



CONFERENCE

PERFORMING ARTS:

TRANSITIONING TO THE DIGITAL AGE

15 - 17 MARCH 2023

ZAGREB

International Conference

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Zagreb, March 2023

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PROGRAMME

Day 0: 15/3/2023

4:00 pm - 7:00 pm Workshop
(Youth Centre Ribnjak)

When Theatre Meets Zoom + The "e-spect@tor"
Experience

Iva Srnec Hamer, Andrii Palatnyi, Cécile Chantraine
Brailon, Maya Larbi, Fatiha Idmhand, Laurence
Delbarre Willard, Laurent Passion, Anamarija Žugić
Borić

Day 1: 16/3/2023

(International Theatre Institute – ITI)

9:15 am – 9:45 am Registration

9:45 am – 10:00 am Welcome speech

Anamarija Žugić Borić (Theatralia / DARIAH-HR / IEF)
and Željka Turčinović (International Theatre Institute –
ITI)

10:00 am – 11:00 am Keynote

CÉCILE CHANTRINE BRAILLON:
Digital Theatre Studies: Crossing Perspective and
Methods with Cognitive Science

Discussion

11:00 am – 11:30 am Coffee break

11:30 am – 12:30 pm Session 1

Moderators: Tihomir Živić, Vlatka Lemić

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Meet Digital Humanities – Possibilities and Challenges

GORDANA VNUK: Challenges of Archiving Performing
Arts: Eurokaz Digital Archive

DONATELLA GAVRILOVICH: Three Project Challenges:
Italian Theatres and Archives Registry, Research Centre
“IDOS_ARTS” and PhD in Data Science on Digital
Humanities

Discussion

12:30 pm – 12:45 pm Coffee break

12:45 pm – 1:45 pm Session 2

Moderators: Cécile Chantraine Brailon, Koraljka
Kuzman Šlogar

GORDAN KREKOVIĆ: The Potential of Computer Music
in Theatre

VASILIKI KOUROU: Modelling Theatrical Archives: Use of Linked Data in Machine-Readable Representation of Theatrical Information

FRÉDÉRIC JULIEN, BRIDGET MACINTOSH: Open Data Production and Reuse in the Canadian Performing Arts Ecosystem

Discussion

1:45 pm – 3:00 pm Lunch break

3:00 pm – 4:00 pm Round table

Archiving and Digit(al)isation of Performing Arts in Theory and Practice

Moderator: Vlatka Lemić

Participants: Rok Vevar and Martina Petranović

The discussion is open to all conference participants.

Day 2: 17/3/2023

(International Theatre Institute – ITI)

8:30 am – 9:00 am Registration

9:00 am – 10:00 am Keynote

ANDRII PALATNYI: Offline vs/ & Online: Digital Theatre in COVID and War

Discussion

10:00 am – 10:30 am Coffee break

10:30 am – 11:30 pm Session 3

Moderators: Martina Petranović, Ivana Bakal

IVANA SLUNJSKI: Body Archives: Strategies for Documenting Dance

BETHANY JOHNSTONE: Processes & Practices: Understanding Dance Researchers and Dance Archivists to Develop Future Online Dance Archive Resources

KATE FOLEY, MILA ČULJAK: The Journey of Halima

Discussion

11:30 am – 11:45 am Coffee break

11:45 am – 12:45 pm Session 4

Moderators: Ivana Slunjski, Ozana Iveković

IVANA BAKAL: Costume in a Virtual Environment

IVA SRNEC HAMER: Performance Adaptation for Digital Platforms: The Process of Adaptation and Learning

IGOR ZENZEROVIĆ: Fuzzy Temporality and What to Do
With the Rest, lecture performance

Discussion

12:45 pm - 2:00 pm Lunch break

2:00 pm - 3:00 pm Session 5

Moderators: Anamarija Žugić Borić, Agata Juniku

IVAN MARUŠIĆ KLIF: Bits 'n' Pieces / A Reflection on My
New Media Practice in Performing Arts

IVAN LUŠIČIĆ LIIK: Future of Lighting Design in Theatre

DAMIR BARTOL INDOŠ, TANJA VRVILO: Extreme
Schachtophone Parainstitute Indoš, lecture
performance

Discussion

ABSTRACTS

WORKSHOP

When Theatre Meets Zoom + The
“e-spect@tor” Experience

Iva Srnec Hamer, Andrii Palatnyi, Cécile Chantraine Brailon, Maya Larbi, Fatiha Idmhand, Laurence Delbarre Willard, Laurent Passion, Anamarija Žugić Borić

The workshop is aimed at performing artists, especially theatre actors, and theatre audiences. It will include testing the prototype of the digital tool “e-spect@tor” and the performance of the hybrid play #WAR_DIARY, whose authors are actors from the Ukrainian Centre for Contemporary Art DAKH in Kyiv and the international Ukrainian festival Gogolfest.

Croatian actors, participants of the workshop, will work on a textual template of the play, exploring the ways in which the Zoom platform can be used as a tool to enrich their performance.

Digital Theatre Studies: Crossing Perspective and Methods with Cognitive Science

Cécile Chantraine Brailon

With the digital turn, an abundance of digital documents - mostly video recordings - but also of digital tools is available today to analyse performing arts with new perspectives and approaches, speeding up the process of the theoretical shift towards performance studies that the discipline has been going through for about forty years. The so-called “performative turn” (Davis, 2008) also allows the possibility of crossing methods from theatre studies with methodologies used in other disciplines as is done in the framework of research projects in digital humanities “L'École du Spectateur” and “Visual Staging”, jointly led by La Rochelle Université, Université de Lille and Université de Poitiers. Indeed those research programmes in digital theatre studies work in collaboration with cognitive sciences and neurosciences in order to define and/or analyse a number of characteristics of the performing arts that the traditional research methods have not been able to detect or measure, such as the importance of the venue where the performance takes place, the relevance of the joint presence of the audience and the artist during a live show (Dubatti, 2015) or the involvement of the emotions felt by the spectator in the appreciation of a performance. Utilising several

digital tools and methods regularly used by neuroscientists (motion capture, sensor's captors, coding behaviour, etc.), the research conducted in "l'École du Spectateur" and "Visual Staging" is carrying out several experiments in order to contribute to the production of new knowledge in performing arts.

Davis, Tracy. 2008. "Introduction: the Pirouette, Detour, Revolution, Deflection, Deviation, Tack, and Yaw of the Performative Turn". *The Cambridge Companion of Performance Studies*, ed. Tracy Davis, 1-8. Cambridge and New York: Cambridge University Press.

Dubatti, Jorge, "Convivio y tecnovivio: el teatro entre infancia y babelismo", *Revista Colombiana de las Artes Escénicas*, vol. 9, p. 44-54, 2015.

Theatre and Performance Studies Meet Digital Humanities – Possibilities and Challenges

Ozana Iveković

This conference paper aims to outline the most important issues of the relations between theatre and performance studies and digital phenomena. Its primary goal is to give an overview of the possibilities that digital humanities can offer to theatre and performance studies. It will also raise questions and depict problems that this kind of approach implies, and it will as well try to offer tentative conclusions about the benefits that the encounter between theatre and performance studies on one hand and digital humanities on the other brings. Consequently, the goal is not to come to an obligatory conclusion, but rather to ask questions and provoke discussions that could help contribute to future studies.

Challenges of Archiving Performing Arts: Eurokaz Digital Archive

Gordana Vnuk

Eurokaz was a festival of new theatre that was founded in Zagreb in 1987 and took place until 2013 when it was transformed into a producing house that is still active today. Thanks to a grant from the Kultura Nova Foundation the process of digitization of the festival archive has begun last year. It is a big challenge and we have encountered many problems due to a wide time span which amounts to 27 years of the festival's existence. During this period archiving technology was constantly changing and what we have today is a lot of material in different formats the content of which has to be adjusted to new standards. From press cuttings in paper form to CDs and DVDs, and old websites for each year's program which are not supported anymore (like with Adobe Flash Player), not to mention old video tapes with recorded performances. It is a hefty workload and we assigned an IT expert to create a separate segment on the Eurokaz website, where our archive will be visible to a wider audience.

Three Project Challenges: Italian Theatres and Archives Registry, Research Centre “IDOS_ARTS” and PhD in Data Science on Digital Humanities

Donatella Gavrilovich

In the framework of the DARIAH_EU WG Theatralia compilation project of the International Theatrical Registry, I launched the RADATMAS project at the University of Rome “Tor Vergata” in February 2022. This is a randomized research study of the little town of Macerata and its surrounding area. Thanks to the RADATMAS census thirty-one theatre archives have been discovered, while in the Ministry of Italian Culture (MIC) SIUSA database, there are only three archives. The same goes for the theatres: the census found forty-one theatres out of the twenty-three reported by the MIC. The census of theatres and theatrical archives located in the Macerata area as well as the organization of the collected data was completed in the summer of 2022. In September, a colleague from the AI Department joined the working group to jointly design the database of the Italian Theatres and Archives Registry. Now we are working on the diagram. Meanwhile, another student of mine started the census in the suburban area of Rome, which is located

in Castelli Romani. All data will be transferred to the Italian Theatres and Archives Registry database being created.

In recent years, Applied Sciences experts have shown a growing interest in applying new digital technologies to the performing and visual arts cultural heritage. Nevertheless, there is still no equal collaboration between humanists and IT scholars. Furthermore, the international digital products in the field of the performing and visual arts are scattered on the web, because there is no community platform for the collection, enhancement and mutual knowledge of the results or ongoing projects. For these reasons I proposed to create the "International Digital Open Space on the Performing and Visual Arts Cultural Heritage Research Centre" (acronym: IDOS_ARTS). It aims to create a community among research groups on national and international levels, develop European or International projects and share the studies, research methodologies, and design systems to create ontologies for knowledge bases, digital archives, museums and virtual exhibitions dedicated to Performing and Visual Arts Cultural Heritage. In February 2023, the three founding universities of IDOS_ARTS Research Centre signed a multilateral agreement. The statute draft, which will soon welcome

interested institutes and researchers, is currently in development.

The PhD in Data Science at the University of Rome "Tor Vergata" was born in September 2022. It consists of four pillars, one of which is dedicated to the Humanities Area: "Culture, Arts and Society". This is focused on quantitative methods that apply to digital data of a cultural nature, for the study and understanding of the cultural sphere and on methods of analysis, study, representation and management of large quantities of heterogeneous data to create knowledge bases and virtual environments in order to preserve memory, enhance and disseminate Theatrical and Artistic Heritage. It is led by professors of computational linguistics and performing arts, and welcomes Theatre History and Art History students, providing them with the necessary computer training.

The Potential of Computer Music in Theatre

Gordan Kreković

Since the first notion of the synergy between computer music and theatre in the 1980s, the potential of complementing these practices with each other has significantly grown along the steep trajectories of technical advancements and the influence of new media, generative art, and resulting aesthetics. In comparison to traditional musical forms, computer music allows previously unreachable levels of automation, control, interaction, and sonic diversity. Techniques like algorithmic composition (using formal rules to create music), data sonification (translating data into sound), live coding (writing computer code that generates music live in front of the audience), automation in multimediality, and various aspects of interactivity open novel opportunities in the context of theatre. This presentation will give a brief overview of predominant practices and trends in computer music with examples of their application to performing arts.

Modelling of Theatrical Archives: Use of Linked Data in the Machine-Readable Representation of Theatrical Information

Vasiliki Kourou

Performing arts, as an integral part of a culture, are called upon to evolve in line with the broader development of culture and art in the context of digital humanities. The intangible status of performing arts and the mixed status of theatre make it difficult for them to evolve technologically, as current conditions demand it. For the time being, modelling theatre archives and the use of Linked (Open) Data in the field of culture and more specifically theatre are not widespread since they are regarded as an extremely difficult and time-consuming process. So, the requirement for extensive use of Linked (Open) Data is intense, considering the lack of interconnection of the data of theatrical institutions with other CHIs, such as museums, libraries, and vestries. The aim of the project was to create a virtual encyclopaedic source of theatrical knowledge using Linked (Open) Data in order to include it in a wider network of cultural sources that provide theatrical information, within the framework of the Semantic Web. Using the Digitized Archive of the National Theatre of Greece as the reference archive, I tried enriching it through its semantic interconnections with digital sources that provide relevant knowledge. Some of the most notable

existing theatre archives and databases have been researched as well as the users' informative demands influenced by the types of information that appear in each archive, such as biographies, productions, texts, and interviews. This paper introduces a conceptual model designed to be as adequate as possible to represent theatrical archives and to cover a sufficient range of offered theatrical information. The FRBR model was harmonised with the global CIDOC CRM cultural documentation standard to produce the FRBROo object-oriented library ontology, with which the final model is partially compatible. The schema includes entities, conceptual associations and additional information, capable of supporting the informative requirements which have already been highlighted. Subsequently, the conceptual model is encoded in the RDF Schema with the help of the ontology development tool, Protégé. Finally, targeted queries in the semantic query language SPARQL, expressing predicted user searches, are designed to briefly demonstrate part of the functionality of the virtual theatrical "encyclopaedia", which have been submitted to Protégé's additional tool "SPARQL Query". To conclude, the present paper suggests the introduction of theatrical data to the Semantic Web, using the technology of Linked Data to promote a broader way of knowledge distribution, concerning performing arts and more specifically theatrical archives, as well as create an upgraded network

among CHIs with digitalised material available and freely accessible.

Open Data Production and Reuse in the Canadian Performing Arts Ecosystem

Frédéric Julien, Bridget MacIntosh

As the holders of information about various entities in the performing arts sector, industry associations, unions and national institutions have a pivotal role to play in the data-centric performing arts sector. Since 2020, the Canadian Association for the Performing Arts has supported more than 20 such “arts service organizations” in the implementation of best practices for data management and data sharing. As a result, information about 7,500 performers, designers, organizations and venues has been transformed from unstructured text into linked open data. This open data was then made available for reuse via an open knowledge graph called Artsdata and via Wikidata, an open knowledge base associated with the Wikimedia movement. This data-centric work has laid a foundation of data for reuse across performing arts archives and other performing arts applications. Although this information is not yet being used in performing arts archives, CAPACOA proved this concept with its LIVE Performing Arts Directory, a directory entirely populated by open data.

This presentation is based on applied research and grey literature. There are no plans to publish these findings in a peer-reviewed publication.

ROUND TABLE

Archiving and Digit(al)isation of Performing Arts in Theory and Practice

Moderator: **Vlatka Lemić**

Participants: **Rok Vevar and Martina Petranović**

As suggested by the title, the participants of the round table will attempt to address several practical and theoretical issues regarding the archiving and digit(al)isation of performing arts in the contemporary environment. They include interdisciplinary approaches from various sectors, as well as professional expertise and creative partnerships, in a joint effort to preserve and provide access to archival records that document the nature of art and culture. The archival perspective covers various topics, from the history and structure of institutions that collect and maintain performance archives to the wider cultural, financial, legislative, social and political context of theatre/performance collections. The archiving process (the ways in which the records are collected and selected) can have multiple influences on the meaning, (re)contextualisation and interpretation of records. The poetic or ideological principles of selection and organisation behind theatre/performance archives, locations of theatre records, as well as national legislation and practice developed various models of

archiving and provide different examples of archiving and digitalisation in various countries.

Besides practical problems and concerns (selection, funding, location, organisation, etc.), there are many challenges dealing with specific qualities of theatre/performance records (elusive and ephemeral nature of the object of archiving, diverse and miscellaneous nature of theatre records that often escapes the categories of classic text-based archives), as well as inclusion/exclusion of theatre records with regard to various types of theatrical expression and genres, and various types of theatrical records. These questions are inextricably linked with the nature of theatre records, i. e. type of records included in archiving processes (textual, visual, footage, personal objects and theatre artefacts), and also with the specific nature of archival records and archival process with regard to various kinds of performing arts. There are also many other topics to consider related to ICT, such as the openness of archives to various types of records, the nature and scope of the theatre/performance archives digitalisation, public access to digitalised records, etc.

Offline vs/ & Online: Digital Theatre in COVID and War

Andrii Palatnyi

Responding to challenges and turning crises into new opportunities have become the leading features of CCA Dakh / FCA GogolFest. Laboratory of Solutions in Digital, created at the beginning of the global covid pandemic, began as simple attempts to combine theatre and digital reality in zoom. Then, the team managed to create digital repertoires and become an example of digital theatre in Ukraine. Streaming ready-made performances, and installations, implementing digital technologies in performances, and international online collaborations became one of the ways to survive when the theatre was impossible to visit and, consequently, became a development strategy. The theatre is becoming an intersection of different industries, science, literature, visual arts, education, and a voice of social challenges. In the reality of Ukraine, digital theatre is also becoming an important cultural element of the struggle.

Body Archives: Strategies for Documenting Dance

Ivana Slunjski

Departing from traditional archives based on the analysis of material artefacts as the only credible sources in reconstructing past events and the characterization of a dance performance that “becomes through disappearance”, bodily archives follow the idea that a dance performance does leave a trace, only leaves it differently: relying on perceptive and receptive mechanisms observers, interpreters, participants in the performance. Reliance on recollection and bodily tools such as observation, memorization, and evocation in the reconstruction of events, are just as reliable, or just as unreliable as reliance on archived material remains, because the material remains do not tell about what was excluded from the archive and why it was excluded, and are always in the service of construction, which implies an interpretation, a narrative, and not reconstruction of real events.

Processes & Practices: Understanding Dance Researchers and Dance Archivists to Develop Future Online Dance Archive Resources

Bethany Johnstone

Tracing the existence of the past can be difficult when it comes to dancing. Dance is frequently referred to as being ephemeral [1], meaning that dance disappears at the point it is performed. Despite this, dance performance has historically been recorded through various forms of documentation, from notation systems to film and photography, right up to motion capture [2]. All these forms of documentation have been and are still being stored and preserved within dance archives for future audiences. Dance archives offer their users a glimpse into the past and a place for researchers to view, reconstruct and reflect on dance’s history. While dance archives are arguably an invaluable resource for dance and performing arts researchers, a preliminary research project in 2017 found that the number of physical visitors to dance archives was dwindling. Meanwhile, various research projects indicated that online dance archives resources drew in more users than physical dance archives [3]. While it is apparent that dance archives hold a wealth of knowledge, how users access and use this

knowledge in a digital environment needed further exploration. Currently, there is a limited understanding of dance researchers' information-seeking practice within information behaviour literature [4], thus making it hard to define if and where dance archives may fall within their information-seeking processes. Additionally, minimal research has exclusively explored the UK's dance archive landscape, making it hard to consider whether the impact of any new online dance archive resource development may be affected by dance archivists' practice. The paper provides an introductory exploration of current PhD research being conducted into the information-seeking behaviours of dance researchers as well as the practice of dance archivists, to inform any future developments of online dance archives resources. This paper encompasses a UK-centric exploration of dance archives, dance archive professionals, and dance researchers, along with a careful outline of the methodological approach adopted within the project. The paper also explores the challenges faced in bringing both UK dance researchers and dance archivists together during a global pandemic, whilst providing a commentary on the impact the research could have on the transition to a digital future for dance archives.

[1] (Siegel, 1972; Phelan, 1996; Schneider, 2001; Reason, 2006; Lepecki, 2010)

[2] (Tembeck, 1981; Brooks, 1987; Hutchinson-Guest, 1989; McAuley, 1994; Reason, 2006; Smigel, 2006; 'Living Archive', 2019)

[3] (Whatley, 2008, 2017)

[4] (Cobbledick, 1996; Medaille, 2010; Mayer, 2015; Robinson, 2016)

The Journey of Halima

Kate Foley, Mila Čuljak

The Elementary School for Classical Ballet and Contemporary Dance at OŠ Vežica presented the world premiere of the dance-film fairy tale *The Journey of Halima* at Art-Kino, Rijeka on 11 February 2023. It was directed by Kate Foley, with visual effects and editing by Damjan Šporčić. It was filmed with 110 young dancers, six adults and eight choreographers during the pandemic in 2021. The original score by Zoran Majstorović features the musical traditions and instruments of the contemporary migrant trail from Mesopotamia to Northern Europe. *The Journey of Halima* is based on the children's book of the same name by Nikos Kalaitzidis with Michalis Darnakis, Maria Laftsidou, and Andreas Mavridis, written to empower refugee children. It was originally conceived of as a dance performance at the National Theatre in Rijeka, and instead, as a response to the pandemic, was documented in digital video on a soundstage created in a warehouse in such a way that 360 backgrounds could be added later in post-production. Regarding the relationship between physical and virtual space in dance documentation, we knew that a camera angle can collapse or amplify the viewer's sense of 3-dimensional space with regard to dancing bodies. We also found that adding 360 backgrounds could also completely disorient the viewer's perception of bodies in space. Great care was taken first to edit the

choreography to keep the viewer in the dance, and then again when backgrounds were matched to camera position changes, especially with regard to horizon lines. There was no recorded dialogue or live speech in the film (we worked with pantomime and eventually dialogue cards and chapter descriptions to communicate plot points). However, footfall was recorded with a floor mic in addition to the camera mics, and while not always necessary, it was important to sync live sounds to anchor the presence of the dancing bodies in virtual environments. From a pedagogical perspective, we adapted how we taught students to project themselves as performers, from targeting a distant balcony to understanding what a close camera could see. Students had the opportunity to see themselves from many angles, checking shots and refining their performances. So there was a difference for them: They were not seeing what a camera documenting a live performance might have shown them after the fact. Their live performance in that case was not for that camera documenting the performance but rather for a live audience, whose perspective they would never know. In the case of filming *The Journey of Halima*, they had the opportunity to perform for a camera, whose perspective they could check, refine their performance, and check again. This hybrid form of dance documentation marked a triumph over a difficult period of compromise in which dance education suffered from poor digital tools and inadequate space,

where Viber and Microsoft Teams clashed with poor reception in cramped hallways, bedrooms and kitchens. It also delivers this theatrical effort in a more durable and shareable form than the original stage production could have ever accomplished.

Costume in a Virtual Environment

Ivana Bakal

Costume as an installation, costume as a performance, costume as the main protagonist in a digital environment – these are my artistic interests as a visual artist and costume designer. My presentation will, therefore, be based on the overview of my artistic work in the field of costume design across various media, discourses, and contexts, advanced over the past twelve years as the result of merging ideas and experiences from different artistic fields, and of striving to overcome and expand the traditional approaches in costume design and drama theatre. The presentation will be illustrated by a selection of my costume designs and projects created beyond the boundaries of mainstream theatre stages and productions, but the central part will be dedicated to my most recent work, the series of video performances developed during the pandemic of coronavirus and united under the joint title “Ivana Bakal – The Visual Theatre”, part one and two.

Performance Adaptation for Digital Platforms: The Process of Adaptation and Learning

Iva Srnec Hamer

One of the most important aspects of working in the performing arts is the process. The process of creation, learning, and working on oneself, as well as the possibility of making mistakes. The space of the unknown, unexplored and controversial has always interested me in the theatre. Unfortunately, as an artist, I rarely had the opportunity to explore digital possibilities in theatre. When the pandemic started, a whole new world opened up to me, a space of creation that was foreign to me. Today, more than ever, the trend of digitization is noted. During the covid 19 pandemic, we have all turned to video content and communication over the Internet. For many independent artists in Croatia, the initial reaction to the new pandemic conditions induced fear and insecurity. After the initial fear and shock, adaptation followed. More and more independent theatre artists and troupes felt the need to digitize the theatre so that under the current conditions as many people as possible can still find a way to follow theatre programs. Since the theatre is naturally not that kind of medium, the need for better and high-quality combinations of digital media with a theatrical performance arose. Numerous restrictions during the pandemic have encouraged the entire creative industry sector to

rethink and reconceptualize the way performance functions. Alternative forms of creation and participation had to be presented.

When researching the use of digital media in the theatre and through conversations with digital artists, I realized how little we were using technological possibilities in the theatre. The reason why we rely so little on technology in the theatre lies in the fear that the use of technology will replace the actors, that they will become unnecessary. The theatre has always been a place of live performance, a ritualistic place of interaction where the energy is transferred between the audience and the performers on stage. But just as a puppeteer uses a puppet as a medium, a performer can use digital media to enrich his performance. Therefore, it is not about replacing a live person on stage with a technological product, but about the numerous possibilities of digital platforms to enrich performances and stimulate creative processes in both the performers and the audience. This presentation touches upon the acting processes that take place in the artist when they rely on digital media. This presentation is also a reflection of the past two years of learning and growth.

Fuzzy Temporality and What to Do With the Rest, lecture performance

Igor Zenzerović

In what form will performance art, a discipline that once strived to be present and ephemeral at the same time, survive the transfer into the digital? This lecture is a form of warning that tries to balance alarmist technophobia and radical instances of digital humanism. By using anti-humanist thought and (non)concepts the artist tries to reconcile his fears and his work into the new archival dynamic that is yet to come. Calling into question the remains, traces and spectres of immanence and ephemerality in performance art, the artist opens his own fears and wounds of time. Using his own artistic experience in durational performances, theoretical knowledge and some elements of lecture performance, the artist will try and present the fuzzy and indeterminate materiality of performance art as a means of survival within the digital.

Bits 'n' Pieces / A Reflection on My New Media Practice in Performing Arts

Ivan Marušić Klif

In this lecture, I will be sharing some of my personal experiences and observations on the use of new media in performative arts. I will be discussing the ways in which digital elements such as projections, sound, and interactive media can enhance and transform live performances. At the same time, I will be exploring some of my doubts and uncertainties regarding the integration of new media into performative art practices.

Future of Lighting Design in Theatre

Ivan Lušičić Liik

Ivan Lušičić Liik will be talking about how theatrical lighting design came to be from a simple shadow in a cave and where it is heading in the near future with new emerging technologies.

Extreme Schachtophone Parainstitute Indoš, lecture performance

Damir Bartol Indoš, Tanja Vrvilo

An interactive installation for displaced performances superimposes and remediates the texts, images and sounds of the Parainstitute Indoš repository, the former tool room of the socialist factory of hydraulic pumps Jedinstvo (Unity), for the instruments and performers of the uncanny production of presence after the future. Schachtophonist's hand in her presence shifts on and off vibrations of the steel springs from the Schachtophone's boxes toward the reflectophones, Schachtophonist's lips and breath in his presence relocate the sound of the panzerized trombone in radical stage frontality toward the antiphonal headphones, the performers' voices are disembodied by distant megaphone loops, the body draws out the dance structures of the iron cello towards the absent medial situation of the soundless instrument. Performers of extreme music theatre intensify agencements in configuration with different models of Schachtophones and media body effects. This electronicized voluptas is part of a lecture performance by DB Indoš and Tanja Vrvilo on the iconoclasm of the remediation of live performance material for different dispositifs and the reproduction of the sources of performing presence in the dictatorship of telematics. What is left behind in a performer's absence? Extreme

Schachtophone Parainstitute Indoš is the working title of the site-specific project that we are currently working on – the interior Schacthophonic panzerism of two connected spaces of the Parainstitute Indoš into an interactive machinic display for collective rhizomatic work with Schacthophones' databases,

from the activation of built-in instruments, reconstructions and re-enactments of audio and video archives, collection of scores and texts, stage and sound sketches to the new politics of schachtophonisation of the community. Shachtophones are instruments of bruitism for the synthetic forms of performances and installations, whose sound boxes and graphic partitures-schachtophonies are made by the artist and performer Damir Bartol Indoš. They were created by the development of his sound-stage objects from “spiritually recycled post-industrial waste” in the late 1980s and used as performing apparatuses and sound sculptures as part of the multimedia settings of the House of Extreme Musical Theatre.

BIOGRAPHIES

Cécile Chantraine Braillon

Cécile Chantraine Braillon is a Full Professor in Hispanic Studies at La Rochelle University since 2018. Her research focuses on Hispanic-American Theatre and Performing Arts. She's involved in the transdisciplinary field of Digital Humanities and currently leading research programs about the computing methods applied to research in Performing Arts. She's leading the research project ESNA (Ecole du Spectateur de Nouvelle Aquitaine - 2021-24) and is also co-responsible, with Laurence Delbarre-Willard, for the project VISUAL STAGING (2016-2022). She's also leading a work package in the Erasmus + DiMPAH project (Digital Methods Platform for Arts and Humanities / 2020-2023).

Ozana Iveković

Ozana Iveković was born in 1977 in Zagreb where she graduated from the University of Humanities and Social Sciences (comparative literature and philosophy) in 2002. She absolved postgraduate studies in literature, performing arts, film and culture. She works in the archive of Zagreb Youth Theatre. Besides her regular archive work, she writes scientific articles about theatre and sometimes theatre criticism. Her professional interests are digital humanities in performing arts studies, performing arts documentation, popular theatre, amateur theatre and theatre audiences.

Gordana Vnuk

Gordana Vnuk graduated in Comparative Literature and English at the University of Humanities and Social Sciences in Zagreb. Her post-graduate studies on cultural politics in France have brought her the DESS diploma from the University of Bourgogne.

She was the founder and Artistic Director of the Festival of New Theatre EUROKAZ which used to take place annually in Zagreb from 1987 to 2013 and consequently established itself as the major theatre festival in South-East Europe. Parallel to EUROKAZ from 1996 to 1999 she was engaged as Theatre Programmer at Chapter Arts Centre in Cardiff (UK –Wales) and from 2001 to 2007 as Artistic Director (Intendant) of Kampnagel in Hamburg (Germany), one of the largest theatre centres in Europe.

She works as a dramaturge on theatre projects in repertory theatres and independent companies in Croatia and abroad. She is an author of theatre reviews, texts on theatre and symposium papers published in international theatre magazines and newspapers, and speaks at symposiums and conferences all over the world.

From 2009 to 2019 she lectured at the Academy of Dramatic Art, University of Zagreb (MA studies).

Since 2021, she is a member of the advisory board of *TURBA: The Journal of Global Practices in Live Arts Curation*

Since 2018, she is a member of the International Theatre Town Alliance (ITTA) in charge of programming cultural events at Yue Opera Town in Chinese Shengzhou.

In 2013 she was awarded the French order “Chevalier de l’ordre des arts et des lettres”.

Donatella Gavrilovich

Donatella Gavrilovich is an Associate Professor of the History of Theatre and Digital Technologies. Her research focused on the Performing Arts digital archives and theatrical exhibitions and on the theatre, dance, art and scenography. In 2012 she was invited to join the ECLAP-EUROPEANA project as an expert. The following year she began a collaboration with several European Universities for research on the application of new technologies to the Intangible Cultural Heritage. In 2014 she designed the ontology of an innovative knowledge base model for cataloguing theatrical performances (Performance Knowledge base). Since 2016 she collaborates with the Bern University of Applied Sciences (BIAS) on the methodology to create an International Performing Arts Platform. She has joined an International research network dedicated to the issue of digital archives and open data in theatre (LODEPA BIAS project). She is a member of W3C – PAIR CG, Open Science YERUN “Tor Vergata”, EURODRAM, SIBMAS, SEFER and CERCLE. In 2012 she founded and directed the scientific publishing series “Arti dello Spