her publications: Inter-relazione tra figure e giovani generazioni:

un'antologia di documenti in *Intrecci. Per una storia condivisa tra teatro ragazzi e teatro di figura*, Cipolla and Coluccini (etds.), Edizioni Seb27, 2023.

Choreographies of the *Archipelago*. Eco-dramaturgies of space in Annamaria Ajmone's work

Giada Cipollone
IUAV University of Venice

Abstract: *Archipelago: Practices of Temporary Habitation* is an ongoing project started by Italian dancer and choreographer Annamaria Ajmone in 2014. It brings together choreographic actions primarily constructed and experienced in non-theatrical spaces. The choreographic writing of *Archipelago* envisions each performance as a composition driven by the interaction of dance with space and its temporality, its architectures and atmospheres, the bodies that inhabit it, and the relational dynamics within it. Over time, the project evolves from an “aesthetic” and visual enhancement of the site to a more “archaeological” approach—one that delves into the more invisible and ghostly histories of places—and eventually to a more radically “ecological” perspective, which conceives of the site as an ecosystem produced by the horizontal relationship between bodies and materials, both human and non-human.

The speech offers an exploration of Annamaria Ajmone's *Archipelago* project, structurally identifying three zones, three groups of “islands”/creations, which, in a non-linear progression, delineate three different approaches to choreographic engagement with the site: the aesthetic, the archaeological, and the ecological.

Keywords: Eco-specificity; Archeology; Ecodramaturgy; *Archipelago*; Annamaria Ajmone.

Bio: Giada Cipollone is currently an Assistant Professor at IUAV University of Venice. She previously held positions as an adjunct professor at the University of Pavia, where she earned her PhD in 2019. She was a postdoctoral fellow at IUAV as part of the ERC project INCOMMON. She is a member of the research center Self Media Lab. She is a participant in the artistic platform Nobody's Indiscipline, organized in Italy by Sara Leghissa and Annamaria Ajmone. In 2022 she received the Seal of Excellence under the Horizon Europe MSCA program.

Empathic ecosystems: Current environmental science in performance practice

Graça Corrêa
University of Lisbon

Abstract: Ever since 1994, when Erika Munk challenged playwrights to address ecological issues, criticizing their “silence on the environment,” theatre has offered a diverse range of eco-performances across various styles. These have included eco-dramas directly tackling environmental topics (such as those in the *Lighting the Way* anthology, edited by Chantal Bilodeau and Thomas Peterson, 2020), verbatim scripts, installations, musicals, puppet shows, and conference-performances (like those by Bruno Latour and Frédérique Aït-Touati).

A key question in this debate, I argue, is how we can advance theatre that engages with the present-day facts and findings of environmental science. By drawing on interdisciplinary research from environmental science – an area integrating life sciences, physical sciences, and earth sciences – the theatre can address a wide range of environmental issues beyond, though related to, climate change. These include plastic pollution, deforestation, excessive mining, industrial livestock farming, industrial food processing, industrial agriculture, overfishing, mass tourism, excessive food waste, and the unrestrained use of technology. Theatre can also highlight the need for new socio-economic frameworks to address our ecological crisis.

Building on ecofeminist perspectives from Vandana Shiva and Val Plumwood, as well as Félix Guattari’s concept of three intertwined ecologies: 1) mental ecology, focusing on individual ethical practices at a micro-political level; 2) social ecology, requiring collective change at a macro-political scale; and 3) environmental ecology, which respects the agency and inherent value of non-human species – this paper explores how Augusto Boal’s Forum Theatre methods can help develop performance practices. These practices not only address the social impacts of climate change but also question whether some of the current scientific responses genuinely contribute to a more sustainable world. As a living, action-based art form that brings people together in a shared time-space, theatre fosters embodied reciprocity, expanding empathy towards others – including non-human entities – and can help us imagine alternative scenarios and courses of action.

Keywords: Empathy in Theatre; Environmental Science; Performance Modes; Forum Theatre; Ecosophy; Ecofeminism.

Bio: Graça Corrêa is a professional theatre director and dramaturg, and a researcher at CFCUL, where she leads projects at the intersection of art, science, and philosophy, focusing on empathy in theatre, dramaturgy, and performance. She holds a PhD in Theatre from the Graduate Center of the City University of New York and an MA in Directing from Emerson College, where she was a Fulbright Scholar. She also has a degree in Architecture from the University of Lisbon. Her books include *Gothic Theory and Aesthetics: Transdisciplinary Landscapes in Film, Theatre, Architecture, and Literature* (2021) and *Sensory Landscapes in Harold Pinter: A Study in Ecocriticism* (2012). Among her recent publications are *Theatre as Science: Performing Empathy* (Routledge, 2024), “On the Necropolitics of Contemporary Human Uprootedness: Ecocentric Empathy in Documentary Film and Philosophy” (Springer, 2022), and “*White People All Over: Refugee Performance, Fictional Aesthetics, and Dramaturgies of Alterity-Empathy*” (CTR, 2020).

Multicultural theatre festival ecosystems and their socio-political involvement. The case of Biennale di Venezia in early '70s

Monica Cristini
University of Verona

Abstract: The importance of the European theatre festivals spread across Europe during the 1960s and 1970s is well known, but they are being studied in depth only recently, as they are the object of a number of scientific projects in Italy. In the context of the research of Estella (NextGenerationEU project) the Biennale di Venezia emerged as a rich theatre ecosystem in which people of different nationalities and cultural backgrounds joined both as artists and spectators.

The early 1970s festivals' programs presented a variety of events that had foreseen diverse participants and audiences, so as we can talk of a dynamic and evolving ecosystem. Performances, workshops, stages, conferences and community theatre activities reached a multicultural audience and involved people with very different social and cultural backgrounds, also belonging to different generations. In this case we can talk of a real theatre ecosystem that solicits and foresees vibrant relationships among artists, spectators, stagiaires and citizens in the cultural and urban environment in which the events of the festivals took place.

This speech will present the case study of the 1972-1975 editions of Biennale Teatro, as festival editions that hosted a multicultural group of artists as so as young students coming from all over Europe, and beyond, taking part in the planned stage. Also, it hosted an international conference of Theatre Semiotics, and an important project that involved schools, young students and teachers. In 1974 the focus was antifascists culture and workshops involving artists and citizens were organized with theatre groups. The speech will investigate how festivals fostered the advancement of theatrical and artistic research both with a rich variety of inputs coming from the theatrical field and by fostering new theatre ecologies thanks to the involvement of specific communities such as the school and working-class ones.

Keywords: Theatre Festivals; Biennale Teatro; Culture Sharing; Dynamic Ecosystem; Multicultural; Theatre Ecologies.

Bio: Researcher at the University of Verona, Monica Cristini is conducting the project *The underground history of the Avant-garde. Cultural exchanges in theatre festivals* – Estella,

(NextGenerationEU). She was a Marie Skłodowska Curie Fellow (Horizon2020, University of Verona and Graduate Center – CUNY) with MariBet, *La MaMa Experimental Theatre: a lasting bridge between cultures*. Her latest studies are about Off-Off Broadway theatre, theatre Avant-garde and Edward Gordon Craig. Among her publications, *Nell'attesa di un terzo dialogo. Le scuole di Gordon Craig per la riforma del Teatro*, Lithos 2022; *La MaMa Experimental Theatre: a lasting bridge between cultures. The dialogue with the European theater in the years 1961-1975*, Routledge 2023.

Hug the future

Gábor Csaba Márton / Fruzsina Dézsi
Pro Progressione, Hungary

Abstract: Embedded in the cultural and creative sector's unique ability to convey meanings and shape narratives, it becomes a potent force in steering discussions on sustainable development. Specifically, professionals in the performing arts, skilled in storytelling, play a crucial role in constructing 'social imaginaries' that envision a regenerative future. The challenge lies in effectively communicating scientific findings through art in a locally meaningful and emotionally relatable manner. Recognizing that personal connections drive care, our performative lecture addresses the 21st-century disconnection from nature due to excessive urbanization. To tackle emotional detachment and foster commitment to sustainable living, we utilize performing arts to experiment with diverse future narratives. The lecture comprises a quiz show format, with participants representing contrasting dystopian and utopian directions, aiming to explore their emotional impacts on individuals and society. After this short theatre experiment, we would like to highlight our artistic organization, the Pro Progressione's most effective eco-friendly and sustainable performing arts practices, presenting relevant socially and environmentally sensitive projects like "The Big Green", "PleaseAsk" and "Stronger Peripheries".

Keywords: Social Imaginaries; Ecotopism; Storytelling; Reconnection; Emotional Impact.

Bio: Gábor Márton Csaba is the head of Pro Progressione Arts pillar. With 15 years of experience as a creator in the performing arts and 10 years as a cultural manager, he has worked in a variety of genres such as youth theatre, contemporary dance, drama, Theatre in Education (TiE), and community circus. Gábor has also worked with disabled and neurodivergent children and adults, demonstrating his diverse skill set and inclusive approach.

Fruzsina Dézsi works for Pro Progressione as the head of the Green Pillar. She earned a Bachelor's degree in literature, followed by two Master's degrees in theatre studies and cultural anthropology. Currently, she is pursuing a PhD at Eötvös Loránd University with a focus on the political aspects of community theatre. She is co-leading "The Big Green", a large-scale project that brings together the efforts of the CCS in the context of sustainability under one umbrella.

**A community without company:
Historicizing the need for ecosystems of dance –
The case of Jeanne Brabants (1920-2014)**

Timmy De Laet
University of Antwerp

Abstract: On 1 December 1969, the pioneering Belgian choreographer and dancer Jeanne Brabants managed to achieve what for a long time seemed unimaginable: she founded the Ballet of Flanders, the first professional ballet company within the Flemish Community that is still active today. The creation of this company meant a major step in the development of the Flemish dance scene, even though its decisive role and the huge impact of Brabants are often overlooked in current historicizations of dance in Flanders, which tend to focus more on the so-called “Flemish Wave” of the 1980s.

What has gone lost with the exclusionary canonization of the “Flemish Wave,” however, is the period preceding it and the ways in which leading figures such as Jeanne Brabants actually created the necessary ecosystem for the professionalization of dance in a region that until then had neither a certified dance education nor a proper company. Whereas Brussels had Maurice Béjart’s *Ballet du XXe siècle* and Charleroi housed the *Ballet de la Wallonie*, Flanders was lagging behind. To counter this situation, Brabants founded in 1951 the first official school for ballet in Antwerp, which nearly twenty years later led to the creation of the Ballet of Flanders.

The extraordinary life story of Jeanne Brabants raises questions on how she, as a female artist, was able to achieve all these major breakthroughs for dance in Flanders. In this paper, I will use the notion of “ecosystems” to discern how Brabants created the necessary conditions for a professional dance culture. As ecosystems describe the complex interactions between different actors, areas, and communities, the concept allows to articulate how Brabants’s active engagement with not only innovative dance pedagogy and aesthetics, but also cultural policy enabled her to build the fundamentals for the dance scene in Flanders. Drawing on the extensive archive of Brabants, which only recently has been made accessible, this paper will combine dance history with cultural sociology to show how dance can only flourish within artistic and political ecosystems favoring its development.

Keywords: Ecosystems of Dance; Ballet; Historical Innovations; Dance History; Cultural Sociology.

Bio: Timmy De Laet is an Associate Professor of Theatre and Dance Studies at the University of Antwerp and a Lecturer at the BA and MA Dance program of the Royal Conservatoire Antwerp (Belgium). He is the co-founder and coordinator of “CoDa | Cultures of Dance – Research Network for Dance Studies” and the Associate Editor of the *European Journal of Theatre and Performance*. His research focuses on the reiterative nature of dance in relation to archivization, documentation, and historiography. His writings on these topics have been published in various journals (*Dance Research*, *Muséologies*, *Performance Research*, and others) and anthologies such as *The Routledge Companion to Dance Studies* (2020), *The Oxford Handbook of Dance and Memory* (forthcoming), and others.

**“We are the actors in this story!”:
On doing and being undone in the capitalocenes**

Cristina Delgado-García
University of Glasgow

Abstract: This paper will explore the tensions between the ecocritical desire to undo anthropocentric, human-exceptionalist cultural orientations and the equally urgent necessity to fight against racism, ethnocentrism and any other forms of human dispossession, which inevitably recentres human life as worthy and grievable (Butler) and that, in fact, cannot be easily separated from capitalist environmental destruction (Moore). I will argue that homing in on theatrical character, both in terms of how character is conceptualised in the discipline and how this is creatively articulated on the page and stage, can be extremely useful in keeping these two seemingly opposed motions (decentring/recentering) alive in generative tension. The presentation will first offer a number of analytical prompts or provocations for theatre scholars. The aim of this first section is to invite a redistribution of the responsibility for rearticulating the place of human life in the capitalocene, and its uneven effects on humans and nonhumans. The second part will then practise this way of reading to examine key moments in twenty-first century British plays that, through characterisation, articulate precisely the dual process of doing and being undone I have identified as necessary in this historical juncture. In particular, the presentation will examine Mojisola Adebayo’s *Moj of the Antarctic* (2006), Alistair McDowall’s *X* (2016), Testament’s *Black Men Walking* (2018), and Andy Smith’s *A Citizens’ Assembly* (2024).

Keywords: Subjectivity; Agency; Race; Ecology; Contemporary British Theatre.

Bio: Cristina Delgado-García is Lecturer in Theatre and Performance at the University of Glasgow. Her research specialism is in contemporary British and European work, particularly political theatres and socially-engaged artistic practice. Her first monograph, *Rethinking Character in Contemporary British Theatre: Aesthetics, Politics, Subjectivity*, was published with De Gruyter in 2015, and her next book, provisionally titled *The Political Theatre of Tim Crouch*, is under contract with Manchester University Press. Together with Mireia Aragay and Martin Middeke, she is the co-editor of *Affects in 21st-Century British Theatre: Exploring Feeling on Page and Stage* (Palgrave 2021).

Arts:
A meaningful inefficiency

Michal Denci
Academy of Performing Arts in Bratislava

Abstract: In nature, everything seems to have a purpose; everything has a sense. Konrad Lorenz observed that in the animal world, the physiognomic evolution of different species is accompanied by the evolution of corresponding behavioral patterns. For example, wolves have strong teeth but also possess a special inhibition reflex that prevents them from indiscriminately killing other members of their species (Lorenz, 1949). Apparently, the only anomaly in this otherwise perfect system is represented by the human being. Humans wield tools that are disconnected from their bodies and drastically transform their environment without inhibitions.

Culture – understood as the sum of all human manifestations – can essentially be considered in opposition to nature, because everything produced by human intelligence is artificial, not natural, or as a continuation of nature, since nature provided humans with all the instruments to create an artificial world. Especially since the Industrial Revolution, humans have been able to pursue their utilitarian aims with unnatural efficiency but are not always able to foresee the consequences of their actions. There is also an anomaly in this system, represented by the arts – the strange capacity to produce seemingly useless, or inefficient, manifestations.

This paper analyzes the performing arts as a unique human capacity to invest energy inefficiently, as described by Eugenio Barba. This capacity can help us evade utilitarian logic, sensitize us to our natural environment, and, consequently, prevent extinction.

In this way, paradoxically, the arts could be interpreted as a natural part of the human artificial world.

Keywords: Nature; Culture; Climate Crisis; (In)efficiency; Performing Arts; Representation.

Bio: Michal Denci graduated from the University of Florence, with a BA and MA in Arts and Theatre, Music, and Film Production. He obtained his PhD from the Academy of Performing Arts in Bratislava. Currently, he works as a production manager at LUDUS Theatre, national theatre for young audiences, and lectures at the Department of Theatre Studies at the Theatre Faculty of the Academy of Performing Arts in Bratislava. His teaching focuses on the History of Italian Theatre and Performance. Additionally, he collaborates occasionally with the Italian Cultural Institute in Bratislava.

Ecology of mind and the performing arts. Notes on Gregory Bateson's 'Epistemology of the Sacred'

Fabrizio Deriu
University of Teramo

Abstract: As an archetype of 'un-disciplined' scholar, because of his manifold scientific interests, Gregory Bateson's work lies at the foundation of the ecological style of thought. This paper aims to explore his writings to understand the place and functions of theatre and performing arts in the 'ecology of mind'. As Gregory's daughter Mary Catherine wrote in the introduction to *Angels Fear: Towards an Epistemology of the Sacred*, her father 'had become gradually aware that the unity of nature [...] might only be comprehensible through the kind of metaphors familiar from religion' (Bateson, M.C. 1987: 2) and, at the same time, that the 'integrative dimension of experience he called the *sacred* is intrinsically linked to the 'aesthetic' and the 'beatiful'. But it would be a big mistake if we believed that he was indicating something exclusively related to the 'spiritual' or 'religious' human sphere of activity, as separate from rational and scientific ways of thinking and behaving. On the contrary, he conceived the 'sacred' as an epistemological issue, concerned with the very premises of a wisdom of a kind which includes the awareness of the limits of the 'conscious purpose'. It has to be noted, in the first instance, that he investigated these topics in multiple ways, among which through a formal analysis of such phenomena as play, fantasy, histrionic behavior, and rituals (i.e. different kinds of performance activities). But much more interesting it is Bateson's belief of a 'corrective nature' of art: 'What the unaided consciousness (unaided by art, dreams and the like) can never appreciate is the *systemic* nature of mind' (Bateson, G. 1972: 154). It is my opinion that theatre and the performing arts detect a leading and overriding position in this view insofar as they imply 'mental process in which the total organism [...] is used as a metaphor' (Bateson, G. 1991: 256).

Keywords: Bateson; Sacred; Epistemology; Wisdom; Body; Metaphor.

Bio: Full Professor in Theatre and Performance Studies, University of Teramo, Italy. Member of the Board of the Ph.D. Programmes at "Sapienza" - University of Rome and Third University of Rome. Main fields of interest: Performance Studies; actors and acting in XX and XXI Centuries' Italian theatre, film and audiovisual media. Author of five books and several essays in peer-reviewed journals and edited collections. Lectures and paper presentations in international conference in Italian and abroad Universities. Member of the Scientific Committee of the Festival

“La valigia dell’attore” (“The actor’s suitcase”), where he also acts as curator for acting workshops.

**Site-specific black box:
Intertwining movement and space in Radouan Mriziga's 7 (2017)
and Kaaitheater (Brussels), STUK (Leuven)
and De Singel (Antwerp)**

*Elias D'hollander
Ghent University*

Abstract: “The heavier the burden, the closer our lives come to the earth, the more real and truthful they become. Conversely, the absolute absence of burden causes man to be lighter than air, to soar into heights, take leave of the earth and his earthly being, and become only half real, his movements as free as they are insignificant”.

- Milan Kundera, *The Unbearable Lightness of Being*.

7 is the third part of choreographer Radouan Mriziga's (MA, BE) first trilogy in which he works on the relation of the moving body and its surroundings. The choreographic material for 7 is written, yet dependent on the architecture of where it takes place. He approaches the 'black box' *site-specifically*. The dimensions of the taped geometric floor plan depend on those of the building; the performers dance in the auditorium, on the bridges that suspend the lights or else outside, making the audience gather in front of a window. By engaging the entire theatre building, Mriziga suspends the black box's supposed absolute neutrality, consequently, slowing down the process of placing 7 in a new space. This paper will argue that 7 affirms architecture and choreography as an ecology, in Stengers's sense: as “the interrelations between heterogeneous beings as such” (Isabelle Stengers, “The Challenge of Ontological Politics”, *A World of Many Worlds*, edited by Marisol de la Cadena and Mario Blaser. Duke University Press, 2018, p. 91). By tracing the performance through three theatre buildings (Kaaitheater, STUK and De Singel), I will analyse the ways in which 7 has landed in them as - what Souriau called - instauration (Stengers, Latour 10). For Mriziga does not throw his choreography in empty boxes but listens and responds to the demand made upon him by the architectural specificities of the theatres. That is to say, the architecture-choreography-ecology engages “*la responsabilité de celui qui instaure, à accueillir une demande*” (Vinciane Despret, *Au bonheur des morts*. Éditions la découverte. 2017, p. 16). This responsibility, in turn, weighs down the unbearable lightness of choreography, generating an ecology with architecture through which movement is maybe not absolutely free, but all the more significant.

Keywords: Architecture; Choreography; Ecology; Mriziga; Black Box; Kaaitheater; STUK; De Singel.

Bio: Elias D'hollander is a doctoral researcher who graduated Performance Studies at the University of Ghent, where he is affiliated with the research group Studies in Performing Arts and Media (S:PAM). His current research studies the rich ecologies of architecture and choreography in the work of choreographers Radouan Mriziga, Anne Teresa De Keersmaeker and Trisha Brown, as well as in architecture practices. Furthermore, he has been working on the mythological figure of Ariadne, how she interweaves both choreography and architecture and what she can mean for contemporary architectural practices.

Creatures of possibilities. Ecosystems of in-between figures

Francesca Di Fazio
University of Bologna

Abstract: One of the key features of contemporary dramaturgy for puppet theatre is its engagement with reality and the problems it poses. In recent years, various productions across Europe have turned into puppetry to address ecological and environmental issues. ¹ Joan Baixas, in *Terra Prenyada* (2001), celebrated the earth's fertility by painting with mud on a large, backlit screen. Agrupación Señor Serrano used scale models and action figures in their exploration of the myth of Demeter and Erysichthon to depict the exploitation of the planet's finite resources. Another Spanish company, Ortiga, created *AN-KI* (2022), an immersive theatre experience where the audience interacts with a miniature representation of mother earth. In *Notre Vallée* (2023) by the French company Arnica, a landscape takes center stage, conveyed through a "puppet booth-ecosystem where sapiens, plants, and animals coexist".² Marta Cuscunà's *Earthbound ovvero le storie delle Camille* questions the sustainability of biological life forms that are no longer based on blood ties, but on shared parenthood. In this work, animatronic puppets create a stage of imagination, where chimerical creatures in symbiosis forge new types of kinship.³ By analyzing and juxtaposing these performances, this paper aims to illustrate how puppets serve as vehicles for exploring new possibilities and conceptualizing ecosystems. Puppetry allows for the creation of a microcosm where various catastrophes⁴ and rebirths can occur on stage, culminating in marvellous celebrations of life.

Keywords: Puppet theatre; Ecosystem; Ecology; Contemporary theatre; Donna Haraway.

Bio: Francesca Di Fazio is a research fellow at the University of Bologna, Alma Mater Studiorum. She earned her PhD at Université Paul-Valéry Montpellier 3 as part of the ERC PuppetPlays programme, in cotutorship with the University of Bologna. Her thesis, *La marionnette*

¹ See Sermon, Julie, *Morts ou vifs. Pour une écologie des arts vivants*, Montreuil, B24, 2021. For a philosophical reflection on the subject see Dufourq, Annabelle, "De l'imaginaire humain à l'imaginaire des animaux. Devenirs-animaux chez Bachelard, Deleuze et Guattari, et Haraway", *Revue de métaphysique et de morale*, I, vol. 101, 2019, p. 65-76.

² Cie Arnica, presentation file for "Notre Vallée", <https://www.cie-arnica.com/notre-vallée>

³ Cuscunà's show is inspired by the *Camille Stories* in Haraway, Donna, *Staying with the Trouble: Making Kin in the Chthulucene*, United States of America, Durham, Duke University Press, 2016.

⁴ Larios, Shaday "L'objet "post-catastrophe" et la "catastrophisation" de la matière. Questions et preuves pour un théâtre d'objet documentaire", *Manip*, no. 55, juillet-août-septembre 2018.

et son drame. Les dramaturgies pour le théâtre de marionnettes contemporain en France et en Italie (1980-2020), focuses on contemporary puppet theatre dramaturgy in France and Italy. She qualified as an 'International Dramaturg' at the ERT Emilia-Romagna Teatro School and has since worked as a playwright and dramaturg, collaborating with Roberto Latini, Elisa Cuppini, Savino Paparella, and Marta Cuscunà. Her articles have been published in international journals such as *SKENÈ – Journal of Theatre and Drama Studies*, *DNA – Rivista di studi camporesiani*, *Arti della performance: orizzonti e culture*, and *À l'Épreuve. Revue des sciences humaines et sociales*. Her PhD thesis is set to be published by Presses universitaires de la Méditerranée.

Performing arts and ecology of listening

Piersandra Di Matteo
IUAV University of Venice

Abstract: In recent years, innovative artistic practices in the field of performing arts have revealed a specific interest in ‘listening’ as a form of attention, an interface between inner perception (inner sound) and the outer world (soundscape), and as a critical instance with its own agency. A significant turning point was articulated by introducing the notion of ‘non-cochlear sonic art’ (Kim-Cohen 2009), proposed by Seth Kim-Cohen. The author advocates for a departure from the automatically ‘audible’ dimension, endorsing a conceptual openness that can politicize listening and critically examine the power dynamics within which it is situated.

Expanding on this trajectory, Brandon LaBelle introduces the concept of ‘acoustic justice’ (LaBelle 2021), examining the material, institutional, and social conditions that shape listening. This analysis extends beyond considerations of sound and audibility, delving into a critical space concerning the dominant regimes of aurality that underlie discriminatory systems. LaBelle problematizes acoustics as a tactile, affective, and biopolitical terrain, capable of providing a vocabulary for an ecology of perception, for human and more-than-human engagements within a planetary horizon. Acoustic justice allows for the embrace of issues related to geographies and emotions, law and forms of recognition, viewing listening as a multimodal and embodied power that enables interactions, connections, dissent, and imagination.

These trajectories involve refining critical tools to recognize performing art projects capable of challenging the acoustic norm, redirecting listening as a relational medium that encourages contact, consonant/dissonant synchronizations, auditory identifications through resonance, communal rhythms, and bodily connections in polyphonic reverberations. The contribution arising from d/Deaf performativity is noteworthy, redirecting conventional notions of listening toward a vibrational realm: a molecular, material motion, a tactile hearing that engages with the surfaces of the environment and the flesh of things.

Keywords: Politics of Listening; Acoustic Justice; Ecological Attunement; Sensing Sound; d/Deaf Culture; Dominant Regimes of Aurality.

Bio: Performing arts scholar, dramaturge, and curator. Member of the research group «INCOMMON» of Venice and of SSH – Sound Studies Hub at University IUAV of Venice, where she teaches “Curation in Performing Arts”. She is the artistic director of Short Theatre

Festival in Rome (2021-24), and curator of the Multidisciplinary Residency at the Festival d'Aix-en-Provence. She has been invited to hold conferences and seminars in international research centres, including School of Creative Media /Hong Kong, Lasalle College of the Arts/Singapore, Shanghai Theatre Academy, SNDO/Amsterdam, Italian Academy/Columbia University, University of Pennsylvania/Philadelphia, São Paulo International Theatre Festival (MITsp), UQAM/Montreal. In 2017 she was a visiting scholar at the MESTC / CUNY Graduate Center. For more than 15 years, Di Matteo has been Romeo Castellucci's closest theoretical collaborator and dramaturg working in the foremost international theatres, museums and festivals, among which the Festival d'Avignon, Ruhrtriennale, Théâtre La Monnaie Bruxelles, Schaubühne Berlin, Wiener Festwochen, Opéra de Paris, Staatsoper Hamburg, Opéra de Lyon, Bayerische Staatsoper Munich, Dutch National Opera. Recent publications, *A Bocca chiusa. Effetti di ventriloquio e scena contemporanea* (2024), (ed.) *performance + curatela* (2021), with A. Sacchi e I. Caleo (eds), *In fiamme. La performance nello spazio delle lotte* (1967-1979) (2021).

The body-as-a-home: An alternative perspective to re-imagine the sense of belonging to the environment

Gisela Dória
University of Lisbon

Abstract: In this paper, I propose to develop the concept of body-as-a-home as an alternative way to address the intimate relationship between the body, the idea of home, and the environment it rests upon. While some approaches, such as those of Virginia Woolf and Marguerite Duras, highlight the importance of home as a propitious space for artistic creation, I suggest a reflection that connects the idea of home to the body itself, inspired by Lygia Clark's vision from the work *Nostalgia of the body* (1966-1969).

Based on an auto-ethnographic methodology, I develop this idea through the recognition and critical reflection of my corporeal journey as a dancer and pedagogue, in which I explored a range of somatic practices - particularly Klein Technique™ - that have led me to my current perception of the body-as-a-home. Building on this experience, I will then use the epistemology of nomadic thought, as Rosi Braidotti (2011) theorizes, to challenge the traditional conception of seeking home outside oneself, advocating for an exploration of the body-as-a-home – through which one may articulate the intrinsic (and paradoxical) human condition that expresses itself between the desire for movement and the longing for rootedness.

This interdisciplinary approach aims to transcend conventional boundaries and foster a deeper appreciation for the intricate relationship between our physical selves and our sense of belonging. By recognizing the connection amongst the body, the nomadic ethics and the environment, one may perceive the body as a part of a broader ecological system, thus contributing to challenge the neoliberal and extractive attitude towards the planet.

Keywords: Body; Movement; Klein Technique; Nomadic Ethics; Environment; Somatics.

Bio: Gisela Dória is a researcher, choreographer, teacher, and dancer based in Lisbon. She is affiliated with the Centre for Theatre Studies at the University of Lisbon. She holds a degree in Journalism, a master's degree from the University of São Paulo (USP), and a doctorate from the State University of Campinas (UNICAMP) in Brazil, both in Performing Arts. Frequently participates in national and international seminars and meetings focused on theater, dance, and performance. She is a member and former co-convenor of the Choreography and Corporeality

Working Group of the International Federation for Theatre Research (IFTR). She carried out a postdoctoral project at the School of Communications and Arts (ECA) at USP in 2017/18 and completed another postdoctoral project at the University of Lisbon from 2018 to 2020. Additionally, she is a certified teacher of Klein Technique™.

A utopian ecosystem for youth theatre in the Late Ottoman Empire: The politics of Turkification in Kâzım Karabekir's Plays

Rüstem Ertuğ Altınay
University of Milan

Abstract: How did General Kâzım Karabekir create a children's town in Sarıkamış in the final years of the Ottoman Empire, and what was the role of theatre in this ethnoreligious engineering project? My presentation explores this question in light of archival research.

When the Turkish War of Independence started in 1919, General Karabekir, who commanded the troops on the Ottoman Empire's Eastern front, developed a militarized vocational education project to integrate orphans and other poor children into the workforce. For this project, which he called *Gürbüzler Ordusu* [*The Army of Robust Children*], Karabekir recruited approximately six thousand children and transformed Sarıkamış, a small town near Turkey's Armenian border, into a children's town that Ottoman intellectuals explicitly described as utopian.

Most children involved in Karabekir's project were Kurdish, with fewer numbers of Armenians and members of other ethnoreligious minorities, but they were all raised as Sunni Muslim and Turkish. Karabekir designed their educational program to eliminate any markers of ethnicity, including language and dialect. A firm believer in the disciplinary power of theatre, he wrote and composed dramatic texts in diverse genres, which he staged with the children.

My presentation analyzes how a utopian ecosystem of youth theatre emerged in Sarıkamış in the context of war and the transition from the Ottoman Empire to the Republic of Turkey. Studying the theatre as a site where ubiquitous and artistic performances converge, I examine how the *Army of Robust Children* rehearsed and performed desirable Turkish citizenship.

Keywords: Youth Theatre; Nationalism; Minorities; Ethnicity; Utopianism; Ottoman Empire.

Bio: Rüstem Ertuğ Altınay obtained his PhD in Performance Studies at New York University. He is an Associate Professor of Cultural and Environmental Heritage at the University of Milan, where he serves as the founding director of the Interdisciplinary Laboratory for Performance and Politics. Ertuğ's primary research areas include minoritarian performance cultures, critical archival studies, and the cultural history of Turkey. Ertuğ has co-edited special issues on Turkey and its diasporas for *Comparative Drama* and on archives and popular culture for *Archives and Records* and *The Journal of Popular Culture*. Ertuğ is also a dramatic translator, dramaturg, and playwright.

**Vocalidades monstruosas:
subversión de narrativas para la
emergencia de encuentros más que humanos**

*

**Monstrous vocalities:
subversion of narratives for the emergence
of more than human encounters**

Soledad Jesús Figueroa Rodríguez
Universidade de Lisboa

Abstract: ¿Cómo proponer una polifonía de voces y cuerpos que permitan generar otras narrativas de lo vocal más allá de lo humano? ¿Cómo podrían estos encuentros de co-creación desenvolver otras formas de concebir y practicar la voz en las artes performativas?

Por mucho tiempo se ha llevado la discusión en los estudios de la voz hacia la materialidad vocal en tanto metamorfosis entre el *logos* y la *phoné*. A menudo esta se da desde la perspectiva y el territorio de lo humano, pero ¿cómo podemos dislocar esta idea para entrar en encuentros vocales más allá de lo humano? ¿Qué experiencia creativa, de conocimiento y sustentabilidad tendría esta polifonía de voces? En la presente conferencia performativa se pretende dar cuenta de prácticas de la vocalidad desde una perspectiva ‘simpoiética’, tomando como referencia inicial el término de Dempster (1998) que luego toma Donna. J. Haraway en *Seguir con el problema* (2021). Este término, que se define como ‘generar con-’, permitiría abrir o dislocar el mundo de relaciones de las ‘vocescuerpos’ entre humanos y no humanos, lo que, tomando las palabras de Haraway, daría la posibilidad de una *response-ability* que a su vez permitiría una ecología de prácticas del conocimiento.

Siguiendo con esta misma línea del feminismo pos humanista, se propone entender estas relaciones o encuentros desde la Naturocultura, que busca quebrar las fronteras del dualismo canónico de lo orgánico y lo no orgánico para proponer un habitar vocal monstruoso que permitiría al menos resistir el mundo en ruinas producido por el capitalismo (en palabras de Anna L. Tsing). Finalmente, cabe destacar que esta reflexión sobre la vocalidad pos-humana se enmarca en mi investigación doctoral titulada *Re-vocalizar a ECO: construcción de narrativas feministas corpovocales a partir del pensamiento y la práctica pos humanista*.

Keywords: Vocalidad; Corporalidad; Simpoiesis; Naturocultura; Feminismo Post Humanista; Performance Vocal; Monstruosidad; Práctica Artística como Investigación.

Bio: Soledad Figueroa Rodríguez es artista interdisciplinar e investigadora especialista en voz. Doctoranda en Estudios de Teatro e investigadora del Centro de Estudios de Teatro de la Facultad de Letras de la Universidad de Lisboa (CET-FLUL), Portugal. Becaria de la Fundação para a Ciência e a Tecnologia (FCT). Magíster en Artes con mención en Estudios y Prácticas teatrales y Licenciada en Actuación de la Pontificia Universidad Católica de Chile. Co-directora de CAPRA Arte Colectivo donde desenvuelve gran parte de su trabajo artístico principalmente en la dramaturgia, dirección y actuación. Ha presentado en diferentes congresos y escenarios de América del Sur, Estados Unidos y Europa. Como performer vocal destaca su participación en *Imago Besta* (Portugal, 2023); *Seirén o el canto extraviado* (Chile, 2022); *Macbeth o el viaje del poder* (Chile, 2018). A su vez, como dramaturga ha escrito obras como *Federico, todos los muertos* (2019-2023), *Seirén o el canto extraviado* y *La cosa*, la cual fue una de las ganadoras del concurso 'Delirios en Cautiverio' del Teatro Nacional Chileno (2020). Su investigación actual se centra en las posibilidades expandidas de la vocalidad y la poesía desde una perspectiva feminista pos humanista, indagando en sus porosidades y transformaciones para proponer otras narrativas de lo vocal.

ENGLISH VERSION

Abstract: How to propose a polyphony of voices and bodies to generate other narratives of the vocal beyond the human? How could these co-creative encounters develop other ways of conceiving and practising the voice in the performing arts?

For a long time, the discussion in voice studies has focused on vocal materiality as a metamorphosis between *logos* and *phoné*. Often this is given from the perspective and territory of the human, but how can we dislocate this idea to enter vocal encounters beyond the human? What is the creative experience, knowledge and sustainability of this polyphony of voices?

This performative lecture aims to account about practices of vocality from a 'sympoietic' perspective, taking as an initial reference Dempster's (1998) term which is then taken up by Donna. J. Haraway in *Seguir con el problema* (2021). This term, which is defined as 'making with-', would allow us to open or dislocate the world of relations of the 'voices-bodies' between humans and nonhumans, which, taking Haraway's words, would give the possibility of a 'respons-ability' that in turn would allow for an ecology of knowledge practices. Following this same line of post-humanist feminism, it is proposed to understand these relations or encounters from Natureculture, which seeks to break the boundaries of the canonical dualism of the organic and the non-organic to propose a monstrous vocal inhabitation that would at least allow us to resist the ruined world produced by capitalism (in the words of Anna L. Tsing). Finally, it should be noted that this reflection on post-human vocality is part of my doctoral research entitled *Re-vocalising ECO: constructing feminist body-vocal narratives from post-humanist thought and practice*.

Keywords: Vocality, Embodiment; Symptoiesis; Natureculture; Post-humanist Feminism; Vocal Performance; Monstrosity; Artistic Practice as Research.

Bio: Soledad Figueroa Rodríguez is an interdisciplinary artist and voice researcher. PhD candidate in Theatre Studies and researcher at the Centre for Theatre Studies of the School of Arts and Humanities of the University of Lisbon (CET-FLUL), Portugal. Scholarship holder of the Fundação para a Ciência e a Tecnologia (FCT). Master in Arts with a major in Theatre Studies and Practices and Graduate in Acting from the Pontificia Universidad Católica de Chile. Codirector of CAPRA Arte Colectivo where she develops most of her artistic work mainly in dramaturgy, directing and acting. She has presented in different congresses and stages in South America, the United States and Europe. As a vocal performer, she has participated in *Imago Besta* (Portugal, 2023); *Seirén o el canto extraviado* (Chile, 2022); *Macbeth o el viaje del poder* (Chile, 2018), among others. In turn, as a playwright she has written works such as *Federico, todos los muertos* (2019-2023), *Seirén o el canto extraviado* and *La cosa*, which was one of the winners of the 'Delirios en Cautiverio' competition of the Teatro Nacional Chileno (2020). Her current research focuses on the expanded possibilities of vocality and poetry from a post-humanist feminist perspective, exploring their porosities and transformations to propose other narratives of the vocal.

“A knotted primitive unity”. Negritude and Aimé Césaire’s theatre

Clare Finburgh Delijani
Goldsmiths, University of London

Abstract: Founded in the 1930s and lasting until the 1950s, negritude was a cultural and social movement initiated by French Caribbean and African thinkers and artists. A rallying cry, it championed the self-affirmation of Black heritage and creativity, and their contribution to civilisation outside the validation of dominant European colonial culture. My paper will propose how, in addition to their activist protest against racial injustice, negritude writers imagined different ways of relating humans to our environment. Examining the two plays that bookend negritude cofounder Aimé Césaire’s playwriting career – *And the Dogs were Silent* (*Et les chiens se taisaient*, 1944) and *A Tempest* (*Une tempête*, 1969) – I foreground the movement’s proto-ecological sensibilities.

The Martinican playwright, poet and politician Aimé Césaire writes, “*In us, the animal, the vegetable, the mineral. Man [sic] is not just man. He is universe.*” (Césaire, 1996: 139) My paper also engages with lesser known negritude authors, most notably Suzanne Césaire, who draws connections between Black consciousness, the body, soil and sky. I propose that, rather than just another racist construction classifying Black people with nature not culture, negritude values ideas and knowledge of ecological mutuality – notably African cosmologies – that were devalued by colonialism, but transferred to the Caribbean by diasporic cultures. Arne Naess’s “deep ecology” or Timothy Morton’s “ecological thought”, which express the intrinsic connectivity between all things, are foreshadowed over half a century before contemporary ecological studies, by negritude. Close analysis of Césaire’s plays, illustrated by a production history of their stagings, reveals how for negritude thinkers rhythm and performance, too, fold into the animist faith in the sacredness of soil, sky, flora and fauna, from which humans are neither superior, nor separate.

Keywords: Ecology; Negritude; the Caribbean; Aimé Césaire; *And the Dogs were Silent*; *A Tempest*.

Bio: Clare Finburgh Delijani is a Professor in the Department of Theatre and Performance at Goldsmiths, University of London, and the recipient of a Leverhulme Major Research Fellowship (2023-2026). She has authored and edited numerous books and articles on theatre from the French-speaking world and the UK. Her work includes special issues of *Théâtre/Public* on postcolonial theatre (2023), *Watching War on the Twenty-First-Century Stage: Spectacles of Conflict* (2017), *Rethinking the Theatre of the Absurd: Ecology, the Environment and the Greening of the Modern Stage*

(2015, co-edited with Carl Lavery), and *Jean Genet* (2012, co-edited with David Bradby). Finburgh Delijani is also the editor of the forthcoming *A New History of Theatre in France* (2024) and is currently writing *Spectres of Empire: Performing Postcoloniality in France*, contracted with Liverpool University Press, which explores theatre's engagement with France's colonial past and postcolonial present.

“We’re Here, We’re Queer”. Contemporary Musical Performance and Gender Politics

Magdalena Figzał-Janikowska
Univeristy of Silesia in Katowice

Abstract: The paper focusses on the phenomenon of queer composers and their musical performances. The starting point for my reflections is the statement of German composer Laure M. Hiendl who said that ‘queer composition can be any composition that manifests (...) the critical opposition against normative oppressive regimes of the society as a whole, and particularly against the institutionalized power structures within art music’ (Hiendl 2021: 3). I would like to elaborate this definition by drawing attention to the particular relationship between queer classical music to issues such as the body, gender, identity and politics. This linkage makes the music created by queer composers expose its performative function to a much greater extent than other classical compositions. Despite its diversity, queer classical music very often grows out of the experience and history of the body, which becomes an essential component of the piece. Moreover, the composer himself becomes a performer, thus challenging the traditional division between the author of the piece and the musician who performs it.

In my paper I will argue that musical turn towards the body has political meanings and can express content relevant to the LGBT+ community as a whole. I will analyse the works of selected composers and their musical performances – Laure M. Hiendl, Neo Hülcker and Rafal Ryterski – to look at different strategies of incorporating the body into musical composition, redefining established patterns of gender and sexuality, challenging traditional models of music perception, and finally activating the listeners and making them co-creators of the performance.

Keywords: Queer Music; Contemporary Musical Performance; Gender; Corporeality; Politics.

Bio: Magdalena Figzał-Janikowska is an Assistant Professor at the Institute of Culture Studies at the University of Silesia in Katowice, Poland. Her research focuses on performing arts and sound studies. She is the author of *Musical Spaces in Contemporary Polish Theatre* (2017) and numerous articles on stage music and experimental music theatre. Dr. Figzał-Janikowska has co-edited books such as *Writing for the Stage – Narratives in Contemporary Theatre* (2019) and *Drama and Experience* (2014). As a theatre critic, she has contributed to Polish magazines including *Teatr*, *Didaskalia*, *Gazeta Teatralna*, *Nietak!*, and *teatralny.pl*. From 2007 to 2014, she worked at the Silesian Opera House and collaborated with The Centre for the Documentation of the Art of Tadeusz Kantor CRICOTEKA in Krakow from 2014 to 2020, where she created *A walking guide*.

Cracow of Tadeusz Kantor (2020). She is currently the editor of the project *Muzyczny ślad*, which focuses on Polish theatre music.

**“The book is not the ideal medium”:
(Re)writing for radio and theater during transition from state
socialism to democracy?**

Anna Gács (presenting author)
Budapest University of Technology and Economics

Henrik Hargítai / Mihály Szilágyi-Gál / Tibor Hirsch
ELTE Eötvös Loránd University, Budapest

Abstract: The years of transition from state socialism to democracy in Hungary were a very prolific period in cultural production. In the late 1980s and early 1990s writers and directors found new ways to connect three territories of production: literature, theatre, and radio play. This period of approximately 10 years was characterised by the easing up (and later disappearance) of censorship and restrictive cultural policies; an accumulation of professional skills and a strong belief in the significance of culture; and a new enthusiasm for experimenting in literature, theatre, and radio play production. These factors together led to new practices of rewriting and reusing texts (e.g. the author freely retold his novel in the radio studio, theaters used radio plays as textbooks for new productions, radio directors developed new radio play aesthetics based on contemporary literary texts and close cooperation with the leading authors of the period, etc.) We may also understand this experimenting as a search for the ideal form of literature, tying the printed text back to voice and performance. Based on an ongoing project of building the Hungarian Radio Play Database and interviews with significant writers and directors of the time, this paper attempts to describe the economy of literary production with a focus on (re)writing for the radio and theatre in this unique period.

Keywords: Radio Play; Theatre; Adaptation; Transition; Aesthetics; Hungary; Literature; Voice; Database.

Bio: Anna Gács is a literary, art and media critic. Her latest book is about contemporary autobiographic culture. In 1999-2000 she was the Hungarian lecturer at School of Slavonic and East European Studies, University College of London.

Henrik Hargitai is a media historian, editor-in-chief of the University Radio EPER 2004-2015, where he produced over a dozen radio plays from the Hungarian adaptation of *The War of the Worlds* to original interactive radio plays.

Mihály Szilágyi-Gál is a political theorist. His research interest embraces topics ranging from modern political philosophy to media ethics with special interest in freedom of expression.

Tibor Hirsch is a television and cinema theorist. His main field of research is the early Eastern European cinema-related immigration in America, especially Hungarians' role in the founding of Hollywood. He is also an expert on Hungarian cinema in the 1950s and 60s.

Expérimentations théâtrales à l'épreuve de la société des plateformes : l'espace dans la liveness numérique

Laura Gemini / Francesca Giuliani
Université des études d'Urbino Carlo Bo

Résumé : La complexité caractérisant le champ élargi du théâtre (Read 2003) rend nécessaire l'adoption d'une écologie de la performance adéquate pour établir les limites nécessaires à l'observation de la vaste gamme de "formes de performance dans la *liveness* médiatisée" (Gemini, Brilli 2023). Dépassant la perspective écologique qui trouve sa réalisation dans un message écologique explicite du théâtre en faveur des possibilités plus obliques inhérentes au médium théâtral lui-même (Marranca 1996), il devient nécessaire d'activer de nouvelles méthodes d'analyse pour observer le complexe écosystème dans lequel résident les expérimentations en ligne du monde des arts de la scène. La médiatisation du théâtre (Del Gaudio 2021 ; Brilli, Gemini 2022) et ses différents niveaux, y compris la *liveness* théâtrale (Gemini, Brilli 2023), est un moyen de connoter ces phénomènes. Étroitement liée à cette question, il y a la question de l'espace en tant qu'espace de relation (Cruciani 1992) relu à la lumière de la société de plateforme (Van Dijck, Poell, De Waal 2019).

Dans le cadre des études sur la médiatisation des arts performatifs cette contribution a pour objectif d'observer les modalités par lesquelles certains projets en ligne réinventent l'espace scénique. Il s'agit d'observer comment le concept même d'espace se rapproche de plus en plus de l'idée d'un environnement immersif et connectif, mais aussi, comme le soutient Lev Manovich (1998), doit être envisagé comme un médium en soi. Sur ces bases, les performances en ligne deviennent des lieux d'observation pour voir comment cet espace médiatisé re-contextualise les dynamiques et pratiques théâtrales, chorégraphiques et performatives en réponse à la nature et aux logiques des dispositifs numériques.

À partir de ces réflexions, cette présentation analyse quelques projets innovants qui se déplacent entre la performance, les plateformes en ligne et les publics connectés (Boccia Artieri 2012). Le champ d'analyse proposé concerne certaines des performances réalisées dans le cadre du projet des Résidences Digitales (RD) qui, depuis 2020, peut être considéré comme l'une des rares actions de curation dédiées à l'expérimentation en ligne.

Mots clés : théâtre numérique ; digital liveness ; médiatisation ; résidences numériques ; écologie de la performance.

Bio : Laura Gemini, PhD, est professeur titulaire en processus culturels et communicatifs au Département des Sciences de la Communication, des Sciences Humaines et des Études Internationales (DISCUI) de l'Université d'Urbino Carlo Bo, où elle enseigne “La sociologie de l’imagerie et de la culture visuelle” et “Les langages médiatiques, la performance et les formes de spectacle”. Ses recherches portent sur le domaine des études de la performance et plus particulièrement sur la relation entre la performance, la médiatisation et la digital liveness. Elle est chercheuse principale de l’Observatoire des publics en direct - Centre de recherche LaRiCA, Département DISCUI, Université d’Urbino Carlo Bo. Parmi les publications les plus récentes: *Gradienti di liveness. Performance e comunicazione dal vivo nei contesti mediatizzati* (avec S. Brilli, 2023), *Theatre Dispositif and the Challenge of Covid-19 : Mediatization, Liveness and Audiences*, (avec S. Brilli, F. Giuliani 2020), *Trailers as mediatized performances : Investigating the use of promotional videos among Italian contemporary theatre artists* (avec S. Brilli), *Theatre without theatres : Investigating access barriers to mediatized theatre and digital liveness during the covid-19 pandemic* (avec S. Brilli, F. Giuliani 2022).

Francesca Giuliani est chargée de recherche au Département des Sciences de la Communication, des Sciences Humaines et des Études Internationales (DISCUI) de l'Université d'Urbino Carlo Bo. Ses principaux domaines de recherche concernent l'étude des arts du spectacle, et plus particulièrement les publics, le cultural welfare et la liveness. Pour L'arboreto Teatro Dimora, elle s'occupe de la relation avec les communautés de spectateurs et est responsable du blog SguarDimora, où elle documente les processus créatifs des artistes en résidence. Elle a publié: *Le dispositif théâtral à l'épreuve de Covid-19. Mediatization, liveness and audiences* (avec L. Gemini, S. Brilli 2020), *Viaggi teatrali: migrazione e turismo nel teatro contemporaneo* (avec L. Gemini 2020), *Il pubblico dello spettacolo dal vivo nelle Marche* (avec L. Gemini, S. Brilli 2022), *Theatre without theatres: Investigating access barriers to mediatized theatre and digital liveness during the covid-19 pandemic*, (avec S. Brilli, L. Gemini 2023), *The reinvention of theatre space during Covid-19. Analysis of the Italian Case* (avec L. Gemini, S. Brilli, G. Boccia Artieri 2023).

Fairground theatre: A sustainable ecosystem

Paula Gomes Magalhães
University of Lisbon

Abstract: After abandoning its role as supply markets, Lisbon fairs became, from the mid-19th century onwards, places mostly dedicated to entertainment. Among the attractions, fairground theatre was one of the most appreciated, with mountebank troupes showing eclectic shows with acrobatic exercises, pantomimes, and satirical genres. These poor and mostly family-run travelling troupes, created their own production conditions. They arrived in the morning, carrying all their assets in carriages and rehearsing the most difficult scenes along the way, and quickly set up the wooden booths with canvas covering (either transporting the materials or buying them at the local), unpack the costumes, scenery, and props, and get ready to present themselves to the public. Before the performances, they advertised it in the parade (a small platform at the entrance), with musicians, dancers, and the director himself inviting the public to enter the theatre. To perform, they applied for short-term licenses (since the price was different according to the time requested), so that during this period they would have the means to renew it. They were all actors, carpenters, painters, architects, advertisers and whatever was necessary to upright the tent and put on the show.

Based on the idea that the material conditions surrounding productions are essential for the creation of a sustainable theatre, this article aims to present the fairground theatre as a sustainable ecosystem, since it was able to cover its own needs with few resources, while maintaining the creativity and the diversity of the performances. Not knowing it was being eco-sustainable, it built an efficient and autonomous ecosystem, in a popular context, but also appealing to an erudite audience that looked to fairground theatre for something different from the city performances, breaking down class stereotypes and boundaries.

Keywords: Fairground Theatre; Mountebank Troupes; Ecosystem; Sustainability.

Bio: Paula Gomes Magalhães is a researcher at the Centre for Theatre Studies of the School of Arts and Humanities of the University of Lisbon, and a professor within the Master's program in Theatre Studies at the same University. She holds a PhD and a master's degree in Theatre Studies. Her doctoral thesis is focused on the history of fairground theatre in Lisbon. She is a member of the Monitoring and Evaluation Committees for the Directorate-General for the Arts.

She is also a member of the Editorial Board of *Sinais de Cena* journal. She has published several studies related to Lisbon and theatre practices.

**Stagings of the more-than-human in Backa Theatre's
Productions *Färgen från yttre rymden* (2021), *Vilda inuti* (2022)
and *Robin Hood forever and ever* (2023)**

Sandra Grehn
Stockholm University

Abstract: Backa Theatre, located in Gothenburg (Sweden), is an institution with a mission to play for children and young people since 1978. In 2021, the production *Färgen från yttre rymden* (The Colour from Outer Space) was played, directed by Lars Melin, where something that resembles a colour never seen before reaches a small city on Earth and changes everything. In 2022, the production *Vilda inuti* (Wild Inside) was played, directed, and choreographed by Anne Jonsson, which is a poetic and physical performance about what can reside inside a child sleeping in a forest. In *Robin Hood forever and ever* (2023), directed by Carolin Oredsson, Robin Hood and his companions still live in the forest but have failed to catch up with the challenges of our present times. This paper draws on Lisa Woynarski's understanding of ecodramaturgy as ecological meaning-making in all theatre and performance forms, themes, processes, and narratives and, thus, potentially as a strategy to subvert dominant forms of representation that often devalue the more-than-human world (Woynarski 2020). The Anthropocentric *gaze* is a term used to problematise how the world and the narrative are created with the white Western man as a point of departure and thus exclude other or more-than-human ways of understanding and being in the world (Crutzen & Stoermer 2000; Chakrabarty 2009; Bennett 2010; Braidotti 2013; Iovino & Opperman 2014). Within Anthropocentric thinking, humans stand above the ecologies that enable us, creating a kind of human exceptionalism where humans are portrayed as external (Haraway 2006). This paper focuses on the following questions: How and by what means is the more-than-human staged? How do the performances examine human's relationship to the more-than-human, and by what means are new voices created? What roles do forests and landscapes play in the three performances, and what dramaturgical significance do they have?

Keywords: The More-than-human; Ecodramaturgy; Anthropocentric Gaze; Theatre for Young Audiences.

Bio: Sandra Grehn holds a PhD in Comparative Literature/Theatre Studies from the University of Gothenburg in Sweden. Grehn has been teaching Theatre Studies and Comparative Literature at the University of Gothenburg, Stockholm University and Linnaeus University in Sweden since 2021. She has been on the board of the Association of Nordic Theatre Scholars since 2016 and is

currently the treasurer. Grehn also works as a theatre critic, moderator and dramaturge and recurrently collaborates with performing arts scenes, analysing productions and repertoires. Currently, her research focuses on ecocritical perspectives on theatre for young audiences in Gothenburg, Sweden.

Fabriques d'attachements : théâtre, performance, arts vivants

*Groupe Ttépic (Stéphane Hervé, Brigitte Joinnault, Hanna Lasserre)
Université Côte d'Azur*

Résumé: Plusieurs disciplines des sciences humaines et sociales mobilisent aujourd'hui le concept d'attachement (aux entités naturelles autres qu'humaines) pour réfléchir aux nouvelles manières de cohabiter avec le vivant, pour aider à l'élaboration de nouveaux rapports aux milieux, mettre en mouvement les imaginaires et les représentations. Ce concept est aussi au coeur de nouvelles pratiques théâtrales et performatives, associant traversée, randonnée, physique et sensorielle d'un lieu (tous les sens sont convoqués jusqu'au goût) et arts de la parole (conte, visite guidée, conférence marchée, *soundwalk*), réunissant artistes et scientifiques. Dans le cadre du programme *Théâtre et Transition : écologie profonde, intelligence collective (Ttépic)* de l'Université Côte d'Azur, nous nous intéressons à l'invention de formes, de dispositifs, de dramaturgies, par laquelle les pratiques théâtrales fabriquent activement de l'attention et des attachements, mettent en évidence nos relations d'interdépendances affectives et sensibles, et ce faisant créent des désirs d'engagement dans des transitions écologiques et sociales profondes.

Notre contribution propose d'étudier les caractéristiques esthétiques et poétiques de ces performances fondées sur des dynamiques interdisciplinaires (anthropologie, hydrologie, géographie, botanique), les modalités d'association de la marche, des arts de la parole, de la création sonore, des sollicitations olfactives ou gustatives qu'elles mettent en oeuvre, et la manière dont elles travaillent à la fabrique de nouveaux relationnels. Elle s'intéressera plus particulièrement aux relations aux fleuves et au monde végétal, deux domaines qui sont au coeur de nos recherches depuis trois ans, en analysant les pratiques de Floriane Facchini (*Ce que nous dit l'eau* – 2023), de Λιγεια (Benoit Pinero et Pauline Quantin – *Fresque de Loire/Chorale de Loire* – 2021), d'Anne-Sophie Turion (*Grandeur nature* – 2021).

Keywords: Attachements ; Dramaturgies Relationnelles ; Environnements ; Connaissances ; Imaginaires.

Bio: Le programme de recherche *Théâtre & Transitions : écologie profonde, intelligence collective (Ttépic)* a été initié en 2021 par trois chercheuses en études théâtrales du Centre Transdisciplinaire d'Epistémologie de la Littérature et des Arts vivants (CTELA) de l'université Côte d'Azur, Stéphane Hervé (MCF), Brigitte Joinnault (MCF) et Hanna Lasserre (Artiste associée – PAST). Iels préparent actuellement un ouvrage collectif *Théâtre et transitions écologiques et sociales :*

participation, territoire, paysage, et mènent un projet intitulé « mettre en jeu de nos relations aux fleuves : éprouver, dire, rêver ».

Theatre and fiction as mirrors of a fecund artistic ecosystem

Eleni Guini
Open University of Cyprus

Abstract: This presentation purports to highlight and analyse the metaphoric use of the concept of ecosystem in contemporary theatre. Based on the principles of Kershaw (2007) we will investigate how ecotheatre – both as a theoretical analytic model and as a metaphor – employs myth and archetypes to draw out aspects that testify to the plundering of nature and the environmental destruction due to human agency. Using as a case study the bilingual (English-Greek) hybrid performance *Persephone – A journey between new opera, cinematic opera and theatre* of internationally acclaimed director Elli Papakonstandinou, we will treat the imprint on theatre of the ecofeminist perspective. The convergence of mythological references with contemporary motifs, their status as acting Subjects in an original stage action which engages with ecological and feminist issues, gives rise to a novel dramatic genre. Within it is situated the hybrid aesthetic of cinematic opera, live video and theatre and unfolds – in intertextual terms – the action of the myth of Persephone which relates to the Earth, Hades, love and violence. In the *Persephone* of Papakonstandinou, are highlighted those elements which Greek mythology has bequeathed to the Western Imaginary and also, the extent of the destruction nature has suffered and the manifold forms of violence against women through the ages.

Through the analysis of the three-act, post dramatic *Persephone*, we aim to conjoin an ecological perspective with the role of aesthetics (according to Marranca 1996), to revisit the multivalence and timelessness of the chthonic myth and trace certain central notions from their origin in the Orphic hymns and Homer to philosopher and biologist Andreas Webber's theory of *erotic ecology*; and to highlight the semiotic parameters of this hybrid opera which advocates for our reconciliation with decay and the power of regeneration.

Keywords: Myth; Hybrid Opera; *Persephone*; Papakonstandinou; Ecotheatre; Ecofeminism.

Bio: Eleni Guini holds a Ph.D. in French Theatre from the University of Athens and is a Doctor of Philosophy and Philology. She teaches “Theory of Theatre” and “Dramatology” at the Open University of Cyprus (Postgraduate Section) and works as a dramatist with the National Theatre of Greece as well as other troupes. Eleni frequently participates in international symposia on Theatrology and regularly publishes critiques and articles on theatre in various journals. She is a founding member of the Center of Theatre Semiotics in Greece and a member of both ITI and

EASTAP. Eleni is also an accomplished translator, translating drama, prose, and poetry from French and Spanish. She served as a faculty member on the International Scientific Committee for the research project “Mapping Crisis: Theater on the Contemporary European Stage” and was a co-editor and reviewer for *Acotaciones* (issue 46, 2022). Her monograph, *Monologues Inspired by the Greek Ancient Tragedy: Signs and Intertextuality*, was published by Dodoni in 2022.

Taijiquan as an ecological technique in the actor's training

Ai-Cheng Ho

Paris 8 University Vincennes-Saint-Denis

Abstract: This paper studies how the three major concepts of “the celestial base”, “the terrestrial base”, “the corporeal base” of Taijiquan can facilitate the actor to establish their relationship with their environment, between sky and earth, from microcosm to macrocosm.

The “celestial base” means that trainees should practice Taijiquan according to the natural orders. The trainees should master their posture to obtain the awe-inspiring righteousness. The “terrestrial base” refers to the directional relationship between the trainee and the horizontal plane upon which they stand. As soon as the actor takes the standing position and puts their body straight and in the middle, they firmly establish their relation with the scenic space. The “corporeal base” refers to the teaching method that helps the pedagogue to explain the body movement in a naturally upright state. By becoming aware of the spinal column, the actor becomes the axis of the world, able to coordinate easily with their surroundings or various sensations. The actor masters his posture to receive the energy of the earth and sky. Through a series of gestures and movements in all eight directions, they can spontaneously express themselves to the world and become the master of time and space. Therefore, the man-actor can express their creativity and resonate their existence with the environment at ease. In this way, I envisage and demonstrate how Taijiquan can be adapted as an ecological technique in the actor's training.

Keywords: Actor's Training; Spatial Awareness; Taijiquan; Ecology; Anthropological Theatre.

Bio: Ai-Cheng Ho holds a PhD in Theatre Arts from l'Université Bourgogne Franche-Comté (France, 2022). Currently she teaches in the theatre department at Paris 8 University. Her research investigates the uses of Taijiquan practice and philosophy in preparation of actors and theatrical performance. Ai-Cheng is particularly interested in the practical theatrical innovations that arise through this transcultural and interdisciplinary encounter between a Chinese martial art and contemporary Western theater. Before starting her doctoral work, Ai-Cheng has been trained in Chinese Kun Opera in Taiwan and studied theatre at École Jacques Lecoq in Paris. In addition to her academic research and training, Ai-Cheng is a theatre teacher, Taijiquan instructor, actress, and theatre producer having worked on performances in Taiwan, Europe and the United States.

Staging the working-class city in Elvira Willman's *Kellarikerroksessa [The Basement Flats] (1907)*

Minna Jeffery
University of Oxford

Abstract: Playwright-journalist Elvira Willman's (1875-1925) sprawling and revolutionary play *Kellarikerroksessa [The Basement Flats]* (1907) focuses on the lives of the poorest inhabitants of turn-of-the-century Helsinki and constitutes an attempt to stage the urban working-class experience. Written from Willman's urgent need to expose the vast inequality between social classes, the play unflinchingly addresses sexual morality and hypocrisy, incarceration, poverty, and political corruption. Her political impulse resulted in a formally experimental and innovative work that resisted the theatrical norms of her context, as Willman endeavoured to find a feminist-socialist dramaturgy. In this paper I will introduce this fascinating, rebellious play and discuss the ways in which it stages the city and the patriarchal-capitalist social stratification that consigns working-class people to the basement flats. As well as the subject matter and form of the work, I will consider how the performance conditions of the play related to the performance of urban working-class life. The play was rejected by the Finnish National Theatre and was instead performed at Helsinki Workers' Theatre – by and for the community whose lives it sought to dramatize.

Keywords: Feminist Theatre; Finnish Theatre; Elvira Willman; Socialist Theatre; Urban Space; Workers' Theatre.

Bio: Minna Jeffery is a Junior Research Fellow in Drama at St Anne's College, University of Oxford. Her research centres around theatre translation, women's playwriting, queer and feminist theatre, and Finnish theatre. She completed her PhD by practice as research at the University of Kent in 2023, where her doctoral research proposed and examined strategies for feminist theatre translation through translating Minna Canth's *The Worker's Wife* (1885) from Finnish to English. In addition to her research and translation work, Minna is a theatre-maker producing work with her company Good Friends for a Lifetime.

El Festival Cielos del Infinito: Un modelo de descentralización teatral en el fin del mundo

Célia Jésupret
Université Lumière Lyon 2

Abstract: La actividad teatral chilena está principalmente centrada en la capital, Santiago de Chile. Este centralismo es una de las tantas herencias que dejó el sistema pinochetista, que al mismo tiempo hundió el campo artístico en una precariedad económica notoria. Dentro del ecosistema teatral actual que, a pesar de la creación de nuevas fuentes de financiamiento tiene que contar con el apoyo de la empresa privada y de las giras en el internacional, el Festival Cielos del Infinito, creado en 2008 y radicado en Punta Arenas en la Patagonia, constituye un modelo único de autogestión y comunidad. Saliendo de la gran urbe y de los circuitos teatrales hegemónicos, el festival se propone como un modelo alternativo de resistencia al centralismo, que forjó su identidad en torno al territorio magallánico, su naturaleza grandiosa, su clima inhóspito y su ubicación insólita. Siendo un proyecto basado en la autogestión, el festival cuenta con un equipo fiel que con los años pasó a ser un colectivo humano que, junto con los artistas recibidos, trabaja en gran parte desde el afecto y la dedicación al proyecto social y político que el festival representa. Llevando a la comunidad de la región de Magallanes un teatro proveniente de muchos países distintos, cuyas temáticas apuntan a la contingencia política nacional e internacional, el festival entra en una lógica invertida en la que el teatro chileno no mira hacia afuera, sino que el circuito internacional se traslada hacia este fin del mundo, para un público que no suele ver teatro. Apostamos que estos ejes hacen del festival Cielos del Infinito un pequeño ecosistema en sí, dentro de la lógica internacional de festivalización del teatro, un ecosistema que desde hace 16 años inventa y reinventa formas de hacer comunidad, pasando a ser un referente en el continente latinoamericano.

Keywords: Chile; Festival; Descentralización; Autogestión; Comunidad.

Bio: Célia Jésupret es doctora en Estudios Teatrales de la Université Lumière Lyon 2 y *lecturer* en Artes escénicas en esta misma universidad. Escribió una tesis titulada *La Historia es nuestra. La reconfiguración d'un théâtre politique au Chili dans la séquence 2006 2020* defendida en junio 2024. Su investigación sobre los vínculos entre teatro y política en el Chile posdictatorial la llevan a abordar las problemáticas estéticas y políticas del teatro tanto en el ámbito de las políticas culturales, como de la creación artística, de la performance y del activismo. En 2021, co-dirigió el

libro *Le théâtre face aux dictatures : lutttes, traces, mémoires* publicado por la editorial Les Solitaires Intempestifs.

Eco-performing of the uncertain future: Challenges and perspectives

Jovana Karaulic / Ksenija Markovic Bozovic
Faculty of Dramatic Arts in Belgrade

Abstract: The intersection of climate crisis and performing arts has become a focal point of exploration, trying to cognitively encompass dynamic relationship between environmental awareness on one side and dramaturgical and production practices on the other. Research seeks to delve profoundly into the relevance of ecological themes within performative expressions, i.e. investigate, elaborate, and describe conceptual framework of the notion of eco-dramaturgy as a new framework for thinking about performing arts and a novel approach in its creation. The specificity of this approach lies in emphasizing the necessity of integrating the ecological narrative within the practice of theatrical creation, highlighting, on one hand, the unique role of theatre as a “driving force in the creation and acceptance of cultural values” and on the other, the “measurable impact on the environment that must be addressed, as in the case of any other human activity”. Using empirical methodology of case studies, paper aims to analyze three theatre plays co-produced within the complex large scale Creative Europe project “Stronger Peripheries”. By examining innovative and participatory based productions paper seek to reconstruct principles and methods of the eco dramaturgy’s influence to both artistic/production innovation and environmental consciousness, mapping the scopes of the transformative power of theatre in fostering ecological imagination and addressing the challenges of an uncertain future.

Keywords: Eco-sustainability; Eco-dramaturgy; Performing Arts; Participatory Practice; Stronger Peripheries.

Bio: Jovana Karaulić, PhD, is Vice Dean and Assistant Professor at the Faculty of Dramatic Arts, The Department for Management and Production in Theatre, Radio and Culture. Jovana is team member of the Interactive Arts Laboratory. She produced numerous independent theatre projects, board member of ASSITEJ Serbia and co-founder of the platform Green Art Incubator. Published in relevant journals and conference proceedings and co-edited international thematic publication “Performing arts between politics and policies: implications and challenges”, published by FDU Belgrade and ADU from Zagreb. She is co-author of the publication “How to build network and why?”, published by Kooperativa Zagreb, and author of the book “Cultural Performances of Yugoslavism”, published by Clio and FDA. Jovana is leading working group

“Green FDA”, and initiated and implemented courses oriented towards green transformation in arts and culture on BA and MA level of studies.

Ksenija Marković Božović, PhD, research associate at the Faculty of Dramatic Arts, within the Institute for Theatre, Film, Radio and Television. She teaches in postgraduate studies at the FDA, with her primary research areas encompassing cultural sustainability studies, cultural policies, creative industries, theatre management and policy, as well as green transformation policies and practices within the cultural sphere. She has authored a substantial number of papers in nationally and internationally significant publications, presented at numerous domestic and international scientific and professional conferences, and is actively involved in ongoing international projects funded through programs such as HORIZON and Creative Europe. In addition to her academic endeavors, she contributes to projects focused on the promotion and advancement of contemporary Serbian culture and creativity. She has either authored or collaborated on the conceptualization of exhibitions showcased at prominent venues such as the Museum of Applied Arts in Belgrade, the Ethnographic Museum in Belgrade, the Serbian Pavilion in London, the Serbian Cultural Center in Paris etc. She is a co-founder of the research platform Green Art Incubator.

**Towards an Ecology of Wetlands.
Exploring Operas and Webwalks by Jami Reimer,
Mena El Shazly & Omnia Sabry**

Ferdinand Klüsener

Martin-Luther-Universität Halle-Wittenberg

Abstract: My presentation examines the emergence of an ecosystem of artists and works within the School for Contemporary Arts at Simon Fraser University, Vancouver, focusing on wetlands. By analyzing both the artistic works and the infrastructural ecologies of production in which they are created, I address issues of theatrical ecology, with particular attention to bioacoustics, psychogeography, and infrastructural critique. The discussion centers on two artistic projects: *Soft Tongues* (2023) by Jami Reimer and *Walking Through a Nile Codex* (2021) by Mena El Shazly and Omnia Sabry. Reimer's exploration of the bioacoustics of endangered or extinct frog species and El Shazly and Sabry's psychogeographical study of the Nile wetlands serve as my case studies. The analysis delves into the concepts of opera, bioacoustics, chorus, and rhythm in Reimer's work, as well as the notions of walking, psychogeography, and decay in El Shazly and Sabry's project. Each of these concepts is examined through a gestural approach. The theoretical framework is grounded in Jean-Jacques Rousseau's *Reveries of the Solitary Walker* (1782) and Baz Kershaw's *Theatre Ecology* (2007), with particular focus on Kershaw's performative paradigm and the idea of Eco Sanity. The significance and psychogeography of these wetlands, as critical habitats teeming with biodiversity that blur the boundaries between land and water, are central to the discussion.

Keywords: Opera; Webwalk; Bioacoustics; Chorus; Rhythm; Walking; Psychogeography; Decay; Eco-sanity, Infrastructural Critique.

Bio: Ferdinand Klüsener studied Applied Theater Studies at the JLU in Giessen and contemporary art in Lebanon. He has realized over sixty professional projects in the fields of theater, exhibitions, audiowalks and radioplays. In May 2024 he defended his dissertation on the radio-theory of schizoanalysis at RUB, which will be published in January 2025. He is artistic director of the Anderer Kunstverein e.V. His publications are with e.g. the yearbook of IBS and the *Eastap Journal* (Issue 7). His teaching experience includes Seminars at RUB und MLU. In Winter 2024/25 he leads multiple courses at MLU. Currently, he is working Saeed Al Batal at

SWR on a radio play that combines Al-Batal's audio recordings of airstrikes during the Syrian Civil War's East Ghouta siege and interviews from survivors.

Ecomimetic immersions: Anticipating the future with eyes closed

Ida Krøgholt
Aarhus University

Abstract: The paper presents three immersive performances from a Danish context, which integrate reductions of the spectator's visual perception: *A Story About Blindness* by Christian Lollike, *Twisted Forest* by Wunderland, *Garden* by Himherandit.

I propose to view the performances as *eco-mimetic* (Timothy Morton, 2007:31). In eco-mimetic art, the aesthetic inquiry is not primarily related to mimetic meaning production but is connecting to the atmospheric and material environment, and with Morton I will perspective this to *ecological awareness*.

With ecological awareness in focus, future and temporality become focal points. Through Morton's concept, we can relate ecomimesis to immediacy, which resonates with the sociologist, Andreas Reckwitz's argument, that modern orientation towards the future has been exchanged by a late-modern insistence on the *affectivity of the moment* to strengthen the singular (Reckwitz 2017). But the performances, that I shed light on, are in fact also very much aware of *the future*, which they, however, relate to in different ways. They expose a critical concern for the time to come, and simultaneously exercise care for the moment, i.e. for the here and now of the sensibility focused performance. Observing their different ways of performing temporalities, allows me to position them along a spectrum which correlates with respectively optimistic and pessimistic outlooks on time and future. It ranges from a dark future dystopia in *A Story About Blindness*, through a more hopeful vision of future interspecies and material coexistence in *Twisted Forest*, to a blending of time and space that doesn't thematize the future as such, but through blind passages from one spot to another, enacts time as concentric temporalities, where times are embedded in each other.

On this basis, I will outline how these examples of ecomimetic performances in unique ways, and with closed eyes as amplifiers, perform ecological awarenesses.

Keywords: Ecological Awareness; Immersive Theatre; Blindfolding; Future Perspectives.

Bio: Ida Krøgholt is an Associate Professor of Dramaturgy at the University of Aarhus, where, in addition to teaching and research, she has been actively involved in academic leadership and curriculum development. From 2003 to 2009, she served as Head of Studies at the Department of Dramaturgy and was a member of the Studies Board at the Department of Aesthetic Studies

from 2006 to 2009. She also contributed to the MA program in Theatre and Drama at Bergen University College as a part-time Professor from 2007 to 2010. Her expertise includes Theatre and Drama in Education, Applied Theatre, Performance Analysis, and the facilitation of creative processes. With a strong background in research-based teaching, she has extensive experience with participatory and collaborative research methods. Currently, she serves as co-editor for the Nordic international journal *JASED* (Journal for Research in Arts and Sports Education).

The conditions and possibilities of the dance art during the Continuation War (1941–1944) in Finland

Aino Kukkonen

University of the Arts Helsinki

Abstract: In my paper I approach the war from a historical point of view by exploring the performance practices and the role of dance art during the World War II, when Finland was in a war against the Soviet Union in the so-called Continuation War (1941–1944). How did the martial law and crisis affect the ecosystem of the Finnish art world? What was the role of dance performances in these circumstances?

Interestingly, Finland unlike other warring countries, had a law that denied all social dancing during the war years from 1939 onwards. Dancing was considered dangerous for society, and it should be controlled. Thousands of ordinary people were convicted in court for dancing in secret, and some were even shot dead by the police (Tikka & Nevala 2020). Still, the Finnish Defense Forces founded an Entertainment Office that organized long tours using professional dancers among other artists. It provided performances for the soldiers even in the front lines. There was a conscious agenda to fight the war-weariness with live performances. In my social-historiographical approach I take a closer look at this interesting contradiction and discuss the repertoire and the practical working conditions of the dancers. What was the ecosystem of performance during the war?

Besides my research on the history of the Finnish National Ballet (Laakkonen & Kukkonen 2021), my paper is mostly based on new archival sources. I approach the ecosystem as a professional and social environment in which the dance artists operated. I also see it as an economy, a structured organization in which major institutional players, such as the Finnish Defense Forces and the Finnish National Opera Ballet, were operating. Roles of censorship, propaganda and the question of art and entertainment offer interesting views on this subject.

Keywords: War; Dance History; Theatre History; Ecosystem of Performance; Art; Entertainment.

Bio: Aino Kukkonen is currently Visiting Researcher at the Research Institute of the University of the Arts Helsinki. Her dissertation (Theatre Research, University of Helsinki 2014) explored postmodernism in the Finnish contemporary dance in the 1980s. Kukkonen has worked as a researcher at the Helsinki Term Bank for Arts and Sciences and curated the exhibition *Deep Movement – The International History of Finnish Contemporary Dance* at the Theatre Museum in Helsinki

in 2021. She also works as freelance theatre and dance critic, and her publications include several articles and books. Latest books are *Sinikka Gripenberg – Life of Dance in Photos* (2023) and *Operetteatterin historia 1959–1995* (2024), and later this year is upcoming an article “An Impossible Attempt? *West Side Story* in Finland in the Early 1960s and a Visit to Vienna” by Aino Kukkonen and Paul R. Laird in the *Cambridge Companion to West Side Story*.

The Theatre Green Book: towards an ecosystem of sustainable production practice

Andy Lavender
Guildhall School of Music & Drama

Abstract: Launched in 2021, the Theatre Green Book is a resource for theatres in the UK and beyond. It explicitly aims to change theatre production in favour of sustainable practices in the context of the climate crisis. The project was developed by a mix of architects, engineers, theatre and project consultancies, climate action groups, culture houses and arts organisations, including Burro Happold, Charcoalblue, Julie's Bicycle, Renew Culture, The Royal Opera House and Sadlers Wells. It has published three volumes (on sustainable productions, buildings and operations) and is geared around three levels of sustainability (baseline, intermediate and advanced).

This presentation will briefly introduce the Theatre Green Book initiative, which has become a widely referenced benchmarking model and critical challenge in theatre and performance in the UK. I will discuss two pilot Theatre Green Book productions (one drama, one opera) at Guildhall School of Music & Drama London, outlining actions, challenges and outcomes; lessons learned, and aspirations fuelled. I will also touch on approaches and activities more widely in the sector, including the National Theatre's Environmental Policy, the developing notion of ecoscenography, and international dimensions of the TGB template.

In keeping with the EASTAP conference's focus on ecosystems, I will consider what a TGB approach means for the wider ecosystem of theatre and performance production, including uptake in educational and training settings, innovative sector solutions such as pooled depositories and radical recycling, and the implications for design and dramaturgy in envisaging productions in a greener context. There will be time only for a brief glimpse at some of these elements. Taken together, nonetheless, they depict a consolidated approach based on cross-industry teamworking, as part of a profound refiguring of customary practices and unsustainable conventions.

Keywords: Theatre Green Book; Sustainability; Production Ecosystem; Ecoscenography.

Bio: Andy Lavender is Vice Principal and Director of Production Arts, and Professor of Theatre & Performance at Guildhall School of Music & Drama, London. Andy's writing includes the monographs *Documentary Theatre and Performance* (Bloomsbury Methuen, forthcoming 2024) and *Performance in the Twenty-First Century: Theatres of Engagement* (Routledge, 2016), along with articles

and chapters on contemporary theatre and performance. Work as editor/co-editor includes *Performance Research (On Protest)*, 27:3-4, 2023; *Lightwork: Texts on and from Collaborative Multimedia Theatre* (Intellect, 2022); and *4x45 | Neoliberalism, Theatre and Performance* (Routledge, 2021). Andy was artistic director of the theatre/performance company Lightwork, making devised, multimedia work between 1999-2018.

Displacing standard language practices in acting training

Kasia Lech
University of Amsterdam

Abstract: This presentation speaks to the theme of creative processes and practices focused on diversity and inclusion in the arts. Its context is acting training that in Europe is dominated by standard language practices underpinned by the idea that languages are based on uniformity and have clear boundaries that resist change. A particular version of the language is agreed as a linguistic norm for this language. It has higher prestige, which in turn gives higher prestige to culture expressed through the standard language, and more resources to its development. Formal acting training puts effort into ensuring actors have the “perfect” pronunciation according to the standard language models.

This paper exemplifies such standard language practices through Polish theatre training – placing them in a broader context of practices across Europe – and asks whom these practices exclude. The focus is the shifts to the practices that emerged through a dialogue with groups previously excluded from acting training: migrants and people with disabilities. The essay looks at (1) the arrival of (non-Polish speaking) Ukrainian acting students to the AST National Academy of Theatre Arts in Wrocław after the 2022 full-scale Russian invasion and (2) the collaborations between the National Academy of Dramatic Art in Warsaw and the Center of Inclusive Art / Theater 21. The collaboration explored, amongst other themes, possibilities for and opportunities arising from neurodiverse speech and languages in disability contexts in acting training.

Keywords: Multilingualism; Acting Training; Disability; Power Structures; Language.

Bio: Kasia Lech is a scholar, actor, puppeteer, storyteller, dramaturg, and Associate Professor at the University of Amsterdam. Her research and creative practice primarily focus on theatre in relation to multilingualism, verse, translation, migration, dramaturgy, and cross-cultural encounters. She is the author of *Dramaturgy of Form: Performing Verse in Contemporary Theatre* (2021), and *Multilingual Dramaturgies: Towards New European Theatre* (2024). She completed acting training at the National Academy of Theatre Arts in Poland and holds a PhD from University College Dublin. She worked internationally as a theatre-maker and co-founded Polish Theatre Ireland, a multilingual theatre company based in Dublin. She is an Executive Director at TheTheatreTimes.com.

**Intersecting perspectives:
Rethinking the nature-human relationship through
South American theatre, postcolonialism,
and indigenous experience**

Stefania Lodi Rizzini
Sorbonne Nouvelle, Paris 3

Abstract: In recent years, the climate emergency has emerged as a focal point of exploration within contemporary theatrical creation. On the one hand, it addresses pressing contemporary crises, while on the other, it endeavors to offer fresh perspectives and insights. Within this examination of the relationship between nature and humanity, from a theatrical and performative standpoint, an increasing presence of female South American artists has played a significant role in introducing novel viewpoints and approaches to both theatrical production and the discourse surrounding climate issues. Theatre has evolved into a platform for the exploration of new languages and a vehicle for advocacy, with artists such as Amanda Pina, Martha Hincapié, Gabriela Carneiro De Cunha, among others, leading the charge. The endeavors of these South American artists, despite their varied backgrounds, converge in critiquing capitalist and androcentric systems, situating themselves at the nexus of feminist and postcolonial perspectives. Beyond mere aesthetic disparities, these selected artists interrogate the nexus between humans and nature, surpassing imposed paradigms through the exploration of diverse theatrical forms and aesthetics. As articulated by Silvia Federici, the capitalist endeavor has entailed estranging humanity from nature, erecting barriers between them, and perpetuating a relationship of exploitation and subjugation. Leveraging indigenous experiences, these artists strive to dismantle the legacy of colonization. Starting from their case studies, and specifically examining works such as *Danzas Climaticas* by Amanda Pina, I aim to reevaluate how these artists reconceptualize the presence of the body on stage, the notions of agency and performativity, as well as materiality (K. Barad). Additionally, I intend to reexamine the contemporary paradigm of the human-nature relationship. Inspired by Pina's inquiry, "How can we decolonize our bodies?", I seek to illuminate the performative practices of the selected artists, while exploring their hybrid theatrical forms through the lens of post-colonial studies and feminist perspectives.

Keywords: Post-colonial Studies; Body; Female Artists; Nature-Woman Relationship.

Bio: Stefania Lodi Rizzini holds a PhD in Theater Studies from Sorbonne Nouvelle, Paris 3, with a dissertation titled *Performer le genre: Heather Cassils, Alain Platel, Phia Ménard, Motus*. Currently an independent researcher, her work focuses on contemporary theater, performance, gender studies, transfeminism, and female identity, as well as myth. Among her publications are articles in *Journal Culture* (University of Milan) on female identity in contemporary British art, examining artists like Tracey Emin, Mona Hatoum, and Gillian Wearing. Her work *The Undisciplined Body: Phia Ménard and Her Experience of Organic Performance* was included in *The Palgrave Handbook of Queer and Trans Feminisms in Contemporary Performance*. She has also contributed to *Sex on Scene* (Routledge, 2024) with a chapter on masculinity and commercial sex from the perspective of Giuliana Musso's *Sexmachine*.

Plan(et) B. A project on ecodramaturgy, from a global perspective

Sergio Lo Gatto
Link Campus University of Rome

Abstract: After the lockdown imposed by the Covid-19 pandemic, cultural venues in Italy reopened in May 2021. The following summer was characterized by a return of arts and performances in open spaces and daylight. In designing the summer season, the ERT National Theatre directed by Claudio Longhi has produced a series of theatrical events related to climate change and environmental sustainability. The performance *Plan(et) B* was realized in collaboration with The Climate Change Theatre Action (CCTA, a worldwide project of independent playwrights that collects short plays on climate change, presented biennially to coincide with the United Nations COP meetings). Eight plays written by authors from different countries and continents were selected and translated for the actors of ERT's Ensemble. The production has been carried out respecting a series of best practices related to ecological awareness such as: exclusive use of public transport or bicycle, rehearsals and performances carried out in the daytime with no electric lights, recovered and recycled props and scenography. The production was later promoted by The CCTA in the frame of the Cop 26 cultural program in Glasgow. As part of a broader research on contemporary playwriting and the influences that climate or cultural migrations may have on issues and formats of writing, the paper focuses on the creative process of *Plan(et) B* and proposes the analysis of themes and contexts of the selected individual texts. An account of the experience – with the help of working notes and short introductions sent by the playwrights – brings to a reflection on the texts and the performance as the result of an ecodramaturgical process. The content of *Plan(et) B* govern the language and propose references on the broader discourse around climate change, and the production methods promotes an ecological awareness and reread the staging process from the perspective of ecocriticism.

Keywords: Ecodramaturgy; Ecocriticism; Playwriting; Climate Change; Sustainable Production.

Bio: Fixed-term Researcher at Link Campus University, Rome. He obtained a PhD in Theatre and Performing Arts at Sapienza University Rome, where he taught between 2019 and 2023. He was lecturer on contract at Università di Bologna and teaches Methodologies of Theatre Criticism at the National Academy of Dramatic Arts Silvio d'Amico, Rome. As a curator, he worked for the National Theatre in Rome and ERT. He also works as a critic for national and international

magazines on theatre and dance and with the national broadcast Radio3. His research fields are dramaturgy, theatre criticism, digital philosophy and pedagogy-theatre relation.

Amazónia, massacre and memory

Jorge Loureiro Figueira
University of Coimbra

Abstract: The Amazon region has had a grip on european collective imagination for hundreds of years. Performances reconstituting amazonian stereotypes in Europe are not rare. *Amazónia* (2017), by Mala Voadora, presents a fictional massacre, endlessly repeated. It builds on a previous work, *Moçambique* (2016), to elaborate dramaturgically on western (and particularly portuguese) imperialism. Both deal with alternative pasts and futures, but in *Amazónia* director Jorge Andrade and stage designer José Capela make a point of working only with recycled materials, either previously used props and sets, either script and movements, used repeatedly during the play, thus non-verbally showing northern hemisphere continuing abuse of the region. Milo Rau's *Antígona na Amazónia* (2023), made in collaboration with MST (Landless Workers' Movement), also aims to focus on the ongoing asymmetry between north and south by repeating on stage something that happened before: the 1996 massacre of Eldorado dos Carajás, in the northern state of Pará. How do these two plays intervene in the global discussions on climate crisis and imperialism, from the standpoint of their dramaturgical forms? In this paper we try to make sense of both these plays, considering their material production, theatrical shape and political stakes.

Keywords: Dramaturgy; Extinction; Extractivism; Imperialism; Reconstitution.

Bio: Jorge Loureiro Figueira is an assistant professor at the Faculty of Arts and Humanities of the University of Coimbra. He wrote the plays *As Sete Vidas da Argila*, *À Espera de Beckett ou quaquaquaquá*, *Cassandra de Balaclava*, *Xmas qd Kiseres* and *O Espantalho Teso*. He was a coordinator of the Post-Graduation in Dramaturgy at ESMAE (Porto), a theatre critic for the newspaper *Público* and a resident playwright at *Teatrão* (Coimbra).

Ethics-centered approach to performance: performative ecology of *Sorry*

Darko Lukić

Independent academic and researcher

Abstract: The thin and misleading border between theatre and reality rarely inspired Croatian theatre directors to research the specific community ecology of everyday life and performance. Bobo Jelčić is one of the directors constantly unravelling multidimensional layers behind the simplicity and banality of the common. In the performance *Sorry* produced in the Croatian National Theatre in Zagreb, he explores the interplay between the performance, audience, actors and media in a particular cultural context. Situating the narrative in the recognisable and highly predictable cliché of the *American Dream*, Jelčić anatomises Croatian contemporary socio-cultural fabric, revealing its hypocrisy, provincialism and cruelty.

In my presentation, I would like to discuss the role of such performative intervention from the perspective of its impact on social ecosystems and cultural ecology. The paper employs ecology as an extended metaphor used to think of performance in ecological terms (Holden, 2004; Rand, 2005) and related to the concept of theatre ecology (Kershaw, 2007), reconsidering the question of social ecosystem and cultural ecology. Applying such an approach to Jelčić's theatrical vocabulary, I examine different types of relations between the dynamics of the fragile theatre performance and dominant media consumerism and kitsch. In the context of the broader topic of creative practices as acts of resistance, the Paper treats ecology in metaphorical contexts such as the cultural, social, ideological and political environment. Thinking about the theatre in ecological terms (Holden, 2015), I look at the process of the performative ecology applied in the performance. I argue that by creating and deconstructing theatricality through various co-existing and collaborating performative strategies in the same performance, the director and actors include the audience in a cultural therapy of the ethics-centred theatre event.

Keywords: Theatre Ecology; Social Ecology; Ethics.

Bio: Darko Lukić is a Croatian theatre scholar currently based in Germany. He previously held a tenured position at the Academy of Dramatic Arts, University of Zagreb, and has been a guest professor at both the Faculty of Philosophy, University of Zagreb, and Karl-Franzens-Universität Graz in Austria. His research focuses on drama, theatre, and cultural studies. He is the author of several significant works, including *The War Trauma Drama*, *Theater in its Environment - The Theatre Identities*, *Introduction to Theater Anthropology*, and *Introduction to Applied Theater*, which was translated

into Polish in 2021. He also edited the Balkans chapter in *The Routledge Companion to Applied Performance* (2021) and contributed to *Theatre in the Context of the Yugoslav Wars* (Palgrave Macmillan, 2018).

Spontaneous vegetable gardens: cultivating as a form of resistance – theoretical approaches between art and the common space (paper)

Cláudia Madeira / Raquel Rodrigues Madeira
NOVA University of Lisbon

Abstract: A bunch of broccolis can be a useful analogy for a fractal poem. A fractal is a geometric object that can be divided into similar parts to its original. Recently, cabbages and broccoli appeared planted in the parking lot divider flowerbeds on a street in the city of Lisbon. Where only trees and small ornamental flowers were expected, orderly planted by the municipality's gardeners, these fractals unexpectedly popped up.

This anonymous gesture of cultivation alludes to the community gardens that existed there as result of *Horta do Baldio* project (2016), which have now been destroyed to make way for building luxury properties. *Horta do Baldio* was born from an artistic programme called *Mais pra Menos do pra Mais* (2013), created by Vera Mantero, a renowned Portuguese choreographer and dancer, and dynamized by various artists, researchers, and residents. There, alongside vegetables, performances and workshops were cultivated – art was planted (Madeira 2016).

In that same place, a decade later, small cabbages appeared. Can the simple action of planting, of cultivating in the public space, create disruptions in the city's ecology and current ecosystem?

Based on interviews with artists and some 'guardians' of *Horta do Baldio* (2016), and contributions from 'Friends and Benefactors of João Vilaret street' group, who have been engaged in these cultivation activities in public spaces, this paper addresses the relationships between a community garden lost in time, and the new rhythms that these cabbages impose, observing how their intersection can lead to the development of other performances. Since we've started this research based on Vera Mantero's project *Horta do Baldio* (2016), we considered for this research the analysis of performances that this artist has developed in this ecological field, such as: *O Susto é um Mundo* (2021), *All you need is plankton* (2020), and *O Limpo e Sujo* (2016).

Keywords: Performance; Spontaneous Gardens; Ecoperformance; Dance; *Horta do Baldio*; Vera Mantero.

Bio: Cláudia Madeira is an Associate Professor in the Department of Communication Sciences at the Faculty of Social Sciences and Humanities, NOVA University of Lisbon, and vice-coordinator of the Performance & Cognition Research Group (RG) at ICNOVA. She co-leads

the Performance Art & Performativity in the Arts cluster at ICNOVA and IHA, and collaborates with the Centre for Theatre Studies (CET/FLUL) as a researcher in the Theatre and Image RG. She completed a post-doctoral program titled *Arte Social, Arte Performativa?* (2009-2012) and earned a PhD in Sociology on *Hybridity in the Performing Arts in Portugal* (2007) from the Institute of Social Sciences, University of Lisbon.

Cláudia has authored several works on hybridity and performativity in the arts, including *Performance Art in Portugal* (Routledge, 2023), *Arte da Performance made in Portugal* (ICNOVA Ebook, 2020), *Uma Aproximação à(s) histórias da performance portuguesa* (2020), *Práticas de Arquivo em Artes Performativas* (Coimbra University Press, 2019), *Híbrido. Do mito ao Paradigma Invasor* (Mundos Sociais, 2010), and *Novos Notáveis: Os programadores culturais* (Celta, 2002).

Raquel Rodrigues Madeira is a dancer and researcher at ICNOVA in the Performance & Cognition Research Group and Scenic Experimentation Laboratory. She is a PhD student in Communication Sciences (Communication and Arts) at the School of Social and Human Sciences of NOVA University of Lisbon, holding a FCT scholarship for her PhD project, *From the Internet to Dance Stages: Participation, Intermediality, and New Collaborations between the Physical and the Digital*. Raquel earned a Master's in Scenic Arts from NOVA University and graduated in Dance from the Higher School of Dance (ESD). In 2022, she was awarded the *Estudar a Dança* Award by DGPC through the National Theatre and Dance Museum for her research on connectivity and participation in choreographic creation. She is also the co-editor of CRATERA, the Performance & Cognition RG website.

Spontaneous vegetable gardens: cultivating as a form of resistance A performative lecture

Cláudia Madeira / Raquel Rodrigues Madeira
NOVA University of Lisbon

Sofia Berberan
Visual Artist and Curator

Marcelo Lopes
Musician

Abstract: A bunch of broccolis can be a useful analogy for a fractal poem. A fractal is a geometric object that can be divided into similar parts to its original. Recently, cabbages and broccoli appeared planted in the parking lot divider flowerbeds on a street in the city of Lisbon. Where only trees and small ornamental flowers were expected, orderly planted by the municipality's gardeners, these fractals unexpectedly popped up.

This anonymous gesture of cultivation alludes to the community gardens that existed there as result of *Horta do Baldio* project (2016), which have now been destroyed to make way for building luxury properties. *Horta do Baldio* was born from an artistic programme called *Mais pra Menos do pra Mais* (2013), created by Vera Mantero, and dynamized by various artists, researchers, and residents. There, alongside vegetables, performances and workshops were cultivated – art was planted (Madeira 2016).

In that same place, a decade later, small cabbages appeared. What do they represent in our collective memory and what future can they hold? What dimensions are projected through their existence? Can the simple action of planting, of cultivating in the public space, create disruptions in the city's ecology and current ecosystem?

This performative lecture will be based on a performative and speculative narrative around this relationship between an artistic community garden lost in time, the buildings that replaced it and the new rhythms that these cabbages impose. As Han points out, the earth has its own time, fundamentally slower, "it is the time of the other" (2020, 20).

We start with the archive, the collected documentation, and the action of sowing and cultivating to develop an eco-performative action, led by video, sound and a staged conversation, inviting the audience towards a meditative experience, that echoes beyond this moment.

Keywords: Performance; Spontaneous Gardens; Ecoperformance; Rhythms.

Bio: Cláudia Madeira is an Associate Professor in the Department of Communication Sciences at the Faculty of Social Sciences and Humanities, NOVA University of Lisbon, and vice-coordinator of the Performance & Cognition Research Group (RG) at ICNOVA. She co-leads the Performance Art & Performativity in the Arts cluster at ICNOVA and IHA, and collaborates with the Centre for Theatre Studies (CET/FLUL) as a researcher in the Theatre and Image RG. She completed a post-doctoral program titled *Arte Social, Arte Performativa?* (2009-2012) and earned a PhD in Sociology on *Hybridity in the Performing Arts in Portugal* (2007) from the Institute of Social Sciences, University of Lisbon.

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Raquel Rodrigues Madeira is a dancer and researcher at ICNOVA in the Performance & Cognition Research Group and Scenic Experimentation Laboratory. She is a PhD student in Communication Sciences (Communication and Arts) at the School of Social and Human Sciences of NOVA University of Lisbon, holding a FCT scholarship for her PhD project, *From the Internet to Dance Stages: Participation, Intermediality, and New Collaborations between the Physical and the Digital*. Raquel earned a Master's in Scenic Arts from NOVA University and graduated in Dance from the Higher School of Dance (ESD). In 2022, she was awarded the *Estudar a Dança* Award by DGPC through the National Theatre and Dance Museum for her research on connectivity and participation in choreographic creation. She is also the co-editor of CRATERA, the Performance & Cognition RG website.

Women's solo performances as disruptive ecosystems

Erica Magris

Paris 8 University Vincennes-Saint-Denis

Abstract: In his influential book published at the end of the last century, Hans-Thies Lehmann includes among the postdramatic theatrical signs “theatre solos, monologies”, in which the “latent split of all theatre [between the intra-scenic and the extra-scenic situation] is actualised” (Lehmann, 2006 [1999], p. 127). Today, the theatre and performance solo constitutes a large, diverse and moving territory which can be related to the success of stand-up comedy, the spread of solitary forms of self-expression and address in the field of digital and social media, as well as the economical crises of the theatrical sector. Nonetheless, as Françoise Dubor and Françoise Heulot-Petit point out, monologies and solos “constitue more and more a place of resistance”, a “laboratory” (Dubor, Heulot Petit, 2013, p. 8) where the relationship between the individual and the others, singular and collective points of view, the human being and the world, is constantly explored and radically questioned. In this paper, we will focus on two recent women's solos that engage directly with environmental issues: *Altamira 2042* (2019) by Gabriela Carneiro da Cunha (Brazil), and *Earthbound* (2021) by Marta Cuscunà (Italy). The first one, created as a part of the *Riverbank project* on fluvial environments endangered by human activities, is techno-performance which involves the audience in a ritual evocation of the river Xingu in Amazonia with all the living creatures that inhabit it and its landscape. The latter, starting from Donna Haraway's ecofeminist essay *Staying with the Trouble* (2016), imagines a future colony of hybrid, symbiont human-animal creatures, which are represented on stage by animatronic puppets manipulated by the actress. By analysing and comparing the components of these two performances, and in particular the specific articulation between the performers' bodies and the stage artefacts and technological devices, we will study how they build ephemeral but disruptive ecosystems in which the audience has a sensible experience of an alternative, non-binary, decentralised vision of nature and of humankind on our planet.

Keywords: Women Solo; Ecofeminism; Technological Performance; Audience Experience.

Bio: Erica Magris is Lecturer in Theatre Studies at the Département Théâtre, Université Paris 8 - Saint-Denis, and associate member of the THALIM-CNRS laboratory. Her research concerns the history of contemporary theatre, with specific focus on staging and on creative practices in relation with broad cultural, socio-economic and media environments. Dr Magris has studied

digital performance, intermediality, and documentary theatre forms, as well as Italian playwrights and directors relatively understudied abroad (Giovanni Testori, Luca Ronconi, Virginio Puecher). Recently, she has edited with Béatrice Picon Vallin the book *Les Théâtres Documentaires* (Deuxième Époque, 2019) and she co-directed the EUR-ArTeC project *Stage and robotics: interactions and interrelations* (2021-2023).

Ecosystems of care: Everyday performances of solidarity

Giulia Innocenti Malini
University of Pavia

Abstract: In the Italian context, communities living near contaminated sites experience a condition in which environmental health inequalities are overrepresented compared to the general context. These communities are often socially and economically deprived and demonstrate clear conditions of environmental injustice (Holifield, Chakraborty, Walker, eds. 2018) that include poor access to knowledge about the environment and healthy relationships with and in their living contexts (Pasetto, Marsili 2023).

The contribution intends to present the current state of interdisciplinary research (performance studies, environmental epidemiology, environmental education and communication) on how performative practices conducted according to the methodological approach of participatory social theatre (Rossi Ghiglione 2019; Bernardi, Innocenti Malini eds. 2021) can: 1. promote processes of re-elaboration of the cultural and social identity of communities, encouraging the improvement of the environmental health conditions of its inhabitants and the context; 2. contribute to strengthening community capacities (Pasetto, Innocenti Malini 2022); 3. contribute to generating knowledge (Brown 2014; Jimenez-Aceituno et al. 2016) and Environmental Health Literacy (EHL), promoting broader and community participation in decision-making processes relating to the environment (Guhrs et al. 2006). The EHL concept has recently evolved to include community dimensions, and it has been recognized as an important long-term contributor to community empowerment (Gray 2018; Finn, O'Fallon 2019).

Keywords: Social Theatre; Environmental Justice; Community Capacities; Environmental Health Literacy.

Bio: Giulia Innocenti Malini is a researcher at the University of Pavia in the field of performing arts, with particular reference to their social and political application. She is currently working on research topics related to theatre practices applied in the contexts of health, environmental justice and adolescence, where she uses participatory and arts-based-research and works with interdisciplinary research teams and methodologies. She is the expert in social theatre and performing arts for the development of social participation in the international project *GuardLAS - Guarding European Waters from LAS* submitted to the call Biodiversity and ecosystem services of the HORIZON-CL6-2024-BIODIV-01 programme. Among her recent publications: Innocenti

Malini Giulia et al (eds.), (2024), *Promozione della salute e del benessere tramite laboratori di teatro sociale: un'esperienza di ricerca partecipata*, Rapporti ISTISAN 24/7, Roma, Istituto Superiore di Sanità;
Innocenti Malini Giulia, (2024), "Fragilità e teatro sociale di comunità", in Pontremoli Alessandro, Rossi Ghiglione Alessandra, Alonzo Giulia (eds.), *Teatro, Comunità e Innovazione. Venti anni di SCT Centre*, Milano, Franco Angeli, pp. 59-77.

Toward ecosystems of international collaboration in learning disabled theatre

Tont McCaffrey

National Academy of Singing and Dramatic Art, Christchurch

Abstract: Learning disabled theatre depends upon ecosystems of care and support and, at the same time, seeks to encourage artistic rigour and challenge. The presence of the performers is crucial – in terms of disability justice - ‘nothing about us without us’ – but requires careful negotiation. In the current state of development of this burgeoning art form there is a great desire for international collaboration to share experience and, in the simplest terms, to allow learning disabled artists from different countries to meet and share practice and experience. Learning disabled theatre groups Back to Back (Australia), Blue Apple (England), Créahm (Belgium) Different Light (New Zealand) Hijinx (Wales) Theater HORA (Switzerland) and Teatr 21 (Poland) under the aegis of Margarita VTC in Greece have been in dialogue since 2021 developing the project ‘Ancient Greek Theatre and Learning Disability.’ The groups have created easy-read material on the texts of Greek Theatre and videos of performance exercises on the use of chorus, and masks. In 2024, each group is in research and development in their own countries towards a proposed festival of learning-disabled theatre in the ancient theatre of Epidavros in 2025/6.

How can we build ecosystems of support that can afford the different forms of presence of learning-disabled artists? We currently attempt to include such artistic collaboration online, in person, within and around conventional rehearsal and performance strategies and using devised and canonical texts. How can we address the tension between affording shared presence to learning disabled artists without amplifying the aggrandizement of the entitled self of late (racial) capitalism? How can we develop ecosystems of international collaboration in learning disabled theatre without contributing to what Harney and Moten in *All Incomplete* have called ‘the Socioecological Disaster’ (Moten and Harney 2021, 45) and take into account, in the words of autistic scholar DJ Savarese, the ‘self as ecosystem’ (Savarese and Savarese 2021, 125)?

Keywords: Learning Disabled Theatre; International Collaboration; Performance Research; Self as Ecosystem; Neurodivergence.

Bio: Tony McCaffrey, PhD, is a Senior Lecturer at the National Academy of Singing and Dramatic Art, Ara Institute, Christchurch and Artistic Director of Different Light Theatre, an ensemble of learning-disabled artists established in 2004. He is co-convenor of the Performance

and Disability Working Group of the International Federation for Theatre Research. He is the author of *Incapacity and Theatricality* (Routledge, 2019), *Giving and Taking Voice in Learning Disabled Theatre* (Routledge, 2023) and *The Ends of Theatre: Learning Disabled Performance and Research* (Routledge, forthcoming). He has contributed articles to *Theatre Research International*, *Global Performance Studies*, *The Journal of Dramatic Theory and Criticism* and *Performance Philosophy Journal*. He has contributed chapters to *How Does Disability Performance Travel? Access, Art and Internationalization* edited by Christiane Czymoch, Kate Maguire-Rosier, and Yvonne Schmidt (Routledge, 2024), *Out of Time? Temporality in Disability Performance* edited by Elena Backhausen, Benjamin Wihstutz, and Noa Winter (Routledge, 2024), and *The Cambridge Guide to Mixed Methods Research in Theatre and Performance Studies* edited by Tracy C. Davis and Paul Rae (Cambridge University Press, 2024). Different Light Theatre have performed in New Zealand, Australia, the USA, the UK and are currently collaborating on an international learning-disabled theatre festival in Greece in 2025/6.

Climate change stories on stage. A crisis of imagination

Rossella Menna

University for Foreigners of Siena

Abstract: Over the last decade, global production of performing arts works addressing environmental themes has intensified, with diverse approaches and outcomes. As the number of plays dedicated to this subject grows, questions often arise regarding their aesthetic and performative value (understood as their effectiveness). These dramaturgies are frequently fragile, not only from a formal perspective but also in terms of their educational and political objectives. While theatre does not and should not be tasked with resolving scientific or political crises, it can certainly interrogate the reasons behind a crisis that is, at its core, a crisis of imagination. As the Indian writer Amitav Ghosh argued in *The Great Derangement* (2016), this is also a crisis of narrative. In other words, theatre can question the widespread inability to transform the climate collapse we are experiencing into a narrative—and thus a shared experience—that goes beyond science fiction or dystopia.

My paper presents a synthesis of theatrical and literary reflections on the relationship between the arts and climate change, drawing from thinkers such as Ghosh and Jonathan Safran Foer, and situating this discussion within a broader context of art's engagement with contemporary political, social, and environmental issues. As a case study, I explore the work of Italian artist Alessandro Berti, who has spent many years contemplating the role of artists in addressing climate change and the challenges of the green transition. Recently awarded the prestigious Riccione Award for Dramaturgical Innovation, Berti delivered a significant speech on the climate crisis at the award ceremony, offering valuable insights into this critical issue.

Keywords: Climate Change; Crisis of Imagination; Politic Engagement; Narratives; Artistic Activism.

Bio: Rossella Menna, PhD in Linguistic and Comparative Literary Studies, is a research fellow at the University for Foreigners of Siena, where she works on a project titled *The Representation of Environmental Issues in the Performing Arts: A Semiotic Analysis*. She also teaches literature and philosophy of theatre at the Brera Academy in Milan and co-directs the theatre section of *Doppiozero*. Among her recent publications are *Un'idea più grande di me*, a collection of conversations with Armando Punzo (Luca Sossella Editore, 2019); *Qualcosa di sé. Daria Deflorian e il suo teatro* (Luca Sossella Editore, 2023); and *Tre film. Cinque drammaturgie dedicate al cinema* (editor)

(Luca Sossella Editore, 2022). She is a member of the editorial board of *Stratagemmi*, serves on the board of the Ubu Association for Franco Quadri, and is part of the scientific committee for the Ubu Awards, Italy's most prestigious theatre and performing arts awards.

Behold the past in order to build the future ecosystem. Digitalization of the theater archives as a feminist research tool

Cristina Modreanu

Babeş-Bolyai University in Cluj-Napoca

Abstract: My current research project, *The Feminist Theatre Archive. FEM 100 (1920-2020)*, is an attempt to map the unacknowledged women's accomplishments in the theatre field, a look at the past meant to level the theatre and performance ecosystem for the present and future, including from an economic standpoint.

Like in most Eastern European countries, the Romanian theatre canon covering the last hundred years is overwhelmingly dominated by men. The theater archives, however, mention a plethora of female theater makers and their work worthy of attention. FEM 100 addresses the marginalization of these women, rescues their work, and takes steps to create a rhizomatic horizontal map of women's creativity and of the intricate multicultural relationships between them. We will use the tools of advanced archival research to analyze and interpret the Romanian theatrical heritage from a feminist point of view, moving them from margin to center, guided by the feminist theory (bell hooks/ Feminist theory. From Margin to Center) and to make the connection with nowadays female theatre-makers. Using feminist critique as a lens to interpret theatre performances (Dolan) in socio-historical context, as well as qualitative and quantitative research, we intend to analyze the works of female theatre-makers which pass the test of time as acts of resistance, recognition, and regeneration to pass on to the next generations.

Digitalization is a key tool in this attempt, as we will scan and upload the archival materials, and the scientific articles based on this research on a special designed website at www.fem100.com in order to open up future enriching conversations.

In building up this Feminist Theatre Archive our questions are:

- In the sense of Foucault's "archaeology of knowledge", how are the new statements, produced by the analysis of the theatre archives from a feminist point of view, to be validated in the current hybrid world? How does this validation translate into economic reality?
- How to build a Feminist Theatre Archive as "an apparatus we want to be produced by"? (Gabriela Giannachi – Archive Everything. Mapping the Everyday)
- How to fill in the gaps in the archives using creative methods? (See Saidiya Hartman's "critical fabulation" in *Wayward Lives, Beautiful Experiments. Intimate Histories of Social Upheaval*).

Keywords: Archive; Feminist Theatre; Ethics; Digitalization.

Bio: Cristina Modreanu is a theater critic and researcher based in Bucharest, Romania, and Brooklyn, USA. She is the author of six books and numerous articles on Romanian theater, including *A History of Romanian Theatre from Communism to Capitalism: Children of a Restless Time*, published by Routledge in 2020. A Fulbright alumna, Modreanu was a Visiting Scholar at NYU Tisch School of the Arts, in the Performance Studies Department, from 2011 to 2012. Her current writing project, *Performing Womanhood in Eastern Europe*, is set to be published by Routledge in 2025. Modreanu is also the editor of the performing arts magazine *Scena.ro*, which she co-founded in 2008, and serves as a theater researcher at Babeş-Bolyai University in Cluj-Napoca, Romania.

The greening of the urban stage

Aldo Milohnić

Academy of Theatre, Radio, Film and Television / University of Ljubljana

Abstract: In my presentation, I will argue that culture (including performing arts), quality of life and sustainable urban development are interconnected and interdependent categories. I will elaborate how important is to find creative solutions for increasing the quality of life through culture as well as to encourage (cultural, social...) innovations, critical thinking and active participation of local communities. My starting point will be the concept of “the right to the city,” as introduced by Henri Lefebvre in 1960s. As Lefebvre described eloquently in his book *Le Droit à la ville*, modern cities should not be just places for endless accumulation of capital, an urban habitat of people subordinated to daily re-production and reification. The modern city will be the true *home* of all its inhabitants providing that it is their own daily creation. This idea was productively re-actualized in 1990s by David Harvey, whose treatise against neo-liberal appropriation of urban life calls for an urban resistance to that tendency.

From my perspective, urban community gardening, as a concept and a practice, represents an important aspect of the right to the city model and, from an ecosystem perspective, the right to the green city. In the second part of my paper, I will briefly present two case studies of urban community gardening in two biggest Slovenian cities: *Beyond a Construction Site* in Ljubljana and *Urban Furrows* in Maribor. They are examples of possible modes of cohabitation of various ecological and cultural initiatives and participative projects that brought together local communities, artists, a broad spectre of experts, members of different minorities and marginalized social groups, activists, etc. It is interesting that both projects emerged as parts of cultural and artistic events: *Beyond a Construction Site* started in 2010 as part of a performing arts festival in Ljubljana while *Urban Furrows* project was launched in the frame of the Maribor European Capital of Culture in 2012.

Keywords: Urban Gardening; The Right to the City; Henri Lefebvre; David Harvey; Festivals; Performing Arts.

Bio: Aldo Milohnić, PhD, is a Professor of theatre history at the Academy of Theatre, Radio, Film and Television of the University of Ljubljana (Slovenia) and the head of the Theatre and Film Studies Centre. He is author of the monographs *Theories of Contemporary Theatre and Performance* (2009), *Art in Times of the Rule of Law and Capital* (2016), *Theatre of Resistance* (2021), *I Worked for 40 Years: Dramatisations and Adaptations of Cankar's The Bailiff Yerney* (2022) and editor of

many anthologies and special issues of performing arts journals. His research interests include the history and theory of theatre, contemporary performing practices and the sociology of culture and arts. He is also a dramaturg and a curator of exhibitions, conferences and symposiums in the field of performing arts. He is a board member of EASTAP and a member of the editorial board of *European Journal of Theatre and Performance*.

Systemes complexes, protocoles pour la creation artistique

Marcela Moura

Universite Cesgranrio de Rio de Janeiro/Universite catholique d'Angers

Résumé : Cette communication propose une réflexion sur l'utilisation de protocoles systémiques pour l'analyse critique de démarches artistiques et également pour la construction d'œuvres théâtrales ou performatives. Dans quelle mesure ces protocoles pourraient être une forme de catalyseur pour faire émerger des systèmes artistiques complexes, dynamiques et ouverts ? Selon Le Moigne, un système est complexe lorsque le comportement collectif observable ne peut être réduit à celui de ses composants.

Ces questions ont été étudiées au cours de ma thèse « Le Processus de création d'Enrique Diaz ou la construction de systèmes flous », soutenue en 2017 à la Sorbonne Nouvelle - Paris 3, en co-tutelle avec l'Université Fédérale de Rio de Janeiro, sous la direction de Josette Féral. J'ai proposé une étude systémique de la démarche artistique d'Enrique Diaz, inspirée des systèmes intelligents appelés systèmes flous. Ces questions se sont avérées fécondes, étant donné que les problématiques de frontières, d'interdisciplinarité et d'interactions collectives sont au cœur même du théâtre. L'étude de la dynamique complexe de l'agencement collectif au sein d'un processus de création théâtrale permet aussi d'éclairer quelques enjeux relatifs aux comportements des groupes humains au sein des sociétés contemporaines.

À la suite de ma thèse, j'ai animé divers ateliers en utilisant des protocoles scientifiques pour faire émerger des systèmes théâtraux complexes. J'ai animé notamment l'atelier au sein de la biennale ARTEX 2023- Art & Science des Systèmes Complexes - CNRS – ISIC-PIF, en partenariat avec la biologiste Silvia de Monte qui travaille à l'interface de la microbiologie, de l'écologie et de l'évolution. La proposition de mes ateliers de recherche-création est de s'approprier les études théoriques sur les systèmes complexes comme protocoles pour la création artistique. Le but de la communication est de partager ces expériences tout en proposant des nouvelles approches.

Mots clés : Systèmes complexes ; recherche-création ; protocoles artistiques ; performance ; théâtre.

Bio : Marcela Moura (Marcilene de Moura), artiste, chercheuse. Docteure 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”. Proposition d'une vision systémique pour le théâtre. Master et Licence en théorie du théâtre à

l'Université Unirio. Licence en Ingénierie de systèmes informatiques, suivie de dix ans d'expérience. Expériences pratiques au Brésil comme metteuse en scène, comédienne et éducatrice. En France elle a été assistante de mise en scène de Joël Pommerat, David Bobée, Alexandre Markoff et Enrique Diaz. En 2023 elle a co-créé la performance collective From plankton to human bodies : the dance of interactive types, présentée dans l'évènement ARTEX 2023 – CNRS – ISC-PIF. Actuellement, elle enseigne le théâtre à distance à l'Université Cesgranrio de Rio de Janeiro et est chargée de cours à l'Université catholique d'Angers. Ses recherches se concentrent sur le théâtre, la performance, le processus de création et les systèmes complexes.

The forest strikes back: *Trip to the End of the Forest* as posthumanist ecodramaturgy

Riina Ouras
University of Tartu

Abstract: In the era of the ecological challenges and severe military conflicts, the arts still tend to address the issues separately, as the human relations and humankind's relation to the nature were different fields. Traditional cultures comprehend the world more holistically, yet not always harmoniously, that enables ecocritical discussions and re-readings of the cultural heritage.

Independent performing arts group Ekspeditsioon (Tallinn, Estonia) tackles these issues in the production *Trip to the End of the Forest* (2023, directed by Lauri Lagle). The production is based on a story of Southern Estonian writer Juhan Jaik, who is known for entangling folk beliefs and stories into his psychologically tense prose, creating an enchanting fictional *Umwelt* with its inherent ethics. In Lagle's production, the 100 years old story "The Hunters of Ohemäe" has gained political qualities that broaden the story's genuine power struggle of nature and humankind. The ecosystem of the hunters' story created by Ekspeditsioon involves global issues as threat of diseases, wars, hunger etc, as opened up with scientific facts of the diminishing biodiversity.

The actors, reading the story, interpret it different media, objects, materials, liquids, sounds, intermedial tools etc, but also in physically intense performing. Presenting subversive, even blasphemous relations to the nature, the performance becomes transgressive in the context of the popular belief that Estonians have a special connection to the forest. The paper will discuss the work terms of ecoperformance and ecodramaturgy to reveal the artistic means and ecological issues addressed in the production. Adding new layers to the story, the production addresses several conflicted topics, pointing to the destructive power of technological progress. This enables to discuss the performance in frames of critical posthumanism, considering the problematized new–old, human–nature or technology–nature binaries.

Keywords: Ecodramaturgy; Ecoperformance; Posthumanism; Transgression; Technological Progress.

Bio: Riina Oruaas is Lecturer in Theatre Research at the Institute of Cultural Research, University of Tartu. Her research is focused on transforming aesthetics in Estonian theatre since 1990s, including dramaturgy, performing, scenography, and intermediality. She gives courses on theatre history, textual and performance analysis, has taught in Estonian Academy of Arts and

Tallinn University. Oruaas has worked as a visiting scholar at University of Surrey in 2015, has been chairing and board member of the Estonian Association of Theatre Researchers and Theatre Critics, has co-edited “Views on Contemporary Estonian Theatre” (2016) and co-authored textbook “Research methods of performing arts” (2022).

Cultural sustainability as a matter of life and death. The case of the EU border town of Narva, Estonia

Madli Pesti

Estonian Academy of Music and Theatre

Abstract: The presentation will look at a cultural ecosystem from the perspective of creative practices focused on diversity and inclusion in the arts. The Estonian and the whole EU border town Narva is situated between two civilisations: it is only a winding river that divides Estonia from Russia. Narva has a unique socio-political status: once a beautiful example of Baroque architecture in Europe, the town got almost totally bombed in the Soviet air raid during the Second World War. After that Soviet immigrants moved in and now only 5% of the inhabitants are Estonians. My presentation will focus on cultural sustainability of Narva which has become an increasingly important topic in the background of the Russian-Ukrainian war. Until 2018 Narva was neglected by the rest of Estonia both culturally and politically. Narva is situated 200 km from the flourishing capital city of Tallinn. The whole area of East Estonia was and still is the site of ecological exploitation (factories, mines, electricity plants). In 2018 a new performing arts venue Vaba Lava was opened in Narva. Before there was no professional theatre functioning in the third largest town of Estonia. The inhabitants of Narva were (and part of them still are) under the influence of Russian propaganda. To win this part of the population culturally to our, democratic side, is the matter of sustainability – both as a country and culture. The presentation will analyse a wave of documentary performances that have tackled the issue of cultural sustainability, be it a smartly composed site-specific promenade performance that brought the audience to apartments in Narva (*People and Numbers*, 2021) or documentary performances that invite the local community to tell their personal stories about the city and about problematic issues of differences between Estonian and Russian communities (*My Narva - Моя Нарва*, and *Who am I?*, both 2021).

Keywords: Cultural Sustainability; Inclusion in the Arts; Documentary Performance; Community Performance.

Bio: Madli Pesti has a PhD in theatre research at Tartu University, Estonia (dissertation on *Political Theatre and its Strategies in the Estonian and Western Cultures*, 2016). She has studied at the University of Aarhus, at Humboldt University and Free University Berlin. Pesti is working as a senior researcher in the Estonian Academy of Music and Theatre and runs the practice as research PhD programme. Her research areas are performance analysis and theory, political and

applied theatre. She has also been writing theatre reviews since 2002, winning the award as the best theatre critic at the Estonian Annual Theatre Awards in 2019.

Theatre collective Igralke – creative practices as acts of inclusion, resistance and initiative

Martina Petranović

Croatian Academy of Sciences and Arts, Zagreb

Abstract: The paper focuses on the creative practices of Rijeka theatre collective Igralke, founded by Sendi Bakotić, Ana Marija Brđanović, Anja Sabol and Vanda Velagić, actresses who also act as authors, managers and producers. The collective's first public performance was interactive and educational production *Plastika fantastika/Fantastic plastic* (2019), addressed to children, concerned with recycling and reuse of plastic waste, and accompanied by a recycling workshop. The production announced the course of collective's future concerns and creative practices, i.e. documentary theatre productions engaged with various social issues, especially with regard to minority groups. In *Bakice/Grannies* (2020) the collective explored the private histories, daily routine and female precariat of elderly women who make their living by collecting discarded plastic bottles, in *Crna vuna/Black Wool* (2022) the problems of homeless community, and in *Cure/Girls* (2023) the topic of (teenage) female sexuality over the last seven decades.

The paper demonstrates in what way the collective's productions are grounded in the principles of collective creation and documentary theatre, introduce questions relevant to its immediate social surrounding, follow the ethics of inclusion and democratic, tolerant and participative interaction with the community, and apply the strategies of integrating socially disadvantaged individuals (such as aforementioned elderly women, users of Rijeka homeless shelter, or teenage girls) in the processes of creation (as co-authors), production (as performers), and reception (as audience), or even as financial beneficiaries of the production income. Exploring the production processes, materials and outcomes and inspecting the complex relationship between the collective's artistic and social engagement, the paper manifests the collective's initiative for both proactive involvement of theatre in the society, and for highlighting and procuring the social relevance and visibility of theatre in society. Finally, the paper discloses how the collective's productions not only strive to address the selected problems but also to propose some kind of solution to them, such as ensuring practical education (in recycling, for example), providing financial or legal aid, and the like.

Keywords: Theatre Collective Igralke; Documentary Theatre; Applied Theatre; Inclusion.

Bio: Martina Petranović, PhD, theatre scholar, the Division for the History of the Croatian Theatre, the Croatian Academy of Sciences and Arts, Zagreb, Croatia. Author of research papers,

articles and monographs related to contemporary Croatian drama and theatre, stage design, and theatre historiography. Curator of theatre related exhibitions in Croatia and abroad. Member of the Executive board of the Croatian Association of Theatre Critics and Theatre Scholars. Member of Marin Držić Drama Award committee and of the Cultural Council for Drama, Dance and Performing Arts at the Ministry of Culture and Media of the Republic of Croatia.

Nature at the end times: Utopian performances against an aesthetic of despair

Rui Pina Coelho

University of Lisbon/Centre for Theatre Studies (FLUL)

Abstract: The term ecology was firstly coined by the German naturalist Ernst Haeckel in *Generelle Morphologie der Organismen* (1866), using the term as “the whole science of the relations of the organism to the environment including, in the broad sense, all the conditions of existence”. In this paper, I will acknowledge ecology in the same “broad sense”, considering that the current “conditions of existence” in western or westernized societies are overwhelmingly conditioned by a sense of living in the end times (Zizek, 2010; Thaler, 2022; Kulik, 2023). Climatic changes, drought and floods, Fukushima nuclear disaster, world pandemics, ongoing wars, the return of fascist sensibilities, the mass disappearance of birds and insects... all of this has been heightening an already perennial sense of permanent crisis.

In order to approach the way contemporary theatre portrays and imagines nature in a climate changed world where ecological apocalypse is easy to imagine, I will go through the depiction of nature in “utopian dramas” (Adiseshiah, 2023), such as Aristophanes’ *The Birds* (414 b.c.) and in utopian literature, such as Etienne Cabet’s *Voyage in Icarie* (1839). My aim is to analyse the way the representation of nature in utopian tradition booms the mode contemporary utopian performances are trying to re-imagine a new “condition of existence”.

Making use of ecological politics, utopianism, and ecocriticism and theatre/performance studies, I will address the performance *To Die for the Little Birds* (2024), by the Portuguese writer, choreographer and performer Lígia Soares. Based on the inability of artistic creation to find a place in the end times and on the necessary reinvention of artistic forms resulting from collapsing systems, I will address this performance as an attempt to overcome an aesthetic of despair and embodying a desire for utopia.

Keywords: End Times; Climate Change; Utopianism; Utopian drama; Ecology; Aesthetic of Despair.

Bio: Rui Pina Coelho is Assistant Professor at the School of Arts and Humanities, University of Lisbon, and Head of the Centre for Theatre Studies (Lisbon). Since 2010, he works with Teatro Experimental do Porto (TEP) as a playwright and dramaturg. He is the author of, among other titles, *A hora do crime: A violência na dramaturgia britânica do pós-Segunda Guerra Mundial (1951–1967)*

(Peter Lang, 2016). He recently coordinated the volume *Contemporary Portuguese Theatre: Experimentalism, Politics and Utopia [Working Title]* (TNDMII/Bicho do Mato, 2017).

Ecosystems of care: Everyday performances of solidarity

Réka Polonyi
University of Manchester

Abstract: What are the ‘little things’ that define an everyday act of solidarity in a time of crisis? This presentation focuses on the embodied and craft-like qualities of care within grassroots and community aid groups in the UK. This presentation is based on research from the (AHRC) ‘Care Aesthetics Research Exploration (CARE) Project’ based at the University of Manchester (UK), led by Prof James Thompson.

The paper examines ‘micro’ performances of care in community kitchens and draws on performance studies and theories of care aesthetics, a merging of care ethics and performance aesthetics (Maguire-Rosier, Polonyi & Thompson, forthcoming) which considers care as having embodied, inter-relational and aesthetic qualities. ‘Care Aesthetics’ has emerged through interdisciplinary research in the last ten years (Thompson 2022). The notion of aesthetics is not limited to visual and artistic productions, but can be found in everyday gestures, such as cooking, preparing and organising collective action. In fact, the cases presented argue toward an idea of solidarity where its performance ‘cannot be unpicked to discover where the care ends and an aesthetic begins’ (Thompson 2023: 60).

This paper puts forward the idea that caring solidarities among these organisations rely heavily on ‘the little things’ that go beyond the basic functionality of the service they provide, and are found in the attention given to, for instance, the taste of the food, how the space is experienced, the smells, sounds and small gestures that embody a wider, (re)imagined socio-political model of solidarity. By studying the relation between politics and an aesthetics of care, this research asks the following: what does it mean to do care differently, through small performances? And, in wider terms, what is the role of the ‘artists-in-solidarity’ in performance-based work that steps out of the theatre, and spills into everyday acts of allyship?

Keywords: Care Aesthetics; Solidarity; Socially Engaged Arts; Community; Care Ethics; Performance Studies.

Bio: Réka Polonyi is a theatre practitioner and academic in social theatre/theatre for social change. She has primarily worked with organisations promoting the rights of immigrants, in prisons, refugee camps, public urban spaces and community centres. She has worked in France, Ecuador, USA, UK, Hungary and Lebanon and completed her PhD at the University of

Manchester (UK) where she is an Associate Researcher on the CARE Project (AHRC). Réka is the recipient of the IFTR New Scholar's Prize (2021) and the Emerging Scholar Award (Arts & Society) (2020). In her free time, she is a clown.

Creative practices of Polish female theatre artists as acts of resistance, recognition of bio-diversity and regeneration

Beata Popczyk-Szczęsna
Univeristy of Silesia in Katowice

Abstract: The reflection will centre on the latest works of Polish female theatre artists who develop in their stage projects the themes of the role and position of women in the contemporary world, but also place their activities in a wider context of public affairs and social conflicts. The directors and playwrights' creative practices are testimonies to the operation of the theatre as a space of resistance to any acts of discrimination and/or violence. The theatre performances are an example of practices of the recognition of bio-diversity (with particular emphasis on non-binary persons and the human relationship with nature), and also – an example of actions in the area of initiating the regeneration process(es) of the persons involved in those artistic and social projects – regeneration in identity, social and ecological terms. The female creative practices are a manifestation of the herstorical shift and a public form of deconstructing the stereotypes and mechanisms that create specific communities, determining the relationships of human persons and non-human subjects in different environments.

Within creative practices several strategies can be seen: 1. copying/remixing literary canon (e.g., of the famous novel *Orlando* by Virginia Woolf); 2. performing the archives and factual materials in a radical gesture of revising the past; 3. work with non-professional actors, that is, excluded persons of backgrounds that are marginalised or discriminated against in the public discourse. Importantly, it appears that the female theatre directors are frequently interested in theatre as a medium. Their plays are auto-thematic and focus on the relationships: theatre-performance-media-protest. The selected examples include the creative works by Jolanta Janiczak, Weronika Szczawińska, Agnieszka Błońska, Katarzyna Minkowska and the following performances: *Dobrze ułożony młodzieniec* (Well-Behaved Young Man, New Theatre, Łódź, 2023); *Komornicka. Biografia pozorna* (Komornicka, The Ostensible Biography, Polish Theatre in Bydgoszcz, 2012); *Orlando. Biografie* (Orlando. Biographies, Teatr Powszechny in Warsaw, 2022); *Orlando. Bloomsbury* (National Old Theatre in Cracow, 2022).

Keywords: Ecosystem; Ecodramaturgy; Bio-diversity; Social Conflict; Identity, Protest.

Bio: Beata Popczyk-Szczęsna, PhD, is a Professor at the Institute of Culture Studies at the University of Silesia in Katowice, Poland. She is the author of several notable works, including *Polish Dramaturgy after 1989* (2013) and *Repetitions and Returns: On the Dramatic Works of Janusz*

Głowacki (2015). She has also co-edited collective works such as *Drama and Experience* (2014) and *Writing for the Stage – Narratives in Contemporary Theatre* (2019). Her research focuses on 20th-century drama and theatre, the theory and practice of reading dramatic texts, biographical trends in contemporary theatre, and recent Polish stage drama.

The Copla Cabaret –
**Engaging queer migrant communities
through practice-research performance**

Alejandro Postigo

London College of Music / University of West London

Abstract: *The Copla Cabaret* is a practice-research performance project that introduces Spanish copla to international audiences. I have developed this project alongside my PhD in Intercultural Adaptation of Copla, aiming to explore a historical reinterpretation of Spanish queer identity under dictatorship. The project had its first international presentation at the Institute of the Arts Barcelona in October 2016, and I now aim to come full circle through a performative lecture to share of the findings of this artistic journey at EASTAP 2024.

The show presents an English reinterpretation of Spanish Copla, tapping into the subversive performance background of these popular songs. During the dictatorship of Franco (1939-75), copla songs expressed the longing, memories and sighs for the homeland of those who were repressed, executed or forced into exile. Once in democracy, copla songs were rejuvenated by queer artists and transformed into a subversive political tool. This practice-research project has crossed cultural borders and linguistic barriers to share the song's checkered past and idiosyncrasies with an international community.

Throughout these years, *The Copla Cabaret* has aimed to shift the gaze of queer migrant culture within UK theatre. In an Anglo-dominated world, multiculturalism and diversity are often compromised in favor of an Anglo-centric, homogenous approach to making theatre, which can be alienating. The project has put a spotlight on a demographic heavily unexplored within UK theatre, and intended to raised the profile of LGBTQ+ stories beyond an Anglo-centric perspective in performance.

In *The Copla Cabaret*, my migrant queer identity becomes the central concern when drawing from my real-life experiences of Spanish copla and Anglo-American musicals. The project's strategies of intervention have involved the exposure of actor-as-author practice-research. My hope is that this research will make queer migrant identities visible and help de-centralize Anglo standards in favour of a more comprehensive global sensitivity.

Keywords: Copla; Queer; Migrant; Identity; Practice-research; Spanish Dictatorship.

Bio: Alejandro Postigo is Senior Lecturer in Musical Theatre at the London College of Music, University of West London. His practice-based PhD from The Royal Central School of Speech and Drama (2019) explored the intercultural adaptation of Spanish copla songs as demonstrated in *The Copla Musical* (2014-24), seen in Europe and America. Alejandro's research explores historical revisionism of musical theatre, and applies translation, queer and intercultural theories to his professional practice as a theatre maker. Recent research has led him to address the cultural and linguistic barriers found in Anglophone theatre contexts, and to champion the artistic contributions of audible minorities.

Adapting John Cassavetes' *Opening Night*: Marcos Morau and Ivo van Hove

Anton Pujol

University of North Carolina, Charlotte

Abstract: John Cassavetes' 1977 film, *Opening Night*, is inherently theatrical, immersing viewers in the world of Myrtle Gordon, an actress whose career has seen better days both on and off the stage. Set during the previews of her latest play, *The Second Woman*, taking place out of town in Connecticut, the film's narrative takes a pivotal turn when one of Myrtle's fans, in pursuit of her autograph, tragically dies in an accident. This event serves as a catalyst for Myrtle's emotional unraveling, a descent that unfolds amidst the backdrop of rehearsals, previews, and interactions with directors and fellow actors. For my presentation, I aim to explore two recent adaptations of Cassavetes' seminal work: Marcos Morau's reinterpretation with his dance company La Veronal in 2021, and Ivo van Hove's musical adaptation featuring a score by Rufus Wainwright, currently undergoing previews in London. These adaptations, each distinct in their form (dance and musical, respectively), offer innovative reimaginings that transmute cinematic conventions into their respective artistic genres. In my discourse, I will delve into scholarship pertaining to intermediality and performance, utilizing these frameworks as lenses through which to analyze and convey the divergent interpretations of the original cinematic masterpiece.

Keywords: Adaptation; Myrtle Gordon; John Cassavetes; Ivo van Hove; Marcos Morau; La Veronal.

Bio: Anton Pujol is an Associate Professor at the University of North Carolina at Charlotte. He teaches Literature and Translation in both the undergraduate and the MA program in the Department of Languages and Culture Studies. He graduated from the Universitat Autònoma de Barcelona and he later earned a Ph.D. at the University of Kansas in Spanish Literature. He also holds an MBA from the University of Chicago, with a focus in economics and international finance. He has recently published articles in *Translation Review*, *Catalan Review*, *Studies in Hispanic Cinemas*, *Anales de la Literatura Española Contemporánea* and *Arizona Journal of Hispanic Cultural Studies*, among others. His volume titled *Catalan Cinema: The Barcelona Film School and the New Avant-Garde* is forthcoming (University of Toronto Press) and his translation of Don Mee Choi's *DMZ Colony* (National Book Awards 2020 for Poetry) will be published by Raig Verd in 2022. His translations of four plays by Paco Bezerra will soon be published by Methuen. Currently, he serves as

dramaturg for the Mabou Mines company opera adaptation of Cunillé's play *Barcelona, mapa d'ombres* directed and adapted by Mallory Catlett with a musical score by Mika Karlsson.

Snow-white: Mythos revised

Ina Pukelytė
University of Vytautas Magnus

Abstract: My presentation will be based on the reflection of a new performance by Dr. GoraParasit *Snow-white* realized at National Kaunas Drama Theatre at the end of 2023. The name of Dr. GoraParasit (alias Gintarė Minelgaitė-Duchin) is not a new one in the Lithuanian performance field. Having studied at Robert Wilson's atelier Dr. GoraParasit brought to Lithuania a vision of the aesthetics which is based on hyper-visibility. During the last eight years, she successfully presented performances based on this aesthetics as an independent performer at exhibitions and private events.

Snow-white is her first performance on a big stage with an ambition for a dramaturgy that would reveal the actualities of contemporary society which for Dr. GoraParasit basically means the environmental issues. She deconstructs the fairy tale of Brothers Grimms and puts the characters of Snow-white and the seven gnomes in the front of the battle against climate change in our society. It is probably one of the first performances in Lithuania that is openly discussing the question of global warming and the impact of society on it. The director is faithful to her BDSM aesthetics and creates an impressive visual narrative which however is disturbed by the director's desire to cover too many questions in one performance and thus makes the performance too long and too complicated for the spectator. The paper will argue that the questions of ecology, sustainability, as well as equal rights for the LGBTQ and women can be meaningless if the creator's aim is didactics and not aesthetics. That is what happened to the performance of *Snow-white*, which nevertheless deserves to be examined as an example of an attempt to make theatre avangarde and actual.

Keywords: Ecological Dramaturgy; Global Warming; Deconstructing; Hypervisuality; BDSM; Aesthetics.

Bio: Ina Pukelytė is Associate Professor at the Theatre Studies Department of the University of Vytautas Magnus (Kaunas, Lithuania), the author of the book *Jewish Theatre in Lithuania during the Interwar Period* (2017). Her new monography *War and Culture: Lithuanian Theatre During the Nazi Occupation* will appear at the end of 2024. Her interests include theatre history, theatre and text, theatre and communication.

The theatrical institution as an eco-social system: Portuguese public theatres grappling with the climate crisis

Vânia Rodrigues / Fernando M. Oliveira
University of Coimbra

Abstract: A sense of urgency around ecological perils has been lighting a ‘green fire’ in the performing arts (May 2007): the ecological emergency is impacting artistic and curatorial decisions, challenging production, touring and management models (Janssens & Fraioli 2022; IETM 2024) In Portugal, a recent nationwide survey disclosed a sector acutely self-conscious about its environmental footprint and aware that the ecological paradigm radically interrogates the arts’ *modi operandi* (Rodrigues et al 2024). However, such concerns are a rather new phenomenon still with limited concrete translation into programming and management practices (Müller & Grieshaber 2024).

Until recently, Portuguese public theatres had been mostly occupied with their professionalization: establishing teams, securing funding, and exploring internationalization routes. Issues related to environmental sustainability were only sporadically present, either (a) motivated by a personal involvement of a theatre programmer or (b) by experiments within small-scale European projects. The most relevant case was led by Teatro Maria Matos during the tenure of Mark Deputter (2008-2017) - one of the first examples in Portugal of a curatorial practice that aims to transcend the institution and operate “in all spheres of life” (Martinon, 2020). More recently, D.Maria II National Theatre (TNDMII) also began to approach the ecological imperative, namely through the project STAGES - Sustainable Theatre Alliance for a Green Environmental Shift, launched at the end of Tiago Rodrigues’ mandate and implemented by the current leadership.

Based on empirical direct experience gained through implementing the “Getting into the Doughnut” protocol at TNDMII during 2023, we will attempt to give an account of this recent entanglement between the ecological challenge and the theatrical institution in Portugal, lending special attention to TNDMII’s recent endeavours, manifest in the incorporation of environmental sustainability criteria in the theatre’s Mission Statement and in the Artistic Director’s recruitment process. The paper will try to demonstrate how TNDMII is actively questioning and updating its institutional practices in the face of the ecological imperative, a shift which has the potential to definitely leave behind the idea of a national theatre as a bourgeois structure, instead reconfiguring it as a ‘contact zone’ (Sternfeld and Ziaja 2012), fully invested in one of the most disruptive issues of present-day.

Keywords: Sustainability; Theatre; Public Sphere; Institutional Dramaturgy; Ecological Transition; Cultural Leadership.

Bio: Vânia Rodrigues worked as an arts manager before transitioning to a research career. She established and presently coordinates the Post-Graduate Diploma in Arts Management and Sustainability at the Faculty of Arts and Humanities of University of Coimbra and is the Principal Investigator of the exploratory project GREENARTS (FCT), musing on the intersections between the regimes of production and creation, as well as the discursive and practical transformations of artistic production in the face of growing demands for social and environmental sustainability. With Fernando M. Oliveira, she co-directs the research platform Modes of Production – Performing Arts in Transition.

Fernando Matos Oliveira is Associate Professor at the University of Coimbra, where he teaches in the areas of Performance and Theatre Studies, and Director of the PhD Programme in Art Studies. His main areas of interest are Modern and Contemporary Theatre, and Performance Art. He served as Director of the Academic Theatre of the University of Coimbra between 2011-2023 and is Senior Researcher at the Centre for Interdisciplinary Studies.

Recycling performative conventions in the aesthetics of Ivan Penović

Višnja Kačić Rogošić
University of Zagreb

Abstract: The paper analyses the aesthetics of successful Croatian dramaturg and theatre director Ivan Penović who belongs to the younger generation of theatre practitioners. The presentation focuses on his awarded performances *Katalonac* (2018) and *Flex* (2019) which were in great part devised through the process of collective improvisations with a core group of continuous collaborators and performers Matija Čigir, Domagoj Janković, Karlo Mrkša, Bernard Tomić and Pavle Vrkljan. Both performances emphasize their unattractive appearance by placing scenic activity in the reused and second-hand surrounding, however that visual and material aspect points at the creative procedure which was employed for their development and continues on stage. Namely, the significant layer of scenic material is comprised of a series of potentially “exhausted” performative conventions which are recycled with small shifts in perspective and thus not only subverted and mocked, but also recovered and reclaimed. Standard speech is corrected or distorted, conversational logic is twisted, narrative arc is abandoned and reinvented and conventional roles (of both performers and spectators) are constantly “refreshed”. And as the level of scenic absurd raises, new meaning emerges.

Keywords: Recycling Performative Conventions; Group Devised Theatre; Ivan Penović; *Flex*; *Katalonac*.

Bio: Višnja Kačić Rogošić is Associate Professor at the University of Zagreb. She is on the editorial board of Croatian Theatre Journal and an associate of the Miroslav Krleža Institute of Lexicography. She published a book *Group Devised Theatre* (2017). She was a Fulbright Fellowship Program scholar in 2010/2011 (CUNY, New York City, USA). She is the member of Croatian centre III and on the executive committee of Croatian Association of Theatre Critics and Theatre Scholars. She is the member of the managing board of City Puppet Theatre Split.

Stage as milieu, Artistic research as ecosystem

Vincent Roumagnac
University of the Arts Helsinki

Abstract: Drawing from continental European philosophy and natural sciences, the relational concept of ‘milieu’ offers a dynamic understanding of environments, challenging binary categorizations. ‘Stage as milieu’ opposes the traditional notion of ‘stage as center’, aiming to expand scenic experiences beyond anthropocentric exclusive systems of perception. Emphasizing interconnectedness and stemming from ecosophy, the project hence activates ‘stage’ as an intricate more-than-human ecosystem, queering inherited perspectives on directing, performance, and spectatorship. But when this paradigm shift aligns with contemporary explorations in immersive aesthetics, fostering an inclusive performing network in which the artist’s agency is necessarily recalibrated, it also resists holistic views of interconnectedness, temporal reductionism, and the risk of the guilt-oriented withdrawal of the artistic agency. The presentation opens these tensions between inclusive continuums and vital discontinuities, art control and letting go, aesthetic choices and contingency. Simultaneously, as a method, framework, and horizon for these artistic implementations, artistic research is here approached as a larger ecosystem, extending beyond individualized artist-researcher/research object relationships to question - and hopefully invent alternative - temporalities, structures, communities, and languages for a shared experience of art-bound research, tangential away from still prevalent dichotomies between art and academia, art practice and theoretical writing ‘about’ the practice, knowledge production and senses opening. In the performative presentation, I share, through an interactive display, artworks and artistic research aesthetic/epistemic objects as examples of how stage as milieu and artistic research as ecosystem intertwine, looking into their interdependence and specificity. Participants need to be equipped with their own laptops to enable the presentation’s interaction.

Please note that participants need to be equipped with their own laptop/tab.

Keywords: Reacclimating the Stage; Redirecting; Deep Stage; Hyperdrama; Post-theatre Drama; Simultaneous Environments.

Bio: Vincent Roumagnac is a Helsinki-based Basque-French artist and researcher. He started his career in theater as a director but gradually moved away from straight theater context. Instead, he

has been focusing on how the concepts of stage transform in the context of climate urgency, technological growth, and transmedial practices, at the crossing of performing and visual arts, exploring new artistic ways to engage with complex environments. In 2020, Vincent completed his Doctorate in Arts at Uniarts Helsinki, with the artistic research project “Reacclimating the Stage”. After that, he has been conducting the post-doctoral project DATA OCEAN THEATRE, as a visiting artist researcher at the same institution.

Marta Cuscunà and Agnieszka Holland: ecofeminism between theatre and cinema

Serena Russo
Institute of the Arts Barcelona

Abstract: This investigation analyzes the connection between ecofeminism and its portrayal in both theatre and cinema, focusing on how the subordination of women and the degradation of nature are interlinked. Ecofeminism is becoming a key term used by artists, performers, and directors to frame environmental issues from a feminist perspective. This study specifically explores the works of two prominent European female directors: Italian theatre performer Marta Cuscunà and Polish film director Agnieszka Holland.

Cuscunà's *Earthbound* (2021), inspired by Donna Haraway's essay *Staying with the Trouble: Making Kin in the Chthulucene* (2016), and Holland's film *Spoor* (2017), based on Olga Tokarczuk's novel *Drive Your Plow Over the Bones of the Dead* (2009), both address the intersection of feminism and the environment. Through these works, they express the urgent need to transform narratives around women and nature, highlighting the symbiotic relationship between the two in response to the damage wrought by capitalism.

Ultimately, this paper explores how Cuscunà and Holland draw on literature to craft a feminist eco-consciousness, examining the creative methods they employ in their respective mediums to represent the interconnection of women and the natural world. Both works emphasize the formation of kinship among diverse earth species and propose new ways of imagining theatre and cinema that foster a balanced, ecofeminist worldview.

Keywords: Theatre; Cinema; Cuscunà; Holland; Literature; Ecofeminism; Nature; Comparative Studies.

Bio: Serena Russo earned her PhD in Comparative Literature from the Universidad de Granada, Spain, in 2016, with a *cum laude* thesis focused on the relationships between cinema and poetry. Since completing her doctorate, she has contributed to various academic conferences, including Asetel, *Narrativas Transmediales* at the University of Granada, IX Congreso de análisis textual *¿Qué es el cine?* at the University of Valladolid, and IV Congreso Hermes in Lanzarote. Currently, She is a lecturer in Conceptual Studies at the Institute of the Arts Barcelona. She specializes in cinematographic and audiovisual studies.

**EcoSocialisme ou Barbarie,
Or, on the speculative use of performance in
Aldo Braibanti and Alberto Grifi**

Annalisa Sacchi
IUAV University of Venice

Abstract: The recent publication of Marx's naturalistic works and the widely acclaimed study by Kohei Saito in *Karl Marx's Ecosocialism: Capital, Nature, and the Unfinished Critique of Political Economy* (2017) have sparked a robust debate regarding "Marx's ecology" and his foresight into capitalism's role in driving environmental collapse. However, unorthodox interpretations of Marx, including those with ecological implications, had already begun to emerge in Italy since the late 1950s within an intellectual community that gained considerable attention through militant journals such as *Quaderni Piacentini*, *Quaderni Rossi*, *Ombre Rosse*, and *Marcatré*.

In particular, within *Quaderni Rossi*, a new understanding of Marx surfaced, distinct from classical Marxism and party politics, ultimately giving birth to workerism (operaismo) and leaving a lasting impact on political discourse. During the 1960s and 1970s, these journals hosted a debate on the relationship between theory and action, which involved post-Brechtian political art, attracting artists from Italy's countercultural and underground scenes.

My presentation will delve into how, in the context of a proto-ecosocialism, two artists who worked with different mediums but converged in the realm of performance, Alberto Grifi and Aldo Braibanti, collaborated to envision new forms of life, production, and artistic expression. These visions were often manifested in works developed collaboratively. Their radical Marxism, heralding an ecological reading of Marx, led them to face state persecution and isolation from mainstream cultural norms.

Revisiting their legacy today, as expressed through performances and video experiments rooted in speculative science fiction (notably Braibanti's *L'altra ferita* 1970, and Grifi's *Orgonauti, evviva!*, 1970), serves, in my opinion, as a means to critique the exploitation, extractivism, and systemic violence inherent in capitalist bourgeois society.

Drawing on insights from the INCOMMON project and my forthcoming book, *INAPPROPRIABILI. Relazioni, opere e lotte nelle arti performative in Italia (1959-1979)* (Marsilio, 2024), my intervention aims to engage in a reparative historiography, seeking to reclaim the legacy, both aesthetically and politically, of these radical artists.

Keywords: Ecosocialism; Social Movements of the 1960s and 1970s; Sci-Fi; Radical Performance; Laboratory Italy.

Bio: Annalisa Sacchi is Full Professor and Chair in the Graduate program in Theater and Performing Arts at Iuav University of Venice. She was the Principal Investigator of the ERC Starting Grant winning project “INCOMMON. Praise of the Community. Shared creativity in the arts and politics in Italy (1959-1979)”. Among her books, *In Fiamme. La performance nello spazio delle lotte (1967-1979)* (edited with I. Caleo and P. Di Matteo, 2021); *La performance della memoria* (edited with F. Bortoletti, 2018), *Il posto del re* (2012), *Shakespeare per la Società Raffaello Sanzio* (2014), *Itinera. Trajectoires de la forme Tragedia Endogonidia* (with E. Pitozzi, 2008), and the Italian translation of F. Rokem, *Philosophers and Thespians: Thinking Performance* (2014).

Making the impossible possible: Unmappable cartographies of blackness

Maíra Santos
University of Lisbon

Abstract: Inspired by the project for the 35th São Paulo Biennial developed by Hélio Menezes, Grada Kilomba, Diane Lima and Manuel Borja-Villel, which sought to give form to the concept of “choreographing the impossible”, this paper will explore the layers of skin on the body of thought in relation to other impossibilities, in this case unmappable cartographies: the world of Blackness which appears in the framework of ‘im/possibilities’, but also in concerns.

This communication will therefore present several findings from artistic research that examines the daily lives of people in precarious situations in two peripheral areas in Brazil and Portugal. Our objective is to elucidate how they are traversed by migration, memory and the construction of a “fugitive” peripheral body (Moten e Harney, 2013) that reconnects through “Black performativities” (DeFrantz, 2004). The research has been experimenting with the contrast in scales and regional positioning, spatial interruptions, both visible and invisible, of these places, both on the margins.

In the project we have been using the methodology of performative ethnography, a non-informative, existential investigation. Moten & Harney’s (2013) notion of the fugitive can suggest aspects beyond subalternity and at the same time inform a practice of surrender-resistance, since it has to be hidden. The challenge, therefore, is to have a perspective on the aspects of surrender and resistance, in the knowledge that Blackness is faced with a population that has been massacred for five centuries. In this presentation, we will delve into how artistic processes contribute to shaping new narratives, offering avenues of escape from familiar events and storylines. We aim to demonstrate how we can foster a sense of community, uncovering expressions of discovery and reinvention, as well as the potential for self and artistic environment renewal. We will also examine the capacity to create new encounters and becomings.

Keywords: Dance; Inequality; Corporeality; Performative Ethnography, Situated Practice.

Bio: Maíra Santos (São Paulo, 1976) is a dancer-scholar, choreographer, and anthropologist based in Lisbon. She holds a degree in Social Sciences from the Faculty of Philosophy, Languages, and Human Sciences at the University of São Paulo, an MA in Social Anthropology from the Faculty of Philosophy and Human Sciences at the State University of Campinas, and a PhD in Dance Studies from the Faculty of Human Motricity at the University of Lisbon. She is a

research fellow at the Center for Theater Studies at the University of Lisbon, within the Department of Discursive Practices in Performing Arts. In recognition of her scholarly contributions, she was awarded a prestigious research contract (Scientific Employment Stimulus) by the Foundation for Science and Technology (FCT) in 2023. In addition to her research, she lectures on Contemporary Dance and Practice-as-Research.

Self-reflection for a ‘post-human theatre’: Resonances between artistic approaches, theory and educational concepts

Christina Schmutz
Institut del Teatre, Barcelona

Abstract: In view of the intensifying ecological and socio-economic processes and the erosion of our environment, a “change of perspective” seems unavoidable, which is why the social scientist Philipp Blom (2021: 103) calls for “a rethink of our civilization, because from the very beginning it was linked to the idea of mastering nature and the idea that man stands above and outside of nature and is not nature itself”. At the level of performative production and analysis, appropriate ways of thinking and access seem urgently needed that capture and support the emerging aesthetic, ecological and theoretical changes.

Posthuman hybrid theatre forms between theatre, installation and digitality question subject and identity. The subjects in charge view themselves as a disappearing phenomenon and thus also confront their audience with a new kind of self-reflection, in which theory and practice, model and reality are no longer separate, but intertwined.

Looking at oneself means theorizing one’s own reality as well as the act of theorizing itself. Self-reflection, as a recursive process in which theatre questions, contradicts and thwarts its framings, is theory and practice in one: while the representative aspect of theatre has reflected reality by transforming it into playful symbolization and treating the real and its symbols as two separate realms, the aspect of self-reflection intertwines the representing and the represented in one and the same process.

The lecture attempts to show some resonances that arise in this context between individual artistic approaches, theoretical discourses and educational concepts and that influence socio-political and socio-economic developments.

Keywords: Self-reflection; Posthuman; Educational Concept; Ecological and Theoretical Changes.

Bio: Christina Schmutz studied Economy and Philology in Freiburg, Germany, before moving to Barcelona in 1998 with a scholarship in contemporary dramaturgy. In Barcelona, she has directed plays by German playwrights such as Falk Richter, Igor Bauersima, Sybille Berg, Roland Schimmelpfennig, Anja Hilling, and Elfriede Jelinek at festivals like Sitges, GREC, and venues

like Nau Ivanow and Teatre Tantarantana. Since 2009, in collaboration with theatre director and theorist Frithwin Wagner-Lippok, she has initiated research and stage projects on critical theatre, focusing on experimental forms.

Christina holds a PhD in Theatre Studies from UAB Barcelona and has pursued interdisciplinary projects in museums and lectured at various congresses and universities. She is a professor at Institut del Teatre in Barcelona and head of the theory area and research group ESPCTRA. Her 2023 publication *Veure-hi amb el cos. Perspectives fenomenològiques de l'anàlisi i la pràctica de les realitzacions teatrals* was co-authored with Frithwin Wagner-Lippok. She has also published articles in *Estudis Escènics*, *Theater der Zeit*, and *Pausa*, among others.

Value systems of success in dance (education)

Katja Schneider

University of Music and Performing Arts (HfMDK) in Frankfurt

Abstract: The successful completion of a dance degree program is determined by the achievement of the degree and the final grade. Examination regulations guide the path to this milestone and can be quite precisely determined. Involvement in a company would be a second marker of success, although the criteria for this are not easy to determine. This may be due to the highly diversified (German) field of work, which is not only divided into ballet and contemporary dance, but also into municipal and state theaters on the one hand and independent scenes on the other. These four fields each seem to have their own criteria for success, which are intersectionally interwoven. My paper investigates categories of success in contemporary dance; it examines its narratives in performance-based ecosystems and identifies the perspectives and implications that feed into them. For one, data from moderated discussions with students and key question interviews from the professional field contribute to this bundle of discourses, whereas I will also use analyses of film documentary representations of “success in dance education”. My research is situated in an *ecosystem* that is in a state of flux: creative processes and practices are focused on resilience, recognition and consent. Yet demands on young dancers are expanding to such an extent that physical skills are no longer sufficient. Dancers more and more are required to contribute to creative working processes and to be able to have reflecting practices and – above all – a “personality”.

Keywords: Dance Education; Categories of Success; Student-centered Learning; Performance-based Ecosystems.

Bio: Katja Schneider is Professor of Dance Studies at the University of Music and Performing Arts (HfMDK) in Frankfurt. She habilitated in 2013 with the publication *Tanz und Text. Figurationen von Bewegung und Sprache* at the Institute for Theater Studies at Ludwig Maximilians University in Munich, where she was also a research assistant. As a critic, she has written for the *Süddeutsche Zeitung*, as an editor she worked for the specialist magazines *tanzdrama*, *tanzjournal* and *tanz* (1992-2012), as a dramaturge she works for the Munich festival “Dance”. She is a founding member of tanznetz.de.

Aesthetics of prefiguration(s) in *Extra Life* by Gisèle Vienne

Theresa Schütz
Freie Universität Berlin

Abstract: I propose to analyze *Extra Life* (2023), the current production of franco-Austrian choreographer and director Gisèle Vienne, as a performance dedicated to an aesthetics of prefiguration(s). To conceptualize prefiguration, I will use an affect-theoretical approach.

Extra Life experiments with a new way of embodying condense emotional states (especially traumas and their possible overcoming). The quality and tempo of the body movements play a central role here, as does the interplay of the bodies in the scenographic landscape of fog, laser light, soundscape, and colored light moods. The piece about the reunion of two siblings and the shared realization of the affective traces that abuse and assault left on them in their youth finds an multi-sensory expression for the complexity of their affective states. Furthermore, *Extra Life* asks what role parallel worlds play, when they lead to the splitting off of certain parts of the personality.

The piece uses two characters to condense the complex emotional abysses of patriarchal societies and how they - in a figurative sense - become stuck, motionless, and unable to act. Emotional deformation and affective stasis are not dealt with here in a psychological-realistic way but translated into audio-visual tableaux of moods. They form the ground for making movements - even small-scale ones - possible again.

I argue that *Extra Life* deals with the current stagnation of Western societies and their emotional inability to deal with the major crises of the present such as climate catastrophe, war, and growing social inequalities. Therefore, *Extra Life* opens space to explore the societal ecosystem of feelings and the possibilities of shared feeling futures, especially regarding overcoming traumas.

Keywords: Prefiguration; Affect and Trauma; Landscape Play; Gisèle Vienne.

Bio: Theresa Schütz is a theatre and performance scholar, working at the Collaborative Research Centre “Affective Societies” at Freie Universität Berlin (Germany) since 2015. She completed her doctorate on immersive contemporary theatre (*Theater der Vereinnahmung. Publikumsinvolvierung im immersiven Theater*, published in 2022) and is currently a postdoctoral researcher on the project “Preenacting Emotions: Feeling Futures in the Performative Arts”, in collaboration with Doris Kolesch. In the summer semester of 2024, she will be a visiting professor at the Folkwang University of the Arts in Essen. Since 2013, she has also worked as a theatre critic for *Theater der*

Zeit and *nachtkritik.de*, among others. Her most recent publication is the thematic issue 34/2 of *Forum Modernes Theater*, titled “Auf- und Umräumen im eigenen Haus. Beiträge zur Dezentrierung der Theater/Wissenschaft”, co-edited with K. Rocktäschel and D. Kolesch.

The curator as alchemist: Creative transformations for new ecosystems

Tom Sellar
Yale University

Abstract: What can we learn from the example of curators who transform an artistic platform or institution, altering its place and interactions with a physical, civic, or cultural environment? Are aspects of this process magical, either in thought or in the practice of creative transmutation? From a critical perspective I will consider a few 21st Century examples of curators seeking change, turning an existing artistic organization into something else—for healing and renewal—while drawing on core values and material elements of the existing institution. Choreographer and dancer Boris Charmatz, appointed director of the Centre chorégraphique national de Rennes et de Bretagne in 2009, renamed it, designating it the “Musée de la Danse” or “Dancing Museum,” devoting his term to an investigation of the creative potential contained in that proposition. Dramaturg and curator Florian Malzacher repurposed the 2012 Steirischer Herbst festival in Graz, replacing traditional performance presentations with a 24/7 marathon camp on global artistic strategies in politics and political potential in art. Performer-choreographer Faustin Linyekula and director Peter Sellars launched initiatives in the platform New Crowned Hope, named for Mozart’s Masonic lodge and redirecting a conservative music festival towards global free-thinkers and social movements. I will also consider the example of Amelie Deuffhard, director of Kampnagel, in establishing EcoFavela Lampedusa Nord, a residence and social action space for refugees in 2014. Each of these curatorial initiatives envisions a remaking of existing materials, through art, with social change and spiritual elixir as end goals. Can the curator act as alchemist, making impossible transformations into reality and thus altering the cultural field? What impact do such transmutations have on the overall ecosystems in which they take place?

Keywords: Curating; Artistic Program; Alchemy; Transformation; Institutions; Altered.

Bio: Tom Sellar, a dramaturg, critic, and curator, is Professor in the Practice of Dramaturgy and Dramatic Criticism at Yale University (USA) and Editor of the Yale journal *Theater*. He is a frequent contributor to European and North American journals including *Norsk Shakespeare Tidsskrift* and to culture publications including *Artforum*, *4Columns*, and *The New York Times*, and was formerly chief theater critic of the *Village Voice*. He served as curator of *Prelude 2015* and *2016* as well as performance-based series for the Institute for Arts and Civic Dialogue, *American Realness*, *Queer Zagreb*, and others. He received his Doctor of Fine Arts degree from Yale

University. Currently he is writing a series of creative essays on models for curation of live performance and editing the first collection of writing by and about the algorithmic theater artist Annie Dorsen.

The Precocious Eco-ethics of Greek Tragedy. Natural Landscape, Growth and Moral Order

Avra Sidiropoulou
Open University of Cyprus

Abstract: This paper examines how the depiction of the landscape by Greek tragic poets and the tragic heroes' relationship to it reflects moral progress or anarchy on an individual and civic level. A healthy natural cosmos is a sign of moral prosperity and purity, while, in contrast, an ailing natural habitat mirrors a world in disarray and a loss of connection to a higher order of things, which for ancient Greeks communicated a disconnection from the divine element but also a profound loss of self-knowledge. My argument about such interconnectedness of microcosm and macrocosm, part of the conception of Greek tragedy as “highly biocentered in a precursory and early eco-critical way” (Diamantakou 2022), is anchored on several examples from all three tragedians.

I will look at Sophocles' *Oedipus Rex*, in which King Oedipus' moral sickness—a result of his lack of self-awareness—has spread out like a virus that affects the city of Thebes, where crops fail, animals are barren, and women give birth to stillborn babies. In *Oedipus at Colonus*, which concludes the cycle of Oedipus' life, the blind exiled king retreats into an idyllic olive tree grove, a site of sublime beauty, where he chooses to rest in peace—the symbolic significance of natural site as a metaphysical locus of catharsis restoring the moral balance in the cycle of Thebes. In Euripides' *The Bacchae* the repercussions of the contempt for the vital force of nature represented by god Dionysus are fatal, while in *Hippolytus*, the clash between the decadence of the city, home to Phaedra's “immoral” fantasies and the purity of the forest, where the title hero seeks refuge in hunting and the adulation of Goddess Diana, underlines the ancient Greeks' eco-ethical understanding of the universe. Seen in this light, Greek tragedy precociously reinforces the necessity of human and supra human symbiosis, where “the social is experienced as interspersed with natural powers and biotic agents” (Raddatz 2022), further supporting the notion that ecology is “also how we experience and make sense of the world” (Allen and Preece 2014).

Keywords: Greek Tragedy; Eco-ethics; Dionysian; Moral Order; Eco-criticism.

Bio: Avra Sidiropoulou is an Associate Professor at the Open University of Cyprus and the Artistic Director of Persona Theatre Company. Her research and publications focus on directing theory and practice, contemporary performance, and dramaturgy. She is the author of *Directions for Directing. Theatre and Method* (Routledge 2018) and *Authoring Performance: The Director in*

Contemporary Theatre (Palgrave Macmillan 2011). She has also co-edited *Adapting Greek Tragedy: Contemporary Contexts for Ancient Texts* (CUP 2021) and edited *Staging 21st Century Tragedies: Theatre, Politics, and Global Crisis* (Routledge 2022). Additionally, she co-edited a special issue on Director Training for *Theatre, Dance, and Performance Training Journal*.

How Do You Do? Knowledge sharing of artistic practice

Barbara Simonsen

Teater Seachange/ Seachange Lab, Denmark

Abstract: In addition to my artistic productions, I have worked in practical artistic research and performing arts experiments for over 20 years. I consider the documentation and knowledge-sharing aspect of artistic research just as crucial as the research itself. In fact, it can reveal and qualify knowledge that might otherwise remain ‘secret’, hidden, or subconscious. This process is essential to the sustainability, growth, skill development, and meaning-making produced through the exchange between practice and reflection in artistic research or lab work.

In this practical session, I will begin with a brief introduction to some of the methods I have used for knowledge sharing in performing arts practices over the years—covering how, when, and why. I will then invite participants to engage in a specific knowledge-sharing task with a partner (“How do you do... xx?”). We will conclude with a short discussion to reflect on the process.

Keywords: Artistic Research; Lab Work; Knowledge Sharing; Performing Arts Practice.

Bio: Barbara Simonsen is a director, dramaturg, and the artistic director of Teater Seachange, an independent theatre company based in Aarhus, Denmark. Her experimental productions span physical and musical theatre, cross-disciplinary works, interactive installations, and site-specific audio walks. She is also the founder of Seachange Lab, an artist-driven international forum for practical artistic research and performing arts experiments. For many years, she has worked as a consultant and facilitator for directors, playwrights, choreographers, and companies, specializing in the analysis and development of processes, tools, and methods. In 2017, she edited *The Art of Rehearsal: Conversations with Contemporary Theatre Makers*, published by Bloomsbury Methuen Drama.

Theatre and performance archives in the digital ecosystem

José Pedro Sousa
University of Lisbon

Abstract: Since the late 70s, archives of Theatre and Performance have been created utilising digital ecosystems. One of the earliest examples of digital archives in theatre is the project REED, Records of Early English Drama (Lancashire 1978). This project, managed by the University of Toronto, is still operational today, demonstrating longevity in an ecosystem susceptible to change and rapid obsolescence.

The personal computer ‘revolution’ and the rise of the World Wide Web encouraged the development of a growing number of digital theatre and performance archives. Adam Crymble, in *The Archival Revisionism of Mass Digitization* (2021, pp. 46-78), explains how the accessibility of data through digitisation has transformed historians from passive observers to proactive agents of change. This shift has revealed untold narratives and democratized historical writing, not only in academia but also in theatre and performance.

The instability of formats and the lack of standards highlighted the voracious nature of the digital ecosystem. The continuous creation of new archives with varying scopes, methodologies, and technical systems has not always been accompanied by an equal amount of theoretical research on sustainability and interoperability (see Escobar Varela & Lee 2018).

Given this context, it is crucial to examine the history, uses, and practices of theatre and performance digital archives, as well as identify trends and opportunities. By promoting Open Research principles such as accessibility and reusability, this paper aims to envisioning a sustainable digital future for archiving the remains of the transient arts of Theatre and Performance.

Keywords: Digital Humanities; Archive; Database; Interoperability; Ontology; Open Research; Global DH.

Bio: José Pedro Sousa holds an MSc in Digital Humanities from University College London and a PhD in Theatre Studies from the University of Lisbon. He is currently a Researcher at the Centre for Theatre Studies at the University of Lisbon, where he also serves as the co-coordinator of the “History of Theatre and Performance” group. Additionally, he is the co-convenor of the “From the archives” section in the European Journal for Theatre and Performance and the co-convenor of the working group Digital Humanities in Theatre Research

at the International Federation for Theatre Research (IFTR). In his most recent book, *Fazer Sonbar – Teatro Experimental de Cascais 1965-2023* (2023), he explores the history of the oldest Portuguese theatre companies still in operation.

The Early-Modern European public performative ecosystem: Legislation, privilege, patronage

Guy Spielmann
Georgetown University

Abstract: Scholars of Early-Modern spectacle, notably theater, focus mostly on its aesthetics, on the meaning of the plays and more recently, on material aspects (such as costumes, sets, make-up, actors' training, etc.), but they rarely pay heed to the administrative and professional conditions under which they were performed. Yet the most fundamental factor in the existence of professional theater was the very possibility of performing in front of a public audience, and where it mattered—in large cities. Until the nineteenth century, there existed no fundamental right allowing anyone to go on stage and give a show. Whilst authorities hardly bothered regulating performance in rural areas and small towns, they considered doing so in an urban setting as a privilege, sparingly granted under strict conditions.

This presentation proposes to look at the particular setting in which public performance took place in the Early-Modern Western European context, envisioning it not as mere “background” but as an ecosystem. Research has traditionally shown interest mostly in those cases that seem to reflect “censorship,” when a play is suppressed or cut, a troupe is forced to cease operating, and actors or authors get in trouble. By contrast, I would like to explore the very conditions that needed to obtain in order for a professional theater to emerge within the legal, economic and socio-political structures of monarchical regimes of various sorts. Although different configurations (in France, England, Spain, the Italian peninsula, German-speaking principalities, etc.) converge on the need to regulate public performance, that ecosystem was also built on various forms of dissidence and nonconformity, taking advantage of the flaws and contradictions in socio-political structures of power in place. A clear understanding of that ecosystem seems indispensable to avoid anachronical value judgements on what actually took place on stage in the age of Lope de Vega, Shakespeare, Molière and *commedia dell'arte*, and, by comparison, to better evaluate the stakes in public performance today.

Keywords: Early-Modern; Patronage; Licensing; Privilege; Legislation.

Bio: Guy Spielmann's scholarly interests cover Early-Modern European performing arts broadly conceived, with a particular focus on stagecraft and non-literary genres (fairground theater, festivals, *commedia dell'arte*), as well as various forms of contemporary popular culture, notably film and comics. He has published some 100 articles in journals and collected volumes, as well as

two monographs, *Le Jeu de l'Ordre et du chaos* (2002), on the relationships between comedy and socio-political order in the later part of Louis XIV's reign, and *Parades* (2006), on 18th-century farces performed on French domestic stages. He is also directing an edition of plays by Charles Rivière Dufresny (1657-1724) with Classiques Garnier (Paris).

A Trans-figurations.org:
**A project and a digital platform to design, experiment and
share performative ‘scores’ for collaborative
and creative urban regeneration processes**

Dimitri Szuter
Gerphau EA7486 & P.E.R.F.O.R.M!

Abstract: I would like to share an ongoing collaborative experimentation within the EASTAP network to open new potential collaborations. In the quest of ‘Performative Urbanism’ (Szuter 2023), we believe performativity can unfold new practices and processes for an eco-social design (Duhem, Rabin 2018). Using performance-based protocols in the early stages of an architectural or urban regeneration project can help to reveal hidden affordances (Gibson, 1979), enabling us to sketch out conceptual leads for a better appropriation and transformation of the city. It encourages an embodied approach to increase both environmental awareness and social inclusivity. The experimental project, developed with the Choreography+Urbanism2 international group, lies to become a creative protocol factory, transmitted through performative ‘scores’ for urban regeneration processes. The use of performative ‘scores’ in relation to city making originates from the 1960s, with the collaboration of landscape architect Lawrence Halprin (1916-2009) and choreographer Anna Halprin (1920-2021). In 2023, I conducted three-months research in California to investigate their collaboration, focusing on the elaboration of their ‘RSVP Cycles’ (Halprin, 1970) through two specific moments: *Experiments in Environments* and *Taking Part Process*. I’m currently deepening their collaboration as a heritage to be shared, extended and translated into contemporary issues. Through *Trans-figurations.org*, we’re engaged in social and artistic alternatives to generate possibilities of emergence for urban transformation orders and processes, in gradual, inclusive and creative ways, experiment with performative tools, site-specific actions for a social empowerment towards the regeneration of inhabited milieus. The digital platform (currently under construction) will become an interactive and collaborative map of experimental practices, sharing protocols and reflecting on the unfolding processes of urban regeneration that would occur from it: an open-source library for performative ‘scores’ dedicated to freed citizen’s creativity in urban environments.

Keywords: Performative Urbanism; Site-specific Interventions; Eco-social Design; Anna & Lawrence Halprin; Urban Regeneration Processes; Environmental Awareness.

Bio: Dimitri Szuter is a French architect, PhD in architecture, performer, and founder of P.E.R.F.O.R.M!, a research-project laboratory dedicated to creating and developing new scientific knowledge and experimental practices in the emerging field of “Performative Urbanism.” He was awarded the Voi[e,x,s] fellowship with Theatrum Mundi from 2019 to 2022. Recently, he completed a visiting scholar program in California, where he investigated the collaboration between Anna and Lawrence Halprin and taught a landscape studio in Los Angeles titled *Designing with Scores*, which has led to an upcoming post-doctoral project. Since 2017, he has been a member of the EUROPAN Europe technical committee and has taught at ENSA Paris La Villette since 2016.

Recycled subjectivity and the dramaturgy of waste

Katri Tanskanen
University of Helsinki

Abstract:

Waste can be characterised as indefinable material that is considered unusable or no longer valuable. It is something that we want to set aside, eliminate, conceal, and forget. However, despite our efforts, waste remains and reminds us of our history and our inability to control the impacts of our own actions. Circular economies, recycling, and reusing are important strategies to try to get the situation under control, but waste is disobedient. It can be considered a non-human force that has its own processes and effects on the environment and on human subjectivity.

Finnish playwright Marie Kajava's play *In the margin, I wrote some shit about my soft skin* (2022) is a monologue constructed from the leftovers of her previous plays and some writings in the margins of her work diaries. From the recycled, fragmentary material arises the speaker of the monologue that explores various areas of the world – i.e. Senegal, Calcutta, and New York – reflects on her body, thoughts, and feelings in different locations and examines local garbage bags and how waste is dealt with in different cultures. It examines corporeal relativity and global inequality while asking what goes through our bodies, homes, and lives, and what remains.

In my presentation, I discuss waste as a dramaturgical element and reuse as a dramaturgical strategy. I investigate how the subject of the monologue is born in relation with waste, and what role non-human forces play in shaping human experience. I investigate the New Materialist perspective on human subjectivity as relational, plural, and embedded within a larger web of relations involving both human and non-human elements.

Keywords: Waste; Dramaturgy; Ecodramaturgy; Monologue; New Materialism.

Bio: Katri Tanskanen is a university lecturer in theatre studies at the University of Helsinki. Her main areas of interest include dramaturgy, ecodramaturgy, adaptation, and the politics and ethics of contemporary theatre and drama. She is also an author of several books that discuss contemporary performance and drama and Finnish theatre history. She was the co-editor of the journal *Nordic Theatre Studies* and has worked as a cultural journalist and a theatre critic.

Medusa's Lament:
Talking Class and Race Together in Critical Times

Liz Tomlin
University of Glasgow

Abstract: *Medusa's Lament* is a spoken-word performance poem inspired by Jason W. Moore's *Capitalism in the Web of Life* (2015) and Satnam Virdee's *Racism, Class and the Racialised Outsider* (2014). The figure speaking is a choral voice that demands interrogation of the 'we' who are charged with the destruction of the planet – who precisely are the 'anthropos' in the Anthropocene? Seeking to speak race and class together, the voices of Medusa return to key historical moments to align themselves with all the other aspects of the natural world that were commodified into assets for capital by the very few humans who were "invited to the table / Where the world was carved by knowledge / Plated up by scientific revolutions / To be decorated by the master chef cartographers / And portioned out for free".

Ultimately the poem takes a just transition approach to challenge why the heaviest burden of averting climate catastrophe is laid on the shoulders of a multi-ethnic working-class who have done least to cause it, and have benefitted least from its plunder.

As introduction to the spoken-word performance I will address two specific political challenges I have encountered in my recent interdisciplinary research into class and theatre in a European context. Firstly, I will analyse why class and race are so difficult to speak together, and ask if it is ever possible to do so, or if one lens must always inevitably sideline the other. Secondly, I will ask if the dominant North American lens of critical race theory, and the influence of questions of indigeneity in North American and Australasian scholarship in particular, can obscure the challenges of very different historical contexts of race and class in Europe. As I am at an early stage of this research, this presentation will pose more questions than answers.

Keywords: Climate Crisis; Class; Race; Capitalism; Spoken Word.

Bio: Liz Tomlin is Professor of Theatre and Performance at the University of Glasgow. Publications include *Acts and Apparitions: Discourses on the Real in Performance Practice and Theory* (2013), *Political Dramaturgies and Theatre Spectatorship: Provocations for Change* (2019), *Staging Class Conflict in Contemporary British Theatre* (pending 2024-25). She was resident playwright with Point Blank Theatre (1999 – 2009); selected plays (*Nothing to Declare*, *Operation Wonderland*, *Roses & Morphine*) and critical essays are published in *Point Blank* (2007). Her previous spoken-word texts include the first of the trilogy: *The Cassandra Commission* (2019). She has most recently been the

Principal Investigator of the AHRC-funded Research, Development and Engagement Fellowship: *Figurations of working-class subjects in UK theatre practice and policy.*

How to protest the war in Ukraine with theatre?

Hedi-Lis Toome
University of Tartu

Abstract: 24th of February 2024 marks the two-year anniversary of the war in Ukraine. Estonia, that shares the border with Russia, is constantly aware of its monstrous neighbour and what Putin is capable of. In this situation of crisis, Estonian performing arts institutions have chosen two strategies – constantly reminding their audiences about the war or depicting this topic more sporadically.

One example of the first strategy is performing arts centre Vaba Lava (Free Stage) located in Narva, the border city that inhabits 95% of Russian speaking population of whom only half have Estonian citizenship (the other half having Russian citizenship or no citizenship at all). The program of the theatre is curated by Polish director Jakub Skrzywanek in collaboration with Russian director and actress Julia Aug who was forced to flee Russia at the beginning of the war because of her views on Putin.

The presentation focuses on the latest performances by Vaba Lava that use a lot of documentary aesthetics to tackle topics related to war. A special focus is on a performance titled *Spygirls* where three actors use elements of cyber war to act up. They created avatars of beautiful women who ‘matched’ with Russian soldiers in the battlefield. These connections enable actors to locate the soldiers who commit war crimes in Ukraine.

All these actions were taken also in real life and therefore it is relevant to discuss the relevant issues: 1) where is border between fiction and reality in *Spygirls*; 2) where does the performance take place (on the screen, at the battlefield or at the theatre hall)?

Keywords: War Theatre; Reality vs Fiction; Cyberspace; Performance Space.

Bio: Hedi-Liis Toome, PhD, is a lecturer in Theatre Studies at the University of Tartu. Her research interests are the relationship between theatre and society, reception and audience research and methodologies. Since 2020 she is the creative and managing head of the annual Estonian theatre festival Draama.

Theatre as a tool to collectively fight climate catastrophe: the example of ErosAntEros' performance *Gaia*

Agata Tomšič

ErosAntEros – POLIS Teatro Festival

Abstract: Starting from the practices I've experienced in the work of the contemporary theater group ErosAntEros, in my performative lecture I point out how theatre can be used as a tool to reflect collectively on our present and to imagine a different shape of the world for the future, with a practical example of action on the topic of environmental catastrophe. Since 2010 we have been developing an aesthetic-political theatre that manipulates different sources and expressive languages. In 2023 we developed a project that challenged climate change, pollution and exploitation of planet Earth, creating an evolving, multidisciplinary, participatory and site-specific performance, based on a dramaturgical-visual device, that enters in relation with the places where it is performed by bringing on stage non-professionals, activists and young actors from the area. We also conceived an ephemeral set design of fog and video projections to be adapted each time to the venues it meets, to experiment with new good practices that reduce the environmental impact of production and circulation of the performances. This show will provide a pretext for reflecting on how contemporary theater can face different challenges in the era of the Anthropocene, if understood as a tool through which to confront different orders of reality and urge the audience not to remain indifferent to the past, present and future of our one and only common home, the Earth. Starting from the Benjaminian idea of the *dialectic image* as a place where different historical times meet and allow us, for lightning moments, to read our present in a new way, combined with George Didi-Huberman's interpretation of it, underlining the intrinsic politicalness of all images, I will reflect on how the theatrical *hic et nunc* can be a place where is possible to overturn the roles of our society and inventing a new one, using the revolutionary power of utopian thinking and imagination.

Keywords: Climate Catastrophe; Political Theatre; Imagination; Quotation; Montage; Utopia; Reality; Activism; Participation.

Bio: Agata Tomšič is an artistic director, dramaturg, actress, theater director and theorist, trained with several contemporary artists (Societas, Schaubühne, Odin Teatret, Motus, Eva-Maria Bertschy, Living Theatre, Teatro Valdoca, Fanny & Alexander, Anagoor), she obtained her Master's degree in Performing Arts at the University of Bologna with Prof. Marco De Marinis in

2014, continuing to publish her writings in books and journals (*AkropolisLibri*, *Culture Teatrali*, *Engramma*), translating and editing publications (*Editoria & Spettacolo*), curating and participating in international conferences. In 2010 she founded with Davide Sacco the theatre company ErosAntEros, producing performances of political commitment with major European theaters (Emilia Romagna Teatro ERT / Teatro Nazionale, Slovensko Mladinsko Gledalisce, TNL - Théâtre National du Luxembourg, Ravenna Festival, Campania Teatro Festival, Teatro della Toscana, TPE - Teatro Piemonte Europa, Teatro Stabile di Bolzano, Teatro della Tosse). Since 2018 she has been directing with him POLIS Teatro Festival in Ravenna, increasingly opening to the international scene. Since 2020 she is an active member of EASTAP. In 2023 she obtained a 2nd level Professional Master in Singin 20th century and contemporary vocal music and musical theatre at the State conservatory “Giuseppe Verdi” Ravenna.

What can we learn from *Bee Dances*? The latest buzz on dance and ecosystems

Annelies Van Assche
Ghent University

Abstract: This paper takes the performance *Bee Dances* (2021) by Indonesian choreographer ninus and Berlin-based choreographer Kareth Schaffer (USA/NL) to unpack dance scholarly discussions around contemporary dance and cultural appropriation or extractivism. The performance explores the traditional Balinese duet *Oleg Tamulilingan* (1952), which was inspired by the courtship of bumblebees and created by I Ketut Marya to present Balinese dance in a Western context at the request of John Coast, a Balinese dance and music aficionado from the UK. In addition, *Bee Dances* enquires into the figure-eight movement of honeybees, known as the waggle dance that forager bees perform to share information with each other about the distance and direction to nectar and pollen sources as well as to water and new sites for nesting. This movement pattern of hard-working bees is imperative for the preservation of our ecosystem. For, in, and through *Bee Dances*, six hard-working dancers based in Indonesia and Germany investigated how different movement techniques within dance genres are inscribed in their bodies. The performance confronted ongoing contemporary dance practices in Berlin with traditional Balinese dance technique, interspersed with documentary material on Balinese dance history, bee science and postcolonialism. Combining interview material and choreographic analysis of *Bee Dances*, this paper wants to contribute to the critical performance theory on the notion “contemporary dance” and the ecosystem in which “contemporary dance” transpires.

Keywords: Contemporary Dance; Bees; Cultural Appropriation; Balinese Traditional Dance; Extractivism.

Bio: Annelies Van Assche obtained a joint doctoral degree in Art Studies and Social Sciences in 2018 for studying the working conditions of European contemporary dance artists. She is a postdoctoral researcher at the department of Art History, Musicology and Theatre Studies of Ghent University and lecturer at the Royal Conservatoire Antwerp’s dance department. Her research focuses on the relations between labor and contemporary dance. She is the author of *Labor and Aesthetics in European Contemporary Dance. Dancing Precarity* (2020) and co-editor of *(Post)Socialist Dance. A Search for Hidden Legacies* (2024), and member of S:PAM, CoDa and the Young Academy of Flanders.

Exiled lives on the stage: Towards a critical theory for the exilic performative

Pieter Verstraete
University of Groningen

Abstract: Taking the exilic experiences of theatre artists that are newly arriving in European metropolises like Berlin and Amsterdam as the core of its inquiry, this presentation brings together methodological considerations of a critical theory in practice focusing on how to compare different groups of theatre artists who have experienced personal loss and tragedy due to political repression and displacement. I will explore their potential contribution to formal and informal policy making, to national ecosystems of theatres and the performing arts, to discussions of self-instrumentalization, self-fashioning, and decolonizing, and to public consciousness around migrant positions in our Western European societies. The paper also aims to give an update to a recent report that I recently published in Open Research Europe. More specifically, it compares ethnographic statements of participants in the ExiLives project about their experiences with censorship in their home countries and subsequent migration with current policies in Germany and the Netherlands within their own respective political contexts, particularly of the growing far Right. It asks then the questions: despite silent processes of exile from Turkey, Ukraine and Belarus, among others, still being in motion, what can we learn from the different responses in arts policies to the Turkish exiles in 2017 for the more recent arrivals? How can representations of exilic life be gauged as models for that reality? And how can theatre play an active role in actively reshaping our views and norms around present day narratives and aesthetic representations of exile as tragedy, as well as be a compass of our current democratic institutions and the political configuration we live by today?

Keywords: Exile; Democracy; Methodology; Networks; Self-fashioning; Representation.

Bio: Pieter Verstraete is a tenured Assistant Professor in Arts, Culture and Media at the University of Groningen. He is managing editor of the European Journal of Theatre and Performance and elected ExCom member of EASTAP, and Chair of the MCAA Benelux Chapter. Publications include *Inside Knowledge: (Un)doing Ways of Knowing in the Humanities* (CSP 2009), *Berberian: Pioneer of Contemporary Vocality* (Ashgate/Routledge 2014), and *Theatre, Performance and Commemoration: Staging Crisis, Memory and Nationhood* (Bloomsbury/Methuen Drama 2023).

**Take it outside:
Creating ecosystems of estrangement in
Indíralo by Maria Jerez and Quim Pujol**

Gustavo Vicente
University of Lisbon

Abstract: In 2023, Maria Jerez and Quim Pujol were the invited artists of In Practice, an annual summer school organized by the Centre for Theatre Studies of the University of Lisbon and the association Materiais Diversos, founded to question and problematize performing arts in relation to a world driven towards effectiveness, acceleration, and competition. Departing from the imperative of an invented verb – *Indíralo* –, which, for all purposes of the creative laboratory, meant ‘not to do something individually’, Maria & Quim proposed a set of practices guided by the urgency of acting through what they called ‘collective, interdependent, and ecosystemic’ processes. Once the summer school developed in the middle of a ‘natural’ area, these practices were led within a setting determined by more-than-human interactions, which unescapably directed the participants’ attention to the possible ways the collective could be understood and operationalized. As the laboratory unfolded, this expanded notion of collective became more evident as the participants were able to escape self-representational forces, projecting themselves - even if for a limited time - within the same plane of co-existence as the surrounding material realities. Building on my own experience as a participant, in this paper, I develop the idea that *Indíralo* establishes what I call an ecosystem of estrangement, i.e., the creation of a system in which humans intentionally act as strangers toward the environment, thus opening themselves to the contingency and intrinsic value of life when considered beyond the familiar representations of the world. I follow this idea to defend the need to challenge the traditional circuits of performing arts production and distribution, advocating for alternative practices that present themselves not so much as the place for interpreting the environment but as the place for its revelation.

Keywords: Collaborative Practices; Eco-performance; Artistic Research; Post-humanism.

Bio: Gustavo Vicente is a teacher, researcher, performer, and theatre director. Professor at the School of Arts and Humanities of the University of Lisbon, where he lectures on Performance Studies, Contemporary Dance, and Eco-performance. Researcher at the Centre for Theatre Studies (FLUL), where he coordinates the research group Discursive Practices in Performing Arts. Member (former co-convener) of the Choreography & Corporeality Working Group

(IFTR). Member of the Editorial Board of *Sinai de Cena: performing arts and theatre studies journal*. He began his career as a performer in 2001, gaining broad experience both in theatre and cinema, and he is a regular contributor of Teatro do Vestido.

The Self and the Actor: Defying singular definitions

José Maria Vieira Mendes
University of Lisbon

Abstract: According to Philip Auslander, “the problematic of self ... is central to performance theory”: “Stanislavski, Brecht, and Grotowski ... all posit the self as an autonomous foundation for acting.” In this paper we would like to depart from Diderot’s *Paradoxe sur le comédien*, one of the canonical references for the theory of acting and the self in theatre, and discuss new possibilities of its interpretation with the help of an ecological approach derived from new biological descriptions of organisms that defy the “monogenomic” constitution.

The self/non-self model has been used to the analysis of the actor in both dramatic and postdramatic theatre, allowing us to discriminate between the actor’s various representations and conceptions. Contemporary biology, strongly influenced by the work of Lynn Margulies in the second half of the 20th century, has been questioning this model and worked with the concept of holobiont and symbiosis in recent descriptions of living organisms. If, as biologist Scott Gilbert puts it, “We have never been individuals”, how does this assertion contribute to new descriptions of acting and performing in contemporary performing arts and historical discussions of the actor? We believe that the actor can aptly serve as a metaphor for an ecosystem of individuation that defies the neoliberal individual, through “variations that make it multiple” (A. Vujanovic and B. Cvejic) and thus permeable to a system of relations that transcends the borders that have served as guiding lines for the reading of Diderot and the figure of the actor.

Keywords: Self; Actor; Ecological; Symbiosis; Individuation.

Bio: José Maria Vieira Mendes is an assistant professor at the School of Arts and Humanities at the University of Lisbon, where he has been teaching in the Department of Germanic Studies since 2021. He is also a researcher at the Theatre Studies Centre. Mendes holds degrees from the University of Lisbon, including a BA (2000) and a PhD (2006) from the Freie Universität in Berlin. His main research interests encompass Theatre Studies, Performance Studies, Queer Studies, and Contemporary Art, among other subjects. He has published three volumes of his plays, a fictional diary, an essay titled *One Thing Is Not the Other: On Theatre and Literature* (2016; 2nd revised edition 2022), as well as several academic papers.

SUSTAINABLE THEATRE ALLIANCE “A Play for the Living in a Time of Extinction”

Dubravka Vrgoč
Croatian National Theatre in Rijeka

Abstract: From 2022-2025, 14 European theatres and academic organisations have been partners in project STAGE (*Sustainable Theatre Alliance for a Green Environmental Shift*), co-founded by the European Union. It is an ambitious sustainable theatre experiment to re-imagine how the culture interacts with the concept of sustainability. The project initiated a transition in the theatre sector that stems from the urgent need to address climate and ecological issues, accentuated by the crisis brought by COVID-19. In addition, STAGES aims to make the players in the sector more resilient and inclusive (gender, visibility of minorities, races, social classes...).

Thinking about the issues arising from the environmental threats, Katie Mitchell in 2021, has undertaken an exercise on sustainability, in partnership with the Interdisciplinary Centre for Sustainability of Lausanne and ten European theatres. In Theatre -Vidy Lausanne, Mitchell directed *A Play for the Living in a Time of Extinction*, an eco-feminist monologue by American writer Miranda Rose Hall that reflects on our responsibilities and means of action in the face of ecological disaster. The innovative staging extends the play's ecological concerns, exploring ways of creating a future for theatre that is ecologically responsible, both in its technical implementation and its touring model. By 2024, the performance will have been shown in 10 countries without anything or anyone moving from Lausanne. Each partner theatre adapted and restaged the show with a local team, based on the Rose Hall's play.

The Croatian version directed by Anica Tomić premiered in the spring of 2022 with children in the main role. Tomić's idea was to present children, already living with the ecological crisis that greeted them in their formative years. Twelve-year-old Naomi Temitope Okoli, originally from Nigeria, as a full-fledged immigrant talks about the disaster to come by differences of class and race. Thirteen-year-old Eva Markulin is from Zagreb and daily reviews her actions claiming: I haven't done enough for the Earth. They are the children of the future who, if we listen to them, may be able to save a small piece of the Planet.

Keywords: Theatre; Ecological Responsibility; Institution; New Sustainable Models; New Touring Model; Dramaturgy; Repositioning; Performance; New Narrative; European Project.

Bio: Dubravka Vrgoč holds a degree in dramaturgy from the Academy of Dramatic Arts and a master's degree from the Faculty of Philosophy Zagreb. She worked as a theatre critic and culture

editor at the Croatian daily „Vjesnik” and wrote for cultural magazines in the country and abroad. She was a Fulbright Scholar at CUNY and NYU. She established and has been the artistic director of the World Theatre Festival since 2003. From 2004 to 2014 she was the director of the Zagreb Youth Theatre. From 2014 to 2022 she was the general manager and artistic director of the Croatian National Theatre Zagreb. She was the president of the European Theatre Convention for three terms. She was on the board of directors of the European Theatre Convention and Opera Europa. Since 2015 she has been leading the European Theatre Academy for young European producers at Festival d’Avignon. She was nominated for the general manager and artistic director of the Croatian National Theatre Rijeka; her mandate will begin in January 2025.

Climates of Grief

Fintan Walsh

Birkbeck, University of London

Abstract: This paper explores how pandemic performance in the UK responded to the losses engendered by Covid-19 in the context of wider environmental concerns. In Nina Segal's digital production *Assembly* (2021), Tara Theatre's audio walk *Farewell* (2021), and Jo Clifford and Lesley Orr's *The Covid Requiem* (2021) we are invited to respond to the fallout of the pandemic, by focusing our attention to both environmental destruction and the regenerative potential of the natural world. These productions invite us to approach loss and our response to it not just as an individual or national matter, but as an environmental urgency that invites an eco-systemic response.

Keywords: Theatre; Performance; Pandemic; Climate; Grief.

Bio: Fintan Walsh is Professor of Performing Arts and Humanities and Head of Creative Arts, Culture and Communication, Birkbeck, University of London. His recent books include *Performing Grief in Pandemic Theatres* (Cambridge University Press, 2024) and *Performing the Queer Past: Public Possessions* (Methuen Drama, 2023). Fintan is founding and Senior Editor of the Cambridge University Press series *Elements in Contemporary Performance Texts*.

“One drop, just one drop... Water is taught by thirst.”
***Thirst* and its theatrical**
representations – The UrbanDig Project, 2023”

Constantina Ziropoulou
University of Patras

Abstract: The conference paper focuses on the performance *Thirst* by the group Ohi pezoume / UrbanDig Project, which was presented in 2023 in Athens as well as in open public spaces in various Greek cities and Aegean islands. The performance was part of the HIDRANT Festival, which aimed to foster dialogue around our relationship with water resources, especially in areas where these resources are threatened, such as the Aegean Islands. *Thirst*, composed of prose, dance, music, and visual arts, is based on a true story about the odyssey of transporting water to an isolated island community, attempting to connect human thirst with the thirst of the earth and the will of men with that of nature. A man in a “tank-boat”, along with elements of nature (the sun, the sea, and the wind portrayed by actors/dancers), narrates a story of confrontation between man and thirst, earth and drought. The paper explores: a. The allegory of the performance and its multiple representations on the evolution of our relationship with drinking water: from water as a precious gift to water as a consumer product. b. The process of creating the performance, primarily based on soundscapes derived from the sounds of underground and surface waters, dry soil, and dry plants of the Aegean Island of Sifnos. Special focus is given to these sounds and their research, created by the sound artist Ludwig Berger, as they function not merely as a musical accompaniment to the performance, but as a guide to finding harmony between the human soul, nature, and water, while also fostering ecological awareness and community engagement.

Keywords: Water; Aegean Islands; Soundscapes; Thirst; Performative Allegories.

Bio: Constantina Ziropoulou is Assistant Professor at the Department of Theatre Studies, University of Patras. She holds a BA in Classics from the National and Kapodistrian University of Athens, a MA in Drama (Univ of Essex), an MPhil from the Theatre Department at the University of Athens, and a Ph.D. in Theatre Studies from Aristotle University of Thessaloniki. Her research interests include postwar and contemporary Greek and European drama, and the reception of ancient Greek drama in modern times. She is the author of three books on modern Greek theatre and teaches Dramaturgy at the Athens Conservatory for Dramatic Art. Since 2010, she has been a member of the International Playwrights Forum of the ITI.

Rethinking dramaturgy through an act of resistance

Sara Živkovič Kranjc

Academy of Theatre, Radio, Film and Television / University of Ljubljana

Abstract: “Il y a une affinité fondamentale entre l’oeuvre d’art et l’acte de résistance” (Deleuze, 1987). Agamben thereafter argues that to understand (an act of) resistance, we should not perceive it as an opposition to any external force, but rather internal to the act of creation/poetic act itself (Agamben, 2014). How can we think of the act of resistance in dramaturgy? We will approach this question by utilising the concepts of potentiality and impotentiality. Aristotle introduced the concept of potentiality (*dynamis*) in relation to and opposed the concept of actuality (*energeia*). Up until Martin Heidegger, potentiality was understood as disappearing in actuality. Philosophers of the last century (Heidegger is most notably followed by Walter Benjamin, Theodor W. Adorno, Gilles Deleuze, Giorgio Agamben) made an important distinction in their readings of Aristotle, when they recognized a part of potentiality – *impotentiality*, that resists actuality and continues to persist as potentiality. Impotentiality in no way reflects passivity, absence of work or action. On the contrary, it points to that part of action that was the *only* one able to *resist* actuality. In what way can impotentiality, *anti-dynamis*, anti-force, shed light on our understanding of dramaturgy, occurring especially in postdramatic theatre, contemporary dance and performance art after 1990? For Agamben, impotentiality resembles an act of resistance, inherent in every act of creation/poetic act. To this we add: but also inherent in every dramaturgical action and work. By rethinking dramaturgy through its own acts of resistance, e.g. non-action, un-working, un-doing, we would like to highlight their significance for the ontological environment of dramaturgy, consequently affecting the ecosystems of theatre and performance.

Keywords: Dramaturgy; Act of Resistance; Potentiality; Impotentiality; Agamben.

Bio: Sara Živkovič Kranjc is a PhD Researcher in Performing Arts at the, University of Ljubljana. As a dance dramaturge she worked with choreographers in co/productions of Bora Bora – dans og visuelt teater, Dansehallerne, Skånes Dansteater, LANDERER&COMPANY, MUOVI/Fabio Liberti, Institute 0.1, Bunker, and in artistic residencies at Performing Arts Platform, Dance & Dramaturgy EU Network, Aaben Dans, Riksteatern among others. In 2016 she co-established Institute for contemporary art practice and theory 0.1. Her research was

presented at EASTAP23, CARPA8 and published in Nivel – Artistic Research in Performing Arts and in Documenta (S:PAM).

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Mise en Abyme
Special Issue
Oct.-Nov. 2024
EASTAP Conference
ISSN: 2284-3310

ECOSYSTEMS
OF THEATRE AND PERFORMANCE

EMERGING SCHOLARS' FORUM - ABSTRACTS

EASTAP 2024

Emerging Scholars' Forum - Abstracts

Performing beyond the bubble. Displaying ecosystems through non-anthropocentric theatre

Giulia Andreini
IULM University

Giulio Galimberti
State University of Milan

Abstract: Theatre and performance studies and practices have constantly troubled conventional boundaries between humans and the non-human (Schneider 2015), prompting us to critically engage with the “self-evidence of ways of understanding the world [...] dominated by a human perspective” (Bleeker 2023). These disciplines take a peculiar stand in delving into the network of mutual and dynamic more-than-human relationships (Hörl, Burton 2017) underlying *ecosystem* (Kingsland 2005) thinking. Acknowledging the fruitfulness of New Materialist frameworks (Barad 2003; Bennet 2010), theatrical practices function as laboratories expressing and allowing for unpredictable ecosystemic entanglements to emerge (Hopfinger 2020). This appears to be the case of Manuela Infante’s *Estado Vegetal* (2017), a solo performance exploring the relationship and the boundaries between human and vegetal entities, advocating for a “decolonization of the theatrical practices from anthropocentrism” (Infante 2018). This is done by recognizing the peculiar mode plants have of dwelling the earth (Marder 2013), making them act as real characters within the performance storytelling. Given these considerations, we argue that *Estado Vegetal* works as a medium for questioning the culturally informed ways of relating with the non-anthropocentric species, letting new non-objectifying relational modes arise from performance itself. However, approaching this from a phenomenological standpoint means considering that the ways plants relate to their environment (Uexküll 2010) can only be seized through an anthropomorphic framework (Burgat 2020). Offering itself as true otherness, the vegetal experience constitutes a limit-phenomena (Steinbock 2017) that can only be grasped as a transcendence by its immanent traces, and always from biological and cultural constraints. Nonetheless, we claim that performance, as a mean of thinking through practice (Bleeker 2023), elicits a peculiar way of gazing beyond human’s environmental bubble (Uexküll 2010). In accordance with a post-human phenomenological turn (Lewis, Owen 2019), Infante’s theatre allows the *ecosystem* to emerge as a complex, dynamic, and processual entity, relocating the anthropic subjectivity within it.

Keywords: Ecosystems; Performance; New Materialisms; Posthuman Phenomenology; Non-Anthropocentric Theatre.

Bio: Giulia Andreini is a PhD Candidate in *Visual and Media Studies* at IULM University (Milan). In 2023, she was a Visiting Research Scholar at *Claire Trevor School of the Arts* at the University of California Irvine, where she researched dance, performance, and digital technologies. Her research interests are mainly in the fields of dreaming, phenomenology, and contemporary aesthetics, with a focus on new media. Her doctoral research addresses user experience in immersive virtual environments by comparing it with the oneiric one, adopting a phenomenological perspective. She has published articles concerning dreams, imagination, and digital aesthetics on several scientific journals.

Giulio Galimberti is a PhD Candidate in Philosophy and Human Sciences at the State University of Milan. His research focuses on the aesthetic experience of heat through technology, in particular thermal imaging. His research interests range from media theory, performance and technology, STS and aesthetics. His publications appear in scientific journals such as *Reti*, *saperi*, *linguaggi*, *Cinéma&Cie*, *Hermes. Journal of Communication*, and *Danza e Ricerca*.

Critical methodology - Creating accessible ecosystems of research through relationality, reflection and reassurance

Elena Luisa Backhaus
University of Mainz

Abstract: Understanding academic research itself as an ecosystem is crucial for comprehending the complex relationalities that researchers navigate and create when conducting surveys and interviews in ethnographic approaches in performance and disability research. Not least for this reason, researchers must actively engage in methodological reflection in advance to create an ecosystem of accessibility in research with and about people with disabilities. Addressing methodological practices becomes paramount in establishing spaces that are both safe and accessible, fostering an environment that meets physical and psychological needs.

In the field of critical disability research, there is an urgent need to challenge methodological issues. Methodological choices play a central role in determining whether research practices contribute to creating inclusive and meaningful spaces for people with disabilities. How can they be ensured?

Furthermore, understanding academic research as an ecosystem as well as a theoretical and simultaneously social and physical space forces us to reflect on the need for self-positioning – now well-established in political discourses – which leads to a misunderstanding of the role as researcher simply through the present choice of the word position. (Robertson; Bosančić) Rather than positioning the self, I argue for a more fluid understanding of movement within the research process that takes into account the relationalities that are also captured in the understanding of the relational model of disability (Tøssebro, Goodley)

To center disability is thus to develop new ways of moving in and around research methodologies. The rhetoric of ‚a way to move‘ to emphasize how centering disability, itself a locational and mobile language, offers an embodied, multimodal set of affordances for qualitative interviewing. (Kershbaum, Price 2017, 98.)

My paper questions normative methods and offers an reflection that tries to aim at the unfolding of “all their interrelationships in a particular unit of space” (CfP) that focus on access needs as a fundamental condition for working with and about people with disabilities and to form an environment “in which various actors are connected by a strong network that allows them to interact efficiently” (CfP) and safe.

Keywords: Critical Disability Studies; Relational Model of Dis:ability; Critical Methodology; Self-Positioning; Accessibility; Ethnographic Approaches.

Bio: Elena Backhaus is a research assistant at the Institute of Film, Theatre, Media and Cultural Studies at the University of Mainz. Backhausen studied Theatre Studies and German Philology (B.A.) at the Universities of Mainz and Helsinki and Dramaturgy (M.A.) at the Universities of Frankfurt and Stockholm. She is currently working on her PhD project which deals with dis:ability performances of in:dependence by visual impaired athletes. She is a member of the Collaborative Research Centre (CRC1482) “Studies in Human Categorization” in a research project on disability performance. Together with Benjamin Wihstutz and Noa Winter she is co-editor of a collective peer-reviewed volume on crip time called *Out of Time? Temporality in Disability Performance* which was released in June 2023 by Routledge.

Narratives on decentralisation: Exploring Mário Barradas' archive

Carolina Basílio Valente
University of Lisbon

Abstract: This research aims to reflect on the role of the analysis of personal archives in the (de)construction of prevailing narratives in the history of Portuguese theatre, in the particular case of the discourse surrounding the theatre decentralisation project in Portugal.

During Salazar's regime, the country's theatre activity was concentrated in Lisbon, with a few exceptions in Porto (dos Santos 2004: 283). In 1974, with the fall of the dictatorship, the country saw a cultural upsurge: small independent theatre groups took shape in the big cities, campaigns were launched to dynamize culture in the more rural areas, and organizations were formed to think about the future of Portuguese theatre. It was urgent to reflect on how to broaden the spectrum of culture and to develop cultural policy in all regions of Portugal. In January 1975, Centro Cultural de Évora was founded, designed to be the pilot project for the establishment of theatre centers throughout the country. Mário Barradas became its director, and was at the forefront of the decentralisation movement in the country.

However, the year after the Revolution, with the consolidation of Portuguese democracy — or, according to Carlos Porto (1985: 52), the moment when participatory democracy became a normalized democracy — the project lost momentum, and the idea of establishing several national dramatic centers across the country never took hold. In the mid-1980s, theatrical decentralization faded. Or was it made to be faded?

The aim of this paper is, through Mário Barradas' archive, to think about the various narratives of decentralisation in Portugal. What can the archive give us for the study of theatrical decentralisation and for the history of theatre in Portugal? What various narratives do we find on decentralisation? What memory of decentralisation does Mário Barradas leave us?

Keywords: History of Theatre in Portugal; Decentralisation; Archives; Cultural Policy; Mário Barradas.

Bio: Carolina Basílio Valente is pursuing a master's degree in Theater Studies at the University of Lisbon. She is part of the project ARTHE - Archiving Theater, and a researcher at the Centre for Theatre Studies of the University of Lisbon.

Comparing national playwrighting ecologies – France and the UK

Dominic Chamayou-Douglas
University of Kent / University of Lille

Abstract: France and the UK are countries with long and illustrious histories of renowned playwrights. Each country possesses numerous members of the classical canon (Shakespeare, Marlow, Jonson, Molière, Marivaux, Corneille, etc.) as well as nineteenth and twentieth century dramatists whose work still regularly appears on stages throughout the world (Kane, Pinter, Feydeau, Cocteau, Anouilh, Cocteau, etc.) However, the contemporary place of the playwright within the two countries diverges considerably. Whereas the UK remains, to some degree, a ‘writer’s theatre’, theatre practice in France has developed to lessen the import and significance of the writer to a production within the subsidised sector. Although text is central to theatrical practice in both countries, the use of the text, the style of writing, the role of the playwright and the ecology within which writing is developed differ markedly despite the geographical closeness of the countries and a shared, long-term interest in the other’s theatrical culture.

This paper will compare the playwrighting ecologies of the two countries in order to reveal the relative values, embedded dramaturgical practices and economic apparatus which contribute to the contemporary divergence. By highlighting the professional pathways for writers, opportunities for training and institutional organisation, I will highlight how the cultural expectations of what constitutes a theatrical text are embedded within the wider theatrical ecology. I will seek to demonstrate how the playmaking ecologies of the two nations enact diffuse dramaturgical services across a range of organisational bodies who contribute to the culture of creative development which ultimately ‘produces’ the writers for the stage.

This paper forms part of my ongoing PhD research into contemporary playwrighting in France and the UK and is intended to stimulate discussion concerning the similarities and differences in the approaches of the two countries.

Keywords: Playwriting; UK; France; National Ecology; Culture.

Bio: Dominic Chamayou-Douglas is a PhD Researcher at the Universities of Kent (UK) and Lille (Fr) whose areas of interest include contemporary playwrighting, translation, cultural theory and comparative studies. He is a practicing playwright and theatre maker whose work has been performed in the UK and France. From 2016-19, he co-founded and produced the Paris Fringe festival, an international festival of contemporary theatre in English.

Ecosystems of care in performances of precarity

Sarah Faulkner
Queen Mary University of London

Abstract: Artists and audiences are increasingly vulnerable to the existential uncertainty arising from daily exposure to climate and other crises as both narrative and event. This raises questions about the relationship between production and reception of theatre and performance in the context of the earth crisis. There is an urgent need to recognise the anxiety that artist, performer, and spectator bring into the theatre space, and to consider its impact on audience reception and translation. Bringing together contemporary concepts of precarious spectatorship (Liz Tomlin 2022), careful art (James Thompson 2023), active hope (Rebecca Solnit 2016), and the psychology of engagement with climate change (Elke Weber 2020), I argue for an ‘ecosystem of care’ as requisite to an ethical theatre of the earth crisis. An ecosystem of care demands an intentionality of performance based on principles of love, hope, and respect, rejecting the assumption that the audience must be freed from a state of ignorance and inertia by any means necessary. Drawing from the fields of applied theatre, feminist activism, and behavioural psychology, the approach suggests a practice in which both artist and audience care-fully engage with the crisis narrative in the context of lived experience and existing relationships with the material world. Fostering the desire to act, an ecosystem of care in theatre and performance informs the art of the possible and activates a critical hope beyond the temporal limits of performance. In the UK, the ‘Act Green’ survey indicates that people who access culture are more likely to be aware of the earth crisis and expect cultural organisations to help. I propose a relationship between artist and audience that responds to this expectation, enabling a future imaginary of a different world and informing the actions needed to work towards it.

Keywords: Earth Crisis; Uncertainty; Applied Theatre; Audience; Ecosystem of Care; Active Hope; Eco-dramaturgy.

Bio: Sarah Faulkner is a PhD student at the Queen Mary University of London, supported by the London Arts and Humanities Partnership. Her research investigates the potential for theatre and performance to facilitate intergenerational conversations in the context of the earth crisis. Sarah is a mature student who worked as a nurse in the National Health Service for more than 30 years before undertaking an undergraduate BA Drama programme at the University of Manchester from 2017. She has an MA in Applied Theatre and Intervention from the University of Leeds.

Networks and platforms in the age of ecosystems

Melanie Fieldseth
University of Bergen

Abstract: How has the conceptual shift to ecosystems within the performing arts impacted the objectives, organization, and operation of transnational networks, platforms, and other forms of cooperation across borders? The boom of co-production and touring in the 1990s and into the 2000s, particularly in Europe, has been supported by the development of transnational networks and platforms that have connected performance venues, institutions, and performing arts organizations with a view to promoting exchange of knowledge and the circulation of performances. Although it can be argued that networks and platforms have become a part of the cultural infrastructure, questions of sustainability have been raised about how artists are supported and the distribution and transparency of decision-making and power, as well as interrelated concerns regarding economic models and climate impact.

Drawing on recent discussions of Ice Hot Nordic Dance Platform, I propose to examine issues of sustainability within the context of the conceptual shift to ecosystems. Ice Hot is a biannual showcase of Nordic contemporary dance and choreography that is organized as a collaboration between five Nordic dance organizations. Although its current mission statement draws on the terminology of ecosystems and sustainability, the platform continues to follow a familiar format of working to increase international touring and opportunities for individual Nordic artists by showcasing selected productions for an audience of international professionals, typically curators, producers, and artistic directors. This has generated questions among artists and others of a possible discrepancy between the language of sustainability and the platform structure. What insights might be gained from these discussions with respect to challenges and changes within the cultural infrastructure of transnational cooperation?

This paper opens issues of interest to my doctoral research project, in which I use the concept entangled history to examine internationalization in contemporary independent performing arts from a Norwegian perspective.

Keywords: Cultural Infrastructure; Ecosystems; Sustainability; Cooperation; Funding Structures; Transnational activity.

Bio: Melanie Fieldseth is a PhD candidate at the University of Bergen in Norway. She has worked extensively in the performing arts nationally as a critic and dramaturge with a

specialization in contemporary dance and choreography. Her work experience also includes nearly nine years at Arts and Culture Norway, the national agency for public funding of arts and culture. There she worked as a senior advisor for performing arts funding, as a researcher and analyst tasked with issues of relevance to the contemporary performing arts, and as a senior advisor in the Department of Cultural Analysis working with knowledge production.

The practice of hesitation

Lise Sofie Houe
Aarhus University

Abstract: Within the framework of ecosystems in theatre and performances, I wish to use this talk to reflect with my peers on the potentials of hesitation in institutional dramaturgic practices. In the means of finding examples of how to “stay with the trouble” (Haraway 2016), and learning to relate instead of divide (Stengers 1993) I am currently interested in the practice of hesitation. The outset for this comes from observations carried out and dialogues held with casestudies on topics such as slowness, care, and creating relations across existing divides (Bellacasa 2017). Here the simple, but often difficult, act of hesitation seems to be somehow both present yet unarticulated. It is a pause, a breath, a wondering, a short halt that yet contains movement - a sort of vibrant inbetweenness that opens up unexpected possibilities, multiplicities and, in the best case scenario, enables a re-connecting to the surrounding environment.

By imagining hesitation as an ethical practice described as an “embodied thoughtfulness that includes discomfort and uncertainty” indicating that ‘something next will follow’ (Kofoed, Staunæs 2015), I wonder how this act might serve as a helpful tool in working with the highlighted important dramaturgical abilities; “to be able to work with complexity, uncertainty, and inbetweenness” (Eckershall, Monaghan, Beddie 2015).

The talk will build on my research about creating relations in 21. Century European Institutional Theatres. Here I engage in ongoing conversations with artistic leaders at theatres about developing sustainable artistic and institutional practices.

Keywords: Hesitation; Dramaturgic Practice; Care; Inbetweenness; Relations.

Bio: Lise Sofie Houe (she/her) is a Danish dramaturg and PhD scholar at Dramaturgy, Aarhus University. She has been working as a dramaturg in Danish institutional theatres from 2014-2019. She is interested in everyday practices of sustainability within the frame of institutional artistic and dramaturgical practices. Her research is a part of the project “Reconfiguring dramaturgy – changing practices in 21. Century European Theatres” lead by Professor Peter Boenisch. In 2021 she was a visiting scholar at S:PAM at Gent University under supervision of Professor Christel Stalpaert.

From social to institutional dramaturgy: Archive policy and the defeat of the public sphere of production

Tiago Ivo Cruz

Lisbon University / Museu Nacional do Teatro e da Dança

Abstract: It is assumed that archives, like other infrastructures, are invisible. Yet, this characteristic is contingent: “what is background for one person is a daily object of concern for another” (Larkin, 2013). The concern of major cultural institutions to legitimise their future activity not in the investment in new artistic creation, but rather in an assertion of the institution as an archive, betrays a shift in the conditions of creation: investment is not made in the production of new aesthetic thresholds, new dramaturgies, but rather in the reconfiguration of the artistic as an archive, altering the role of the artist to that of a researcher, the producer to a project manager, the actor to an aesthetic agent. *Archive Policy* stems from a change in the very institutional regime prevailing in the performing arts.

Through the concepts of public sphere (Jürgen Habermas, 1989) and public sphere of production (Oskar Negt and Alexander Kluge, 1993), as well as the archive (Lepecki, 2010; Caspão, 2019) I will build upon the work of Bojana Cvejić and Ana Vujanović (2015, 2022) in social dramaturgy, extending their findings into the area of institutional dramaturgy (Balme, 2014, 2017; Boenisch, 2022). Specifically, the role of the archive in defining this dramaturgy both as an institution and a social technology into what I define as Archive Policy.

Keywords: Archive; Museum; Public Policy; Public Sphere; Institutional Dramaturgy.

Bio: Tiago Ivo Cruz is a PhD Candidate in Theatre and Performance Studies at the School of Arts and Humanities, University of Lisbon, and a researcher at National Theatre and Dance Museum, the Centre for Theatre Studies and Project ARTHE – Archiving Theatre (PTDC/ART-PER/1651/2021), with an FCT Scholarship.

The artistic director in the Lithuanian theatre ecosystem: Directing the theatre director

Monika Jašinskaitė
University of Tartu

Abstract: The ecosystem of Lithuanian theatre, maintained (and censored) by the Soviet government a few decades ago, remains heavily rooted within inherited institutional structures, which are virtually immune to market forces. However, it is also simultaneously stimulated by dozens of independent micro companies that operate under the conditions of neoliberal precarity. Previously a realm of director's theatre, today the Lithuanian theatre seems sporadically addressing the authority of the major theatre artist by questioning conventional theatre hierarchy, discussing abuse against female performers, or promoting democratic staging processes. Moreover, formerly prevalent tenures for directors have almost disappeared thus making the leading theatre artist a mere outsider waiting for a proposal from any artistic director to stage a production.

This paper is based on my research where I explore two most influential positions within the theatre field, i.e. directors and artistic directors, given their capacity to shape the repertoires staged for Lithuanian audiences. To obtain a deeper understanding on the autonomy of two positions related to artistic decisions and, consequently, the theatre field itself, I investigated the interests and values directors and artistic directors pursue. The theoretical framework of this work stems from two major claims. The autonomy of artistic positions from the economic or political power differs within the artistic field (Bourdieu 1993). The whole artistic field is shaped by the artists and the supporting workforce who 'create something that is understood as art through their actions' (Becker, 1982). The field, however, is considered here not as permanent entity but as constantly created and recreated social universe (Latour, 2005). Moreover, the field is seen as ecosystem due to complex interrelationships between the agents. In this presentation I discuss the role of the artistic director within the current ecosystem of the Lithuanian performing arts by highlighting the coexisting differences in their approaches towards three aspects, namely their role both within the company and the broader theatre context, the staging processes and aspired results, and, ultimately, towards their audiences.

Keywords: Artistic director; Auteur; Autonomy; Institutionalism; Lithuanian Theatre; Performing Arts System.

Bio: Monika Jašinskaitė is a Lithuanian based theatre researcher and critic. She studied Art History in Vytautas Magnus University, Kaunas (Lithuania). Monika collaborated with several theatre companies, such as National Kaunas Drama Theatre, Artūras Areima Theatre, Juozas Miltinis Drama Theatre. As a dramaturg she contributed to several dance and theatre productions. Since 2012 Monika has been writing about theatre and dance for cultural media and gradually begun questioning conditions for staging. In 2018, she initiated statistical survey on behalf of the Lithuanian Performing Arts Critics Association *Lithuanian Theatre in Numbers*. Now she is a Ph.D. student in the University of Tartu (Estonia).

The travelling puppet theatre in France, 1870-1914: An environmental perspective

Yanna Kor

Université de Lille / CEAC Laboratory

Abstract: Since the turn of the millennium, climate and environmental awareness has increasingly been at the forefront of the performing arts. We are a long way from this ecological consciousness with the travelling theatres of the 19th century, but the question of the environment is no less relevant. Even if artists of the past were far from thinking in terms of eco-responsibility, they, and especially the itinerant ones among them, had to consider and work with the environment, especially weather conditions, which were a real economic issue in their case. The aim of this paper is to examine the impact of the weather on itinerant puppeteers in the second half of the 19th century, using the Théâtre Pitou (c. 1830-1914), one of the largest travelling puppet theatres of the time, as a case study. I will begin by asking what role the weather played in the theatre's stationary period. How did the weather affect the income of the puppeteers? Did bad weather always lead to the cancellation of a performance? Was there an advantage for owners of demountable stages over puppeteers with portable booths? Then I will have a look at the effect of the weather on the travelling of the puppeteers. How does it make journey easier or more difficult? What additional costs might bad weather cause?

In contemporary scholarly discourse, the environmental perspective is generally associated with 21st century performance practices. However, an environmental approach to historiographical research could help to re-examine past practices and provide researchers with new tools. Thus, from an environmental humanities perspective, this paper presents my research project on the history of travelling puppet theatres in France between 1850 and 1950.

Keywords: Puppets; Travelling Theatre; Weather.

Bio: Yanna Kor is an Associate Fellow at the CEAC laboratory at the University of Lille. She holds a PhD in Theatre and Performing Arts, specialising in the work of Alfred Jarry and 19th and early 20th century French puppet theatre. She is currently researching travelling puppet theatres from 1850 to 1950 and the history of puppet theatre lighting in the 19th and early 20th centuries. Her dissertation, *Les Théâtres d'Alfred Jarry: l'invention de la scène 'pataphysique*, was published by éditions Otrante in 2022. Her articles have appeared in the *European Journal of Theatre and Performance*, *Achilles Orlando Quixote Ulysses* Rivista di epica, *European Drama and Performance Studies*, *Puppetry International* and others.

**A novel culture of creative arts: The role of higher education-based arts providers in cultural and creative ecosystems —
A case study of the University of Lincoln,
Lincoln Arts Centre, and The Barbican Creative Hub**

Burcu Güney Yılmaz
University of Lincoln

Abstract: Higher Education (HE)-based arts providers are unique domains that facilitate arts and cultural activities in affiliation with higher education institutions (HEIs), fostering a transdisciplinary community of students, academics, producers, managers, and civic participants (Comunian, Gilmore 2015). While institutional strategies prioritise learning, practice, and engagement over profit for these organisations, HEIs in the UK face complex realities due to mounting financial pressures exacerbated by the conservative government’s anti-immigration policies and neoliberal stance on the arts and humanities. Nevertheless, HE-based arts providers present a valuable microcosm for studying how different funding, governance and collaboration models influence the ability to create more inclusive, flexible and sustainable cultural and creative ecosystems (CCEs) compared to traditional top-down arts policies.

My PhD research explores the role of HE-based arts providers in CCEs through the case study of the University of Lincoln as an Arts Council England National Portfolio Organisation¹ operating via its two arts providers: Lincoln Arts Centre and the Barbican Creative Hub. I employ ecological terminology to highlight the complex networks and interdependencies that comprise CCEs (Holden 2015; Gross, Wilson 2020; De Bernard et al. 2022) and draw on Bracha Ettinger’s Matrixial Borderspace theory (2006) to offer a dynamic scope that transcends geographical borders by focusing on relationality among these organisational networks. This presentation will share insights from the project’s first year to discuss how HE-based arts providers can foster innovative cultural and creative practices and contribute to broader CCEs, influencing future perspectives and practices in the field.

Keywords: Higher Education-based Arts Providers; Cultural and Creative Ecosystems; Creative Arts in Higher Education; Creative Agency; Interdisciplinary Collaboration; Cultural Transformation; Democratic Cultural Governance; Arts and Cultural Policy; Neoliberalism in Education; Ecological Terminology in Cultural Studies.

Bio: Burcu Güney Yılmaz is a multi-disciplinary artist and writer, currently a Graduate Teaching Fellow at the University of Lincoln and a Researcher in Residence at the Lincoln Arts Centre and the Barbican Creative Hub. She is working towards a PhD in Performing Arts investigating the role of higher education-based arts providers in cultural and creative ecosystems.

A marriage of arts and science: Ecosystems of resistance

Alice Golisano
University of Warwick

Abstract: Since the first Industrial Revolution, humans have regarded the environment as a separate entity, a spring of resources to pool from for profit that would have not had any impact on us as a species. Now, close to the point of no-return, we find ourselves scrambling for solutions, and despite obvious signs of climatic changes, a vast slice of the global population seems more ready to point fingers and lash out on (young) climate activists rather than mobilize against the real agents of the disaster. Why this ‘war amongst poor’? Is there a communicative barrier between scientists and non-scientists? The environment concerns everyone, each summer it gets more and more difficult to blame “exceptional heatwaves”, but thinking globally might be overwhelming and trigger avoidance. So, what about thinking locally? What about focussing the attention on the changes around the communities themselves? The paper I intend to present will be the methodological starting point of a future postdoctoral project I intend to embark on: an interdisciplinary one that focuses on how the arts could render scientific discourses on sustainability more accessible to communities through close collaborations between artists and scientists. Intertwined with discourses on civic engagement on European “borderscapes” (Brambilla 2016), I intend to look at how cross-border artistic projects such as *ARS – Arti. Re(l)azioni. Scienze*, by endorsing cooperation between arts and science, play a key role in promoting shared territories in border areas between Italy and Slovenia, and in so doing make an active effort to combine the fight for a sustainable future with that for a European cross-border cohesion based on the common goal to protect their common material and environmental heritage.

Keywords: Climate Crisis; Performing Arts; Borderscapes; Europe; Festivals.

Bio: Alice Golisano is an Early Career Fellow at the Institute of Advanced Study at the University of Warwick and a lecturer in the Department of Theatre and Performance Studies, where she teaches courses in Performance Analysis, Adaptation, and Dissertation Research. She recently completed a joint PhD in Theatre and Performance Studies and History at the University of Warwick and Cergy-Paris under the Eutopia cotutelle, with a thesis focused on European theatre festivals as cultural mediators. Alice holds a BA in Translation Studies and an MA in

Theatre and Performance Research, and she is currently involved in developing a creative toolkit to address homelessness for Italian teenagers.

The work ecosystem: Job and wild capitalism in the Italian theatre

Andrea Malosio
University of Turin

Abstract: The world of work is one of the ecosystems in which many adult human beings spend most of the day: whether it is the theatre, the university, the office or the factory, the job continues to determine part of our social and economic well-being. In Italy (but not only there), there are many factors of uncertainty and precariousness: fixed-term contracts, low salaries, impoverished middle class, deaths at work, etc. Theatre, which is also a complicated and often low-paid work ecosystem, offers new perspectives on our reality, reflecting on its internal processes or using its own tools to tell what is happening in the real world.

In my speech I analyse three case studies from contemporary theatre, to show how different forms of dramaturgy can interpret the theme of work and reflect reality.

Il Capitale by the group Kepler-452, inspired by Marx, tells the story of the GKN, a factory near Florence, which closed in 2021 and whose workers were sacked by email. The workers occupy the factory, demanding that production continues. Kepler-452 takes part in the occupation and collects testimonies. The result is an original dramaturgy, in which real factory workers are on the stage: a documentary reconstruction full of political meaning and social redemption.

The second example is *Bidibodibiboo*, written and directed by Francesco Alberici. The play tells the true story of the author's brother, who worked for a multinational company and was subjected to bullying there. Alberici uses the technique of autofiction, constructing an ironic story in which the comic element and tragic-cynical overtones provoke a typically postmodern derailment.

The last one is *Chi ha ucciso mio padre*, directed by Deflorian/Tagliarini with Alberici, the Italian version of Edouard Louis's namesake book and show. Here, the public and the private are interwoven jobs and society is guilty of the impossibility of reconciling between a father and his homosexual son.

Keywords: Work; Dramaturgy; Contemporary; Italy; Economic System; Social Issues.

Bio: Andrea Malosio is a PhD student at the University of Turin in "Performance arts and new technologies". He holds a master's degree in modern literature from the University of Milan, with a thesis in theatrical studies on the dramaturgical works of the Italian company "Carrozzeria

Orfeo”, published by CuePress in 2023. He collaborated with the Department of Cultural Heritage of the University of Milan. He collaborates with “Stratagemmi – Prospettive Teatrali”.

Archive fragments in the groups *Os Bonecreiros* and *Os Cómicos*

Fábio Marques Belém

ARTHE - Archiving Theater / University of Lisbon

Abstract: In the 1960s, Portugal witnessed the emergence of experimental and university theater groups that pleaded for the hope of a revolutionary movement (Porto, 1985). These collectives, operating outside the realm of commercial theater, were termed “independent theater.” For instance, *The Bonecreiros* (1971) rejected traditional theatrical entrepreneurship, instead opting for the collaborative creation of populist performances.

Following the Revolution, theater experienced a period of vibrancy and excitement (Porto, 1997). The newfound freedom facilitated novel aesthetic approaches, exemplified by *Os Cómicos* group (1975), renowned for their multidisciplinary productions.

This study delves into the remnants of the work of the “*Bonecreiros*” and the “*Cómicos*” in the 1970s, exploring two conceptual frameworks of identity: memory and archive (Derrida, 1995). The research outlines locations housing these remnants, serving as witnesses to the activities of the theater companies. It investigates the information contained within these documents, while also engaging in interviews and gathering testimonies from collaborators of these groups, with the aim of “re-presenting the past in the present”, in an ongoing and perpetual process (Deleuze, 1991).

Due to the absence of conventional archives, the methodological approach aims to identify and preserve fragments of archival material. The goal is to explore the contributions of these documentary fragments (Picon-Vallin, 2012) in understanding the history and impact of the groups, emphasizing the urgency of preserving this collection. The analysis of these traces can provide valuable insights into the evolution and influence of these groups in the history of theater in Portugal.

Keywords: *The Bonecreiros*; *The Cómicos*; Theater Archives; History of Theater in Portugal.

Bio: Fábio Marques Belém is an actor, clown, and cultural producer. He holds a Master’s degree in Theater Studies from the Faculty of Letters, University of Lisbon, and is currently pursuing a PhD in the same field. As a fellow of the ARTHE - Archiving Theater project, he researches the archives of independent theater companies in Portugal. His dissertation focuses on the archive of *Teatro da Cornucópia* and its relationship with the social and cultural transformations brought about by independent theater in Portugal during the second half of the 20th century.

Building and rebuilding theatre

Grethe Melby
University of Bergen

Abstract: Whether we are talking about the theatre building itself or about theatre as an art form in its own right, the theatre has always been a place where people gather and where social interaction is facilitated. In my presentation I will use my ongoing research project on the history of BIT Teatergarasjen as a starting point to look at how the theatre has chosen to program performances in light of its material conditions.

When the first Bergen International Theatre Festival (BIT) was organised in 1984, the events took place in different places and spaces around Bergen, Norway: In the streets, in the parks, on the National Stage or in cafés. The motivation for creating a theatre festival was to challenge established ideas about theatre art. As they themselves stated in newspaper interviews, they wanted to expand the perception of what “theatre is and can be”. The initiators were students of theatre studies at the University of Bergen. The students represented a different view of theatre than what was dominant in Norwegian performing arts at the time.

Later, BIT was given a permanent home in Teatergarasjen from 1991. The theatre’s permanent stage introduced the audience in Bergen, Norway, to international performing artists such as TG STAN, Forced Entertainment, Romeo Castellucci and The Wooster Group. But the theatre has also presented performances that have not taken place in the theatre, exemplified by the productions of Rimini Protokoll. At the same time, the theatre began producing and co-producing Norwegian performing artists who were presented internationally.

When BIT Teatergarasjen became homeless again in 2008, the theatre once more had to find alternative venues for its productions. In what way have the theatre’s more theatre theoretical reflections on what “theatre is and can be” interacted with the theatre’s practical production factors?

Keywords: Theatre; Programming; Festival; International Productions.

Bio: Grethe Melby is doing her PhD in Theatre Studies at the University of Bergen (UiB), on the history of Bergen International Theatre - BIT Teatergarasjen. She is focusing on the theatres rhetorical strategies developing from a local student festival into a internationally renowned theatre institution. Grethe Melby holds a master’s in Media Studies in 2005 at UiB. She has a 15-year-long teaching experience from upper secondary school. She works freelance critic for Bergens

Tidene og Norsk Shakespearetidskrift. Grethe Melby is a member of Research group for rhetoric, democracy and public culture and Research group for theatre history and dramaturgy.

Stellaria Media:
**An archive of living memories for the pre-industrial Italian society.
About the wildness and its role of historical testimony**

Fabiana Mercadante
University of Lisbon

Abstract: The conservation and transmission of the knowledge about the properties and uses of the wild herbs, in the Italian pre-industrial society, is the aim of the project called Casa delle Erbe. This is an International Network of wild herbs collectors that wants to preserve and transmit the value of wildness through different cultural practices (wild cuisine, natural prints, natural medical remedies, natural cosmetics, etc.). Inspired by this context the site-specific performance *Stellaria Media*, a weed of Mediterranean origin, is a device that connects people with the direct experience of the plant through the use of a multimedia technology.

How can technology be conceived and deployed in the service of preserving a living memory about wild herbs? That's, in fact, «a kind of knowledge that is inscribed into the bodies more than into books and taxonomies», as explains Maria Sonia Baldoni, Italian anthropologist and founder of Casa delle erbe. How can the same technology create an ephemeral community that crosses and absorbs this knowledge, thus co-creating a living archive?

Stellaria Media highlights this question in the relationship between the performer, her physical and symbolic connection with the plant and the gaze of the videographer, who connects the spectator with the live experience of seeing, touching, smelling, keeping and eating the herb. The performative device was, in fact, conceived and realized as an ephemeral relational space for a living and shared experience. In this space, that is virtual and physical, the past, the present and the future are related in a continuous guaranteed by the existence of the plant. At the same time the poetic action, canalized by a broadcast channel, becomes an event in which past, present and future coexist, inspired by the shared living memories.

Keywords: Site-specific Performance; Wildness; Communities; Technology; Sustainability; Regenerative Processes.

Bio: Fabiana Mercadante holds a PhD in Theatre Studies at the University of Lisbon and is an artist and educator. In her doctoral thesis she explores impro creative processes as a means of creating knowledge about Italian history and culture. Her artistic and academic research revolves around the connection between collective and individual body, history and landscape.

Interdisciplinary creation at the intersection of arts and sciences: The development of new “artistic ecosystems” within a performative setting including human and non-human co- performers

Tina Meß

Ludwig Maximilian University of Munich

Abstract: Relating to burning actual discourses such as the ecological crisis in the Anthropocene, the outsourcing of human labor to robots or the possibilities and dangers related to genetic engineering brought many contemporary artists to look for new possibilities of reflecting those topics in their artistic practice. Following the paths laid out by the pioneers of Performance-, Body-, Bio- and EcoArt such as Meredith Monk, Stelarc, ORLAN or the Critical Art Ensemble, the artists presented in this talk create new “artistic ecosystems” by transgressing the known structures and dramaturgies of performing arts and installations.

Looking at the works and working structures of artists like Tina Taarpgard (<https://recoil-performance.org>), Ugo Dehaes (www.kwaadbloed.com) and Isabel Prade (www.isabelprade.com) demands a new approach of talking about the performing entities in an installation or performative setting, their relations and interdependencies. Pieces like *MASS – Bloom Explorations* (Tina Tarpgaard, 2018), *Microbial Identities* (Isabel Prade, 2019) and *Simple Machines* (Ugo Dehaes, 2019) broaden the idea of who is supposed to be in the center of attention of a performative setting. According to that, a closer look must be taken on how this conceptual focus of using algae, robots, microbiomes or insects (just to name some examples) as co-performers alongside the human performers influences the aesthetic outcome on the level of movement patterns and set design used during the performances.

Finally, realizing projects at the intersection of arts and sciences implies a close collaboration of the artists with experts in the respective fields of knowledge. So, alongside the question of how the different performing entities act, interact and communicate and if there are different levels of power, the structure of the collaborative process between artists and scientists during the development of such projects will be investigated.

Keywords: Intersection of Arts and Sciences; Non-human Co-performers; Artistic Ecosystems; Contemporary Dance; Performance; Modes of Collaboration.

Bio: Tina Meß studied theatre science, art history and media studies at the LMU Munich and the Universidad de Barcelona (MA). After graduating in 2005 she worked as a dramaturge, writer and production manager for choreographers of the Munich dance scene and festivals, always continuing her research on artists working at the intersection of arts and sciences. In 2015, together with Simone Schulte-Aladag and Miria Wurm, she founded Tanzbüro München. Since 2016 she has been writing her doctoral thesis at the LMU Munich on dance and performance artists developing projects with non-human co-performers and the effect this has on dramaturgy and the processes of collaboration between arts and sciences. In 2023 she curated and organized the symposium *Performing the Other/Self* which took place on January 28th at Muffatwerk Munich.

The theatrical landscape as a work of interpretation through which one situates oneself in the world

Cristiana Minasi
University of Messina

Abstract: This contribution intends to explore the actor-spectator relationship outside the ordinary theatrical context, questioning the tension that is established between the extra-daily practices of the theater and the space of reality.

The case study examined is the Stromboli Ecological Theater Festival, now in its tenth edition, a theater model that ignores any technical instrumentation (lights/audio) and which considers the landscape as an interpretative representation of the territory, in a relationship equivalent to that which exists between show and text.

Analyze the spatial dramaturgy of the artistic direction of the Festival capable of promoting a poetic practice of scaling and orientation according to the precepts of scenic practice and, in particular, of improvisation so that the human being can return to being capable of recognizing that he is part of a living world.

The thesis I will attempt to demonstrate is that if the theatrical fact is first and foremost a relational fact - as such total and circular - any anatomical analysis of its parts must be overcome by the centrifugal force, of synthesis and assembly, that results in landscape.

A theatrical, cognitive and phenomenological approach together which intends to examine the case of Stromboli as a paradigm of a theater that acts as a metastructure of a complex system to be recovered as a way of operating for an awareness of everyday life outside of any automatism.

The reflection on the Stromboli Ecological Theater Festival also becomes the potential key to returning to question the constitutive reasons of certain movements which, at regular intervals, continue to focus attention on the combination of theater and space. The recognition of the environment, and its intrinsic potential, becomes the obvious prerequisite for returning to action, to regain the prerequisites of the creative gesture and its vital space.

Keywords: Hesitation; Dramaturgic Practice; Care; Inbetweenness; Relations.

Bio: Cristiana Minasi is a PhD student in Cognitive Sciences at the University of Messina, with the project "Shared action space: a metacognitive investigation on the effective actor/spectator link". Student of "L'Isola della Pedagogia" 2010/2014, international school of Higher Pedagogy of the scene directed by Anatolij Vasiliev (Premio Ubu Speciale 2012), she founded in 2011 the theatrical company Carullo-Minasi, which has won numerous awards (including Forever Young

2016; Associazione Nazionale dei Critici 2017; Adolfo Celi 2018). She graduated with honors in General Theory of Law and published the thesis *Il Soggetto alla Ribalta*, proposing an experimental investigation on the relationship between legal interpretation and theatrical improvisation.

Dramaturgy in the metaverse between interaction design and community-based practices

Federica Patti
University of Turin

Kamilia Kard
Artist

Abstract: The Internet has fostered the emergence of virtual communities and forms of creative participation (Bazzichelli, 2006; Monteverdi, 2023). As an evolution of the network, the Metaverse (Ball, 2022) is now a highly performative, interactive and community-based ecosystem. It represents a fundamental shift in today's notion of "being online", redefining the boundaries between physical and virtual, private and collective, human and more than human (Barad, 2013; Braidotti, 2013). Before and after the pandemic, it has emerged as a crucial site for social experiences, facilitating conversations, creative projects and collective interactions. Can it therefore be inhabited as a Fifth Wall (Steyerl, 2021) a virtual *theatròn* (Del Gaudio, 2020) where digital performances (Dixon, 2007) are staged in 3D online platforms to raise aesthetic and ethical questions of inclusion, equity, economic and environmental sustainability and justice in this ecosystem? In order to open interdisciplinary reflections and discussions on these issues, the real-time experience and analysis of Kamilia Kard's *Toxic Garden - Dance Dance Dance on Roblox* (2022) is proposed to identify the influence of the chosen technological system on the performative, dramaturgical, participatory and community-building poetics of this type of virtual event. Referring also to previous examples of OTONI (Boccia Artieri, 2024), such as Giacomo Verde's *Connessione Remota* (2001) and Gazira Babeli's *Second Soup on Second Life* (2007), the performative lecture aims to identify what mental model (Norman, 2013) and what kind of interactive experience Kard proposed to the audience and why. How she designed this human-computer interaction system to create the collective performative action and scenic environment (Patti, 2024), and whether these choices can generate a narrative dramaturgy. What kind of empathic pact with the spectator they imply, and finally, as Gene Youngblood (2020) argues, whether technologies can also be places for resocialisation, γυμνάσιον, "gyms" for building conscious communities.

Note: *All the participants should bring one device (computer or smartphone) where Roblox should have been installed.*

Keywords: Metaverse; Digital Performance; Community; UX; HCI; Liveness.

Bio: Federica Patti is an independent curator and lecturer. Her research focuses on digital performance, posthuman issues, and the Metaverse. She is a PhD student at the University of Turin, researching liveness and extended experience in the Metaverse. She actively collaborates with various institutions (including the Romaeuropa Festival), curating exhibitions and programs on art, science, and digital humanities. She is a member of IKT - International Association of Curators of Contemporary Art and ADV - Arti Digitali dal Vivo. Since 2020, she has been a tutor of “Residenze Digitali”.

Kamilia Kard is an artist and scholar. Her research explores how hyper-connectivity and new forms of online communication have modified and influenced the perception of the human body, as well as our gestures, feelings and emotions. Her practice spans from digital paintings to websites, from video installations to 3D printed sculptures, from animated gifs to interactive virtual environments. Her work has been exhibited internationally in museums, galleries, public spaces and online venues. Highlights include: Careof, Milan (2021); Marséll, Milan (2021); Museo Pino Pascali, Polignano a Mare (2021); Galerie Odile Ouizeman, Paris (2020); Sorbonne Nouvelle, Paris (2020); Dimora Artica, Milan (2020); Olomouc Museum of Art (2020); Metronom, Modena (2018, 2019 and 2020); EP7, Paris (2019); Victoria and Albert Museum, London (2018); iMAL, Brussels (2018); Digitalive @ REF, Rome (2018); Fotomuseum Winterthur, Switzerland (2017); Triennale di Milano (2017); Centro Cultural São Paulo (2017); La Quadriennale di Roma (2016); Ludwig Museum, Budapest (2015); Hypersalon, Miami (2015); The Wrong Biennial, online (2014); Museo del Novecento, Milan (2013). She edited the book *Alpha Plus. Anthology of Digital Art* (Editorial Vortex 2017) and as author she wrote *Arte e Social Media. Generatori di Sentimenti* (Postmediabooks, 2022). She often lectured about her artistic practice and research. As a PhD candidate in Digital Humanities at the University of Genoa, she participated in the Machine Feeling conference (Transmediale and Cambridge University) and she was a Visiting Fellow at EnsadLab, Paris. She teaches Multimedia Communication and New Media Art Aesthetic in Milan, Italy.

The prophecy of environmental disaster in Giuseppe Fava's political theatre: *Paradigma*

Pierlorenzo Randazzo
Sapienza University of Rome

Abstract: An exemplary scientific experiment: a man who died on June 16, 1969, hibernated and remained intact, with within him the “thoughts, moral defects, ideas that have almost disappeared in the modern world”. He is awakened in a laboratory, next to other human beings who perhaps pretend to be the characters in the drama, in a micro-society, such as that of Southern Italy in the eighties, now polluted, corrupt and prey to the violence of the mafia.

This is the artistic intuition of the Sicilian playwright and journalist Giuseppe Fava (1925-1984): to immerse a man from another era in a contemporary ecosystem, in which technology is decisive, feelings are less and less present and the danger of contagion of living beings with new viruses that bring unknown epidemics is real. The man of the South lives in an environment polluted by the poisons emitted by the chimneys that stand out along the Sicilian maritime coast; it lives without justice for the weakest forced to work hardest in the countryside or in the mines, in unhealthy conditions that cause deadly diseases, and to emigrate to Northern Europe.

The themes in question are mainly addressed in the texts *Paradigma* (1980) and *Dialoghi futuri imminenti* (1978) by the Sicilian playwright and will be compared with the related journalistic investigations of the monthly magazine *I Siciliani* directed by him, of his essay *Processo alla Sicilia* and of his Radiorai1 program *Voi ed io*.

Through the interdisciplinary support of sociological and environmental studies by other contemporary journalists and authors, this article aims to reflect on the scenic transposition of the wicked industrial choices of the time, linked to corrupt logics of profit, of which Fava, with his political theater, becomes a witness.

Keywords: Political Theatre; Playwriting; Acting; Performing Arts.

Bio: Pierlorenzo Randazzo is a PhD student in Music and Performing Arts at Sapienza University of Rome. He holds a master's degree in “Theatre, Cinema, and Multimedia Performance” from the University of Palermo. Randazzo has authored two volumes: *La scena rivoluzionaria di Giuseppe Fava* (Navarra, 2023) and *La passione del comprendere. Art, Politics and Theatre by Giuseppe Fava* (Mimesis, 2023). A professional actor, he graduated from the “School of Arts and Performing Arts” of the Biondo Theatre in Palermo. He participated in the IFTR World Congress at the University of Reykjavik in 2021. Randazzo is also a theatre teacher, artistic

director of the “Tiatru Festival”, a member of the University Laboratory Study Theatre at the University of Palermo, and a theatre director, with his recent production *Oxygen* (2023).

Theatre and biosphere: Sustainable development strategies between performing arts and UNESCO MaB Reserve in Italy

Emanuele Regi
University of Bologna

Abstract: This paper aims to illustrate the results of on-field PhD research (2022-2024) in the Tuscan-Emilian Apennines: *In nature, itineraries of biodiversity enhancement through performing arts*. The research objectives are to demonstrate how planning eperformance (Regi 2023) inside the context of MaB Biosphere Reserve (UNESCO 2020) could enhance several elements of the landscape (biodiversity, ecological culture, the relationship between humans and nature, climate change awareness, etc.) and how live performances in rural areas are a crucial support for social and economic sustainable development.

The intervention will start by describing the current situation of Italian theatre-nature, ecotheatre and ecodance (Gandolfi-Acquaviva 2013; Bevione-Rizzente 2024), focusing on the particular production chain: companies/artists (creator), artistic residencies (co-producer) and festivals in nature (planning and distribution). This helps to understand the network economy that sustains these ‘marginal’ (rather than National Theatre) theatre productions and to individuate the good artistic and economic practices. Then the paper will focus on the three-year field project, where these good models were applied in the specific context of UNESCO MaB Reserve, precisely in Castelnovo ne’Monti (Reggio Emilia). The project was conducted inside an agritourism – that has never planned artistic production – to organise theatrical performances in nature by connecting local economies (City Council, Festival, Companies, National Park, etc.). The results are one theatrical itinerary event, one live music concert and one dance workshop. These performative devices were measured by questionnaires distributed to the audience to understand the economic impact and subjective perception of experience with the landscape.

In this sense, performing arts are extraordinary tools to raise awareness of ecology, according to ecodramaturgies (Arons-May 2013; Woynarski 2022). In addition, they can be a strategic instrument of development, as nature-based practices, which produce good results in economic and socially depressed and rural areas, which can be adopted also for new involvement citizenship processes.

Keywords: Theatre-nature; Ecotheatre; Ecodance; Eperformance; Sustainability; Sustainability Development; Territory; UNESCO; Reserve.

Bio: Emanuele Regi is a PhD candidate at the University of Bologna (Department of the Arts). His interest is mainly in the relationship between performing arts and landscape natural elements, but also the economy of culture in rural and internal areas in Italy. He organised conferences with artists and producers of theatre-nature in Italy. He held courses and seminars for Summer Schools and the “Master of Live Events Managing” at the University of Bologna. He co-organised and co-designed with Matteo Casari the Summer School “Performing Arts and Sustainable Culture: Redesign Territories”. He is also a teaching assistant for the chairs of “History of Theatre” and “Organisation and Economy of Performance”. Recently, he published about this topic: *A Matter of Relationship: Dramatising, Staging and Planning Ecological Performance* and *Dancing the Landscape: ecological practices between choreography and territory*. He is a member of the editorial board of the academic journal “Anthropology and Theatre”.

Curating performing arts archives as ecosystems of care

Laura Gabriela Rozas Letelier
ARTHE - Archiving Theater / University of Lisbon

Abstract: This article proposes to problematize the performing arts archive as an ecosystem. Starting with the question of how to think of the archive as an ecosystem involving notions of curatorial archive from a perspective of care, under a performance studies approach.

Although in archival work we find languages common to ecologies such as preservation or conservation, considering a vision of the archive as an organic system, in which documents have vital cycles and are in interrelation and interdependence, this article aims to investigate the performing arts archive from a curatorial approach, understanding curatorship as cure (*curare*) and “*curandería*” (healing). In this context, our focus lies on adopting a post-custodial approach to the archive, aligning it with an ethics of care rooted in feminist perspectives (Agostinho, 2021). This shift steers us away from an archival methodology based on possessive-extractivist notions of custody to one that centers on the uses and modes of transfer within archival practices (Guasch, 2011). At the same time, the emphasis on care in a performing arts context prompts a reevaluation of sustainability for institutions and their infrastructures, focusing on experimenting with communal approaches and proposing alternative ways of engaging with time, space, and otherness (Piña, 2023; Maar, 2023).

The performative arts, particularly in their intricate relationship with immateriality and embodied archival practices, challenge traditional notions of the archive. Practices such as reenactments, among others, situated in the post-life of performances, contribute to redefining and expanding the logic of the archive (Schneider, 2011; Lepecki, 2016). This redefinition aligns with theories like new materialisms and the affective turn, questioning the archive’s reduction to a preservation venue and encouraging a curatorial perspective that sees it as an ecology of practice.

Within the context of the fiftieth anniversary of the Portuguese revolution, and with it, many of the independent theater companies. The research aims to explore, with examples from actual Portuguese performance, how the performing arts and their archival practices, guided by these approaches, can offer other perspectives on the work in the archival ecosystem. By delving into their specificities, it seeks to illuminate alternative possibilities to conceive our futures and pasts.

Keywords: Archive as an Ecosystem; Performing Arts Archive; Curatorship; Ethics of Care; Post-Custodial Archive.

Bio: Laura Rozas is a PhD student in Theatre Studies at the University of Lisbon and a researcher at the Centre for Theatre Studies (FLUL) for the project ARTHE-Arquiving Theatre. She has worked as a researcher on archive projects in the Performing Arts in Chile and Portugal.

Rethinking the opera house: Towards ecosystem thinking

Mark Scott
University of Warwick

Abstract: In recent decades, opera, an already highly international art form, has undergone a remarkable global expansion. Over the past half-century, opera houses have emerged across the globe, serving as modern architectural marvels and acting as key elements in the context of urban placemaking. Yet, paradoxically, the traditional architectural design of the opera house auditorium within the structure has seen minimal evolution since the late seventeenth century.

Liberated from the confines of a single opera house/company, talented artists and producers, including conductors, directors, soloists, and designers, now traverse the globe to showcase their skills and build reputations increasing the mobility of operatic performances. Opera houses worldwide represent not only prestigious cultural institutions but also symbols of opulence, marked by their discerning audiences, renowned artists, influential leadership/governance, and lavish auditoriums. Nevertheless, they grapple with multifaceted challenges encompassing cultural, managerial, financial, and governance issues including the requirement for forms of public or private subsidy to operate successfully.

For resident opera companies, their venue can be either a stage of artistic confinement or a boundless creative canvas. Proximity between stage and audience, influences the choice between intimate and grand productions. Most importantly, the stage's dimensions and amenities dictate production possibilities and policies, ranging from the potential for rotating productions to the necessity of having one production playing in situ. The economic viability of opera often necessitates large-capacity theatres; however, opera has to be more than a grand production.

Building upon these observations, this paper advocates for a critical examination of existing business models within the opera sector, highlighting the imperative for adaptation and evolution in response to external pressures. By embracing an ecosystem approach, opera can transcend its traditional confines and become a catalyst for value creation, fostering greater community engagement and enhancing creative accessibility in the contemporary cultural landscape.

Keywords: Ecosystem; Business Model; Opera; Theatre Leadership; Governance; Arts Subsidy; Social Value; Funding Models; Performance Measurement; Architecture.

Bio: Mark Scott is a PhD researcher at the University of Warwick. His research focusses on the intersection between performance and the architecture of performance spaces. Focussing on

opera as an artform, his research looks at the critical relationship of how performance spaces influence placemaking, culture-led regeneration, and politics. Alongside his PhD, Mark is also Research Fellow at Warwick Business School undertaking research focussed legacy impacts of major events. Mark holds an MA in Theatre Consultancy from the University of Warwick, an MA in Theatre Studies from the Royal Central School of Speech and Drama, as well as an undergraduate degree from the Royal Birmingham Conservatoire. Mark was also one of the judges for the opera categories for the Laurence Olivier Awards in 2018.

**‘Everything is a Symphony’:
Jan Fabre’s theatre of transformation urges
against war with nature**

Sylvia Solakidi
University of Surrey

Abstract: In the solo performance *Resurrexit Cassandra* (2019), created by Belgian artist Jan Fabre, the prophet Cassandra dances among five screens identifying her with mist, wind, fire, vapour and rain, and delivers five warning monologues about ecological collapse, written by Ruggero Cappuccio. Thanks to the vulnerability of her mortality, Cassandra, the creature of myth and stage, is transformed into Earth and her prophetic vision of history is transformed into a prophetic vision of nature. This hybrid voice warns that “everything is a symphony” and the destruction of nature will also mean the collapse of art, architecture, music, literature.

This paper explores how transformations initiated by Cassandra’s resurrection may repair relations between humans and nature. The temporality of transformation is approached through Merleau-Ponty’s notions of chiasm and flesh-of-the-world, Emanuele Coccia’s metamorphosis as shared life, and Fabre’s research on the metamorphosis of insects.

Performances were interrupted by Covid-19 lockdowns. As his international performers were isolated in their countries, Fabre transformed Cassandra’s ritual dance of arms embracing the world, into the statement “To embrace Nature–We are not at War with Nature”, and performers recorded their ‘dancing thoughts’ for the social media of the Troubleyn/Jan Fabre Theatre Company. This transformation connected climate change, the pandemic and its effects on theatre, showing that ‘everything is a symphony’ and challenging the war metaphors of pandemic politics, which are discussed along Susan Sontag’s notions against war metaphors on illnesses and Merleau-Ponty’s situated freedom. Instead of being at war with the natural world, theatre, Cassandra and nature can be resurrected thanks to their shared vulnerability. Vulnerability as weakness in pandemic politics, is challenged by the ideas of José Esteban Muñoz and Judith Butler, and theatre is suggested as a site where vulnerability is practised as resurrection and can become a powerful transformative force at the physical, cultural, social and political level.

Keywords: Cassandra; Myth; Climate Change; Covid-19; Troubleyn/Jan Fabre.

Bio: Sylvia Solakidi is a PhD researcher at the University of Surrey. She also holds a BSc in Biology. She has published essays in peer reviewed academic journals about experiences of time

that discuss theatre and music performances, visual art and literature alongside the writings of phenomenologists, anthropologists and performance scholars.

Out of the Blue:
A posthumous dramaturgical perspective

Theresa Spielmann
University of Antwerp

Abstract: This paper delves into the anthropocentric tendencies within eco-theatre, using *Out of the Blue* by Silke Huysmans and Hannes Dereere as a case study. The performance, investigating Deep Sea Mining, employs documentary and journalistic methods, minimizing the physical presence and significance of human bodies on stage while conveying the narrative through voice recordings, images, text, and video. The performance investigates the necessity of anthropomorphism in eco activism, prompting an examination of its influence on theatrical forms. Drawing on methodologies like Jon Lee's diffractive dramaturgy and Lisa Woynarski's eco-dramaturgy, the paper develops a posthumous dramaturgical perspective to analyse theatre in and after extinction.

Embedded in my PhD research on posthuman and posthumous dramaturgies, the paper explores the shift from posthuman towards posthumous theatre and the influence of non-human entities on dramaturgical dynamics. Central to the paper is the question guiding the overarching PhD research: "What dramaturgies do artists create to depict a condition beyond human drama, deeply intertwined with ecology and extinction studies?" Building on Lee's concept of Diffractive Dramaturgy, the paper proposes a framework that emphasizes the intra-action between human and non-human entities, envisioning theatre as an ecosystem. This approach offers a new way to conceptualize and engage with eco-theatre, transcending anthropocentric narratives to embrace the complexities of ecological relations?

Keywords: Posthumous Dramaturgy; Eco-theatre; Queer Death; Eco-grief; Extinction; Interdisciplinary Practice.

Bio: Theresa Spielmann (she/they) is a first-year PhD student at the Universiteit Antwerpen, where she is involved in the "Performing Ends" research project funded by FWO. Originally from Germany, Theresa completed an MPhil in Theatre Studies at the University of Warwick before relocating to Belgium. During and after their undergraduate studies in Theatre Studies at Ludwig-Maximilians-Universität, Theresa worked as a theatre maker, collaborating with the theatre collective Büro Grandezza. Notably, she served as the creative co-director for *The*

2051 Munich Climate Conference (2021) and as Editor for the subsequent publication *The 2051 Munich Climate Conference: Future Visions of Climate Change*.

Performance and eco-museums: A perfect match from Piedmont Region

Matteo Tamborrino
University of Turin

Abstract: ‘The ecomuseum is a participatory practice for the enhancement of the tangible and intangible cultural heritage, elaborated by local communities [...] in the perspective of sustainable development.’ That is what it can be read in the Catania Charter (2007: 1), a document drawn up on the sidelines of the Conference Ecomuseum Days: towards a new cultural offer for the sustainable development of the territory.

Nowadays, Italian local authorities recognize and promote these realities as cultural means of general interest and social utility, aimed at recovering, conserving, enhancing, and transmitting the identity and the environmental heritage of a homogeneous territory, through the engagement of local communities in all their components. Ecomuseums can therefore be considered – to paraphrase the writer and climber Enrico Camanni – as the ‘participatory rethinking’ of a place, the repository of a human group’s memory. An equation which makes them ontologically close to the theatrical space in its intimate essence.

And it is precisely on this intersection that “Ecomusei Palcoscenico Naturale” project – launched in 2022 by “Piemonte dal Vivo” Foundation (the regional Circuit of performing arts) – is grafted, in synergy with Piedmont Region, “Abbonamento Musei” and “Ecomusei Piemonte” Network. A system opened to local and artistic experiences, with a rich program of events, mostly linked to social and community theatre aesthetics. Cultural spaces and forms of representation in balance with the true nature of the territory thus meet beyond the ordinary performance (enjoyed in a frontal way), stimulating instead people’s active participation and immersion.

Hence this paper, starting from an adequate theoretical framework with an interdisciplinary approach –duly taking into account the Lucio Gambi’s research on landscape (see Gambi 1981) and John C. Green’s ones on psychogeography (see Green 2024) –, firstly aims to clarify the current status of ecomuseums in the Italian context, then investigating (thanks to press clippings and oral witnesses) that aforementioned and virtuous case-study from Piedmont region.

Keywords: Eco-museums; Piedmont Region; Local Communities; Social and Community Theatre; Territorial Enhancement; Sustainable Development.

Bio: Matteo Tamborrino, PhD (Turin, 1992) is Research Fellow at the University of Turin and Subject Expert in Performing Arts at the Universities of Pisa. He teaches Regional Policies and

Performing Arts Management at University of Rome “Tor Vergata”. Under the guidance of Antonio Attisani, Eva Marinai and Armando Petrini, he acquired an investigation methodology mainly based on a philological and historical approach. Among his main fields of interest: Italian experimental theatre (in particular, Carlo Cecchi, Leo de Berardinis and Perla Peragallo); the relationships between Siennese and Spanish theater during the so-called Siglo de Oro; the art of the Yiddish actor (with specific reference to Israel Becker); the distributional dynamics of performing arts in Piedmont region. Since 2019 he has been a member of the *Mimesis Journal* (ISSN 2279-7203) editorial secretariat, while in 2022 he became part of the “CUT - Consulta Universitaria del Teatro” web team. Outside Academia, he is a freelance journalist and currently collaborates with the Press Office of Piemonte dal Vivo Foundation. He carried out an archival training internship at the Centro Studi/Teatro Stabile di Torino.

At the juncture of theatrical and political ecosystems: Travails of Islamic theatre in Turkey

Gamze Tosun

Kadir Has University in Istanbul

Abstract: Critical scholarship and historiographies exploring the nexus of politics and theatre in Turkey often center upon the practices associated with progressive and liberatory politics. Dominant historical accounts of political theatre typically examine Socialist groups, while contemporary studies tend to focus on independent theatre circuits, particularly minoritarian performances and their oppositional politics. Addressing the limitations of these dominant frameworks, this presentation will explore Turkey's largely overlooked "Islamic" theatre practices. Despite lacking scholarly attention, the Cold War era Turkey witnessed the emergence of theatre groups explicitly identifying their works as "Islamic," along with other notions such as religious, moral, and nativist. Theatre became a suitable venue for proselytization efforts and propagation of Islamist visions and utopias. Dramatic works strategically deployed discourses of anti-communism, antisemitism, Islamism, and socioeconomic justice. These theatre activities, organized by diverse actors – including religious groups, political parties, and civil society organizations – provided opportunities for networking and transnational community-building for the future elite of political Islam.

Although their self-identifications and political-aesthetic trajectories transformed in time, Islamic theatre practices have evolved from a marginalized performance genre into an influential part of Turkey's contemporary theatre and public scene. Drawing on archival and ethnographic research, this presentation will examine how Islamic groups have utilized and sustained theatre practices at the margins of Turkey's theatre ecosystem in the context of the Cold War and how they have interacted with the emerging Islamist-neoliberal political landscape.

Keywords: Politics; Turkish Theatre; Islamic Theatre; Cold War; Neoliberalism.

Bio: Gamze Tosun is a doctoral student in Communication Studies at Kadir Has University in Istanbul, Turkey. She is a researcher of the ERC Starting Grant project, "Staging National Abjection: Theatre and Politics in Turkey and Its Diasporas." Her dissertation analyzes the

history, politics, and aesthetics of Islamic theatre and performances in Turkey and its connected geographies. She was awarded Ernst Mach Grant – Worldwide in 2022 for her research project “Islamic Theatre in Turkey and Its Diasporas – The Case of Austria.” She completed her BA in Western Languages and Literatures at Boğaziçi University and received her MA in Cultural Studies at Sabancı University. She coordinated civil society projects on hate speech and discrimination at the Hrant Dink Foundation.

Actors' memories: perspectives of investigation

Irene Vannelli
Sapienza University of Rome

Abstract: My research aims to investigate the transmission of the actor's craft within 19th century Italian companies. When we talk about the traditional actor's culture, that is a culture whose operational mechanisms and transmission of the craft are afferent to the oral mentality, it is necessary to recourse to a historical methodology that supports a cross-fertilisation of heterogeneous sources – even external to the actors' culture – such as anecdotes, novels, theatre reviews, chronicle collections and memoirs, with the awareness that most of them will be indirect. In this perspective, the contribution proposes an investigation into actor memoirs, which during the 19th century saw their development and affirmation around a codified model of self-promotion in most of Europe. Focusing on the Italian context, the essay aims to draw attention to how problematic the study of memoirs as historiographical documents, i.e. as sources of reliable information, is. Autobiographies, on the contrary, if considered as writings aimed at the construction and production of a self-image, can prove to be precious testimonies of how actors have self-represented their craft, how, that is, they have tried to objectify their own experience, which is at the basis of the formation of acting craft.

Keywords: Actor's Memoirs; 19th-Century Theatre; Actor's Art; Transmission of Craft; Traditional Italian Companies.

Bio: Irene Vannelli is currently a PhD student in "Music and Performance" at Sapienza University of Rome and she deals with the transmission of crafts within 19th-century actor companies. In June 2023 she took part in the EASTAP 2023 conference in Aarhus, Denmark, presenting a paper on her research. In October 2023, she won first prize in the 'Cesare Castello' competition, organized by the University of Roma Tre, as the best master's thesis discussed in 2022. Alongside her university studies, she conducts theoretical and practical theatre lessons at secondary schools in Rome, with the aim of promoting theatre culture.

Towards ecological corpuses of work

Joan Vázquez

Institute of the Arts Barcelona / University of Barcelona

Abstract: International schools are an incredible tapestry of voices and cultural backgrounds. The use of a *lingua franca* and professional orientations towards specific industries provide with a sense of community and purpose, encourage bilingualism, and think corpuses of work within a frame of avant-garde global movements. However, this might lead to dynamics of hierarchies based on the “centrality” of members’ first languages and backgrounds, and to inevitable corpuses canonical in the *lingua franca* only. Making an analogy with Alexander Beecroft’s notion of *ecologies* applied to World Literature, the aim of this paper is to rethink the concept of hospitality within educational *biomes*, to foster concentric dialogues between cultures, and to redesign corpuses of works -both through translation and interpretation- that could function simultaneously as epichoric, vernacular and national, as much as cosmopolitan and global.

Keywords: Lingua Franca; Bilingualism; Ecologies.

Bio: Joan Vázquez is a dedicated Lecturer in Singing at the Institute of the Arts Barcelona and is currently pursuing a PhD in Comparative Literature at the University of Barcelona. With a teaching career spanning over two decades, he has been instrumental in training full-time students in professional performance since 2003. His academic credentials include an MPhil in English and Comparative Literature, a Licenciante from the Royal Schools of Music in Singing, and a degree in Piano from the Conservatori del Liceu. As a certified Estill Master Trainer of the Estill Voice Training System, he is well-versed in vocal techniques and pedagogy, enhancing his students’ learning experiences. In addition to his teaching, Vázquez is an accomplished performer in music theatre. His impressive portfolio includes lead roles in renowned productions such as *Hair*, *Mamma Mia*, *The History Boys*, and *Merrily We Roll Along*, along with his own cabaret shows performed in prestigious venues across Barcelona, London, and New York. His recent portrayal of the artist and activist José Pérez-Ocaña earned him the Barcelona Critics’ Award for Best Leading Actor in a Musical.

Prison and theatre: Ecosystems of performance and space

Valeria Venturelli
University of Bologna

Abstract: “Every space is already in place before the appearance in it of actors” (Lefebvre 1991: 57). Embarking on an exploration of theatre as an *ecosystem* within the creative domain of Italian prisoners’ company Compagnia della Fortezza, this contribution delves into the intricate interplay between theatrical composition and the spatial dynamics of the prison environment, navigating the unique ecosystem forged by the company’s site-specific performances within the walls of Volterra Penitentiary.

Grounded in the concept of theatrical space as an “interdependent function of theatrical composition” (Solga 2019: 11), my contribution will center on unraveling the dialectical tension between reality and performance in director Armando Punzo’s works.

The prism of *ecosystems* provides a unique lens through which we analyse the relationships within the prison habitat. Within this distinctive human environment, theatre emerges as a transformative factor, capable of challenging and reshaping the established norms and dynamics. If theatre is an art of time and space capable of concealing and transforming, the prison space emerges as a distinctive *non-place* (Augé 1992) where individual identities are annihilated, and standardization prevails, setting the stage for analyses that transcend individual actors to encompass broader social, political, and symbolic dynamics.

Lotker and Gough’s perspective, “we perform scenographies and scenographies perform us” (Lotker, Gough 2013: 3), highlights the complexity of the coexistence between prison space and performance, opening new horizons of meaning and raising questions about the implicit theatricality of the place and its structure of social and power relations (Tompkins 2014).

Focusing on selected theatrical productions, and with the assistance of video material from the company’s historical archive, the contribution will explore the creative practice of the company and its relation with the space, that presents itself as an act of resistance, recognition, and regeneration of the prison environment, of the prisoner-actors and of the overall society.

Keywords: Ecosystem; Site-specific; Prison Theatre; Applied Theatre; Space; Digital Archive.

Bio: Valeria Venturelli is a third-year PhD student in Visual, Performing, and Media Arts at the University of Bologna, currently focused on researching the digital archive of Compagnia della Fortezza. Venturelli actively contributes to academic publications in journals such as *Culture*

Teatrali, Antropologia e Teatro, Welfare e Ergonomia, and Quaderni di Teatro Carcere, where she is a member of the editorial team. She also participates in academic conferences, including the EASTAP VI Conference.

What happens when a fluid position meets a rigid structure: Institutional dramaturgy in Flanders and the Netherlands

Lena Vercauteren

University of Ghent / University of Amsterdam

Abstract: The eco-system of a theatre institution, like many art institutions, is often perceived as a rigid, slow-moving system (Gielen 2013: 23). Both in Flanders and the Netherlands, theatre institutions can rely economically on large state funding, spanning over several years, meaning they have to respond even less to market demands and can follow their own artistic needs. While these institutions have also historically employed dramaturgs as a fixed part of their artistic team, it seems as if a new wave of dramaturgs is less keen to work in those environments (Halvorsen n.d.; Gade 2018: 68). As the profession of dramaturgy has evolved to its creative potential it carries today in the Flemish-Dutch field, a number of dramaturgs have increasingly replicated this flexibility in their economic state, often favoring freelance contracts instead of fixed positions (Lorey 2009: 187; Gade 2018: 73; Kunst 2018: 92). In an attempt to move away from close, hierarchical structures, they might not only risk economic precarity, they also might actually impede important evolutions within institutional positions through their belief that this is impossible in the first place. This paper will analyze the recent discourse surrounding ‘old’ institutional dramaturgy and how its practice in the Flemish-Dutch context has become conflated with the rigid workings of an institution. This discourse can result in an even greater hyperflexibility and the downfall of institutional positions for dramaturgy, even when these institutions can be seen as a place where long-term artistic autonomy is safeguarded the most (Gielen 2013: 29). This paper tries to point to possibilities to shift perspective on this issue, by showing how this situation arose in the Flemish-Dutch context and where the potential of institutional dramaturgy remains underexposed today.

Keywords: Institutional Dramaturgy; Theatre Institutions; Freelance Dramaturgy; Discourse Analysis; Precarity; Flexibility.

Bio: Lena Vercauteren (they/them) is a doctoral researcher at the University of Ghent (BE) and the University of Amsterdam (NL), where they research institutional dramaturgy in Flemish and Dutch city-theatres. They are a dramaturg, writer, and editor, with an interest in repertoire, textual dramaturgy and institutional dramaturgy. They work for Etcetera, a Flemish magazine for contemporary theatre and performance, and Kluger Hans, a Dutch-speaking literary magazine.

**Phenomenological aspects of a post-subjective theatre:
The critical affective space of
Still Life. A Chorus for Animals, People, and all other Lives
by Marta Górnicka**

Frithwin Wagner-Lippok
University of Hildesheim

Abstract: From a phenomenological point of view, performances consist of what can be experienced in the dialogic space between stage and audience (Waldenfels, Roselt), which is why this experience is not objective, but includes the experiencing subject. Performances affect us by – to use Judith Butler’s term – “coming up against” us, not so much as something that comes from outside, but rather as part of a complex ecology that includes us from the beginning. Given this interweaving of theatrical event and subjective approach, an ecological, anthropocentrism-critical theatre seems to lend itself perfectly to a phenomenologically oriented approach. The performance *Still Life. A Chorus for Animals, People and all other Lives* by Marta Górnicka surprised the author because it succeeds in using simple (post-dramatic) theatrical clichés—for example, when a choir speaks instead of individual protagonists—to unexpectedly create something unknown between stage and audience, which conveys an idea of a posthuman theatre, undermines common theatre experiences and thus proves to be what we can call a critical affective space. The appearance of this chorus in particular seems to overcome any predictable fixation and bring about a transformation that – through what other features? – not only perforates the symbolic dimension but also calls into question the fundamental premise of theatre: human participation, involvement, even concern. At this point, a speculative concept of criticism may be useful which is based on subjective affects, nevertheless acquiring validity through their objective “experienceability”. Against the background of an affective space concept, critical structure may be described as an immanent aspect of what we might call the ecology of performance. In this regard, the article discusses the possibility of applying Rahel Jaeggi’s concept of *immanent critique*.

Keywords: Phenomenology; Performance Analysis; Affective Space; Speculative Criticism; Post-anthropocentric Theatre.

Bio: A theatre director and theorist with a PhD in Theatrical Studies from the University of Hildesheim (2021), Frithwin Wagner-Lippok has a background in phenomenological approaches to performance

analysis and the affectivity of theater. With a master's degree in biology, psychology, and philosophy, and theater training at Brock University in Ontario, Canada, they have combined theoretical and practical work in Berlin, Barcelona, and Rio de Janeiro. Their experience spans directing over 20 theatre productions in Germany, Spain, and Brazil, along with opera work in Valletta (Malta), Karlsruhe, and Kassel. They have created multilingual adaptations of German playwrights for Spanish-Catalan theatres and participated in various festivals. Their investigative theater projects focus on affective spaces using contemporary texts, and their research has led to publications in German and international magazines, including *Estudis Escenics*, *Pausa*, *O Percevejo*, and *GRAE I*, contributing to Spanish and Brazilian theatre discourse.

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Mise en Abyme
Special Issue
Oct.-Nov. 2024
EASTAP Conference
ISSN: 2284-3310

ECOSYSTEMS
OF THEATRE AND PERFORMANCE

OBSERVATOIRE CRITIQUE CRITICAL OBSERVATORY

EASTAP 2024

Observatoire Critique / Critical Observatory

Observatoire Critique / Critical Observatory

*Paris 8 University Vincennes-Saint-Denis / Institue of the Arts Barcelona
Coordinated by Erica Magris*

The Observatoire Critique is a collaborative platform that traces its origins to the international symposium Corps en scène (Bodies on Stage), organized by Josette Féral and Louise Poissant (Université Paris 3, June 3-5, 2015). The Observatory brought together fourteen students and young international scholars from various universities, aiming to experiment with different digital media to produce critical reflections directly related to the symposium's work.

How do individual perspectives merge to form a collective critique of an academic symposium? In what ways do online and social media influence the operational dynamics of the collective? What are the opportunities and risks of working in a completely 'horizontal' structure? How can we transition from mere observation to live theoretical development and creation? And finally, what collective strategies should be adopted to strike a balance between individual contributions and the construction of a coherent whole?

These questions lie at the core of this ongoing experimental project, which is continuously redefining itself. A collective article on this initial experience was published in the journal *Aparté*. Since 2018, the Observatoire Critique has been organized as part of the annual conferences of EASTAP (European Association for the Study of Theatre and Performance), focusing on the relationship between creation and academic research, as well as on multilingual and intercultural communication. Video interviews, articles, sketches of presentations, and workshops from several conferences have been published on the website: <https://www.observatoirecritique.com>.

For 2024, it is composed by: Frida Katrin Bessadottir, Hannah Brücher, Nathalie Brunetti Cassis, Giulia Campatelli, Sophie Hollie Gibbons, Isla Gillian Borell, Gabriela Garciamoreno Gonzalez, Gabriel Gomez Fernandez, Naré Hakobyan, Antonia Maria Ilieş, Arianna Moreno, Zuzanna Podrazka, Chloe Pottier, Vasily Sirimanov, Grace Smith, Newess Souabni, Archie Turnbull.

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EASTAP Conference
ISSN: 2284-3310

ECOSYSTEMS
OF THEATRE AND PERFORMANCE

PERFORMANCE
LES RUINES CIRCULAIRES
THE CIRCULAR RUINS

EASTAP 2024

Performance - LES RUINES CIRCULAIRES / THE CIRCULAR RUINS

LES RUINES CIRCULAIRES / THE CIRCULAR RUINS
Archéologie d'une disparition / Archaeology of a disappearance

Une installation interactive-performance de / An interactive installation-performance by

David AYOUN & Esther MOLLO

Co-produite par / co-produced by

Théâtre Diagonale & Université de Lille (AIRLab 2021-2022)

Since 2016, David and Esther have been developing a creative research project that explores our relationship to technology: how does technology shape us as we shape it? The installation-performance draws inspiration from fantasy and science-fiction literature. It provides a reflection on contemporary human frailty at a time when artificial intelligence and robotics emerge. A both physical and sensory experience, where two frail naked bodies come face to face with the mechanical sophistication of a digital device. The Circular Ruins is a novel by Jorge Luis Borges, from which this project is freely adapted. The idea of dream within a dream, the notion of the ruin (both physical and spatial) were drawn from Borges' writing, as well as the concepts of circle and cycle, which inspired the spatial design and staging of the performance.

The interactive installation

Six digital tablets (iPad Pros) are placed around the circular space, they swivel back and forth and capture a livestream of the room. They're randomly searching for something. One can hear fragments from Borges' novel through the iPads' loudspeakers. Visitors are invited to enter the circle. The machines detect bodies through an augmented reality setup, digital 3D rag dolls appear on the screens of the machines which then interact with the tracked visitor. Any visitor inside the circle appears on the monitors along with strange forms that will interact with their movements, thus creating some unusual and unexpected dialogue between the physical and digital bodies. Visitors who remain outside the circle can follow the action on iPad screens. Each screen displays a unique point of view depending on its location. This spatialization invites the visitor to alter their point of view either inside the installation, or during the active performance.

The performance

The visitor is invited to attend a ritual, an event that repeats itself like a cycle. In the center of the circle, facing the six motorized tablets you will find the performers' almost naked, fleshly bodies. The iPads, as shamans from the future, follow them with their digital eyes and tell a story in the shape of a dream: that of the rising and collapsing of a humanity they try to recreate and encounter. Bodies are gradually re-animated by digital ghosts appearing on screens. Their

movements seem strange and abnormal. The story is made of impulse, gaze, restraint, hesitation, elusion and collapsing. What becomes of bodies in a relationship happening through computer screens? The performance is based on the tension between bodies experiencing through physical presence and their image augmented by digital rag dolls. The spatialized sound composition contributes to this tension. The screen both obstructs the eye and opens it up to other dimensions.

FRENCH

Depuis 2016, David et Esther développent une recherche qui interroge notre relation à la technologie : comment nous façonne-t-elle en même temps que nous la façonnons? Empruntant au récit fantastique et à la science-fiction, cette installation-performance propose une réflexion sur la fragilité de notre humanité contemporaine au temps de l'émergence de l'intelligence artificielle et de la robotique. Une expérience physique et sensorielle où deux corps nus et fragiles se confrontent à la sophistication mécanique d'un dispositif numérique. *Les Ruines Circulaires* est le titre d'une nouvelle de Jorge Luis Borges ici très librement adaptée. On y trouve l'idée du rêve dans le rêve, la notion de ruine (corporelle et spatiale), la notion de cercle et de cycle qui ont inspiré la mise en espace du dispositif et la mise en scène de la performance.

L'installation interactive

6 tablettes numériques (iPad Pro) sont disposées autour d'un espace circulaire, elles captent en direct le réel en pivotant sur elles-mêmes. Elles cherchent aléatoirement quelque chose. On entend des fragments du texte de Borges diffusés via les haut-parleurs des iPad. Les visiteurs sont invités à entrer dans le cercle. Les machines reconnaissent la présence de corps et via un dispositif de réalité augmentée font apparaître sur leurs écrans des pantins numériques qui interagissent avec le visiteur capté. Le visiteur qui se trouve à l'intérieur du cercle voit alors (sur des moniteurs) apparaître autour de lui d'étranges présences, qui réagissent à ses mouvements, ainsi s'instaure un dialogue décalé et inattendu entre corps physique et corps numérique.

Les visiteurs restés en dehors du cercle peuvent suivre l'action sur les écrans des iPads. Chaque écran en fonction de sa position dans l'espace, montre un point de vue différent. Ce dispositif invite le visiteur à changer de point de vue que ce soit dans l'installation ou pendant la performance qui l'active.

La performance

Le visiteur est convié à assister à un rituel, un événement qui se répétera ponctuellement, comme un cycle. Au centre du cercle et devant les 6 tablettes motorisées, se trouvent les corps de chair et quasi nus des performeurs. Les iPads, tels des chamans du futur, les suivent du « regard » et livrent un récit sous la forme d'un rêve : celui de l'émergence et de l'effondrement d'une

humanité qu'ils tentent de reconstituer et de rencontrer. Les corps sont ré-animés progressivement par des fantômes numériques qui apparaissent sur les écrans. Leurs mouvements sont étranges et aberrants. C'est une histoire faite d'élan, de regards, de retenues, d'hésitations, d'esquives, d'effondrements. Que deviennent les corps dans une relation par écran interposé ? La performance est construite autour d'une tension entre l'expérience des corps en présence et celle de leur image, augmentée par des pantins numériques. La composition sonore, immersive et spatialisée, participe de cette tension. L'écran y est à la fois un obstacle au regard et une ouverture sur d'autres dimensions.

Mise en Abyme
Special Issue
Oct.-Nov. 2024
EASTAP Conference
ISSN: 2284-3310

ECOSYSTEMS
OF THEATRE AND PERFORMANCE

MASTERCLASSES

EASTAP 2024

Masterclasses

Masterclasses

·29 October – 09:00-11:00 – Studio A – Masterclass 1

Hawah Bunduka (Sierra Leone-UK): Decolonial Body Practice as an Act of Resistance, Acknowledgement and Healing

·1 November – 09:30-12:30 – IAB Black Box Theatre – Studio E

Théâtre Diagonale (France): Le Corps Utopique

·1 November – 09:30-11:00 – Boardroom

Alfredo Esposito (Difesa D'Autore, Italy): Copyrights and Generative AI in Performance

·1 November – 09:30-11:00 – Studio 2

Martin Lewton (Theatre North, UK): Queer Performance in Practice

·1 November – 11:30-13:00 – Studio 5

Sarah-Jane Mason/Simon Turner (Lacuna Festivals, Spain): Artist-Led Festivals Practice

·1 November – 11:30-13:00 – Studio 2

Oscar Valsecchi (Compañía Nacional de Teatro Clásico, Spain): On Contemporary Embodiment of Classical Repertoire

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ECOSYSTEMS
OF THEATRE AND PERFORMANCE

**SPECIAL SCREENING
CHOREOSCOPE
BARCELONA DANCE
FILM FESTIVAL**

EASTAP 2024

Special Screening - Choreoscope

Choreoscope Barcelona Dance Film Festival

Choreoscope stands as a testament to the profound connection between dance performance and its representations both live and in the audiovisual format. In the words of acclaimed choreographer Akram Khan, “Movement is the essential ingredient of how the world continues or survives”. Choreoscope embraces this philosophy, celebrating the fusion of body movement and audiovisual. Founded in 2013 by Loránd János, Choreoscope has garnered international acclaim becoming one of the main festivals in Barcelona. More than just a festival, Choreoscope is a unique experience for those who seek the artful convergence of dance art, storytelling, and audiovisual. Throughout its history, Choreoscope has been celebrating and recognizing the outstanding contributions of renowned artists such as Wim Vandekeybus, Douglas Rosenberg, Hofesh Shechter, Peeping Tom, Rubin Stein, Michael Nunn, William Trevitt, Sir Kenneth MacMillan, Şafak Türkel, Katrina McPherson, Samantha Shay, Lotte Stoops, Mieke Struyve, Chantal Caron, Jeff Tudor, Steven De Beul, Ben Tisseur, Boaz Yakin, Bobbi Jene Smith, Or Schraiber, and many others. Additionally, the festival took a leadership role in the “4 events” project for the Merce Cunningham Centennial, showcasing its dedication to advancing the art of dance on a global scale.

Screening followed by Q&A with the directors, creators and choreographers:

Rolly Dib (“The Rooster” - Lebanon);

Lucía García (“Abiosis” - Spain);

Tessa van der Riet (“The Divine Flower” – The Netherlands)

Selected Dance Films
presented at EASTAP 2024

Curated and presented by
Loránd János

Two to tango

0:18:26

Twelve world leaders assemble in a war room to play a game of life and death in which they have to dance tango.

Dir. Dimitri Sterkens | Chor. Anibal Lautaro | Belgium, 2021

They Saw The Sun First

0:08:13

A genre-bending documentary using dance and physicality to explore themes of youthfulness, fear, regret, and ageing. The star of the show is New York. The perspectives of elderly citizens of NYC are interpreted physically by a younger generation.

Dir. Stefan Hunt | Chor. Vanessa Marian | USA 2020

The Rooster

0:07:37

Based on Nizar Qabbani's poem Al Deek (The Rooster), this dance creation experiments with the Baladi form to portray the journey of a dictator. A story of an innocent childhood's rise to power, their relationship with the feminine, and how this always leads to inevitable downfall.

Dir. Chadi Younes | Chor. Rolly Dib | Lebanon 2023

The divine flower

0:27:44

Exploration of how the current generation of young women can break free from (learned) patterns of guilt and shame surrounding their body image and sexuality and learn of to put their own physical pleasure and self-image first.

Dir. Tessa van der Riet | Chor. Thu Hang Pham | The Netherlands 2022

Table for one, please

0:14:00

Exploring the social awkwardness of grief, and inspired by the writing of Anton Chekhov, the project gathers current and former artists of Tanztheater Wuppertal Pina Bausch, as well as the Grotowski Institute-based physical theater company Teatr ZAR, as a reflection on the lineages of Polish Jerzy Grotowski and German Pina Bausch, their relationship and how their work resonates today.

Dir. Samantha Shay | Chor. Samantha Shay con el elenco | Germany-Russia 2024

Abiosis

0:09:59

Null or virtually non-existent relationship (that occurs) between two different species. Coexistence between two parallel dimensions that, due to their innate characteristics, cannot be perceived.

Dir. Lucía García | Chor. Lucía García | Spain 2021

Mise en Abyme
Special Issue
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EASTAP Conference
ISSN: 2284-3310

ECOSYSTEMS
OF THEATRE AND PERFORMANCE

TEMPORADA ALTA PARTNERSHIP

EASTAP 2024

Temporada Alta

Temporada Alta

We are pleased to announce that the conference will take place in connection with the Temporada Alta festival <https://temporada-alta.com/es/>. Participants will have the opportunity to purchase discounted tickets for selected performances through the EASTAP website. On the web we will also provide information on how to get to the city of Girona and Figueres where the Festival takes place. The performances available with a discount are:

- 29th of October - *Teoria King Kong*, by Virginie Despentes / La Virgueria (in Catalan) - <https://temporada-alta.com/es/?s=Teoria+King+Kong>
- 31st of October - *Lab WE* by Mal Pelo (without text) <https://temporada-alta.com/es/shows/lab-we/>
- 2nd of November - *Prima Facie*, by Suzie Miller (in Spanish) <https://temporada-alta.com/es/shows/prima-facie/>
- 3rd of November - *Machine de Cirque* (without text) <https://temporada-alta.com/es/shows/machine-de-cirque/>

Special issue of
Mise en Abyme - International Journal of Comparative Literature and the Arts
ISBN:979-12-80081-04-9 | ISSN: 2284-3310
Edited by Armando Rotondi
Part of the “Call for Europe” Residence for Artists
“Ecosystems fo Theatre and Performance” (Second call 2024)

ISBN:979-12-80081-04-9
ISSN: 2284-3310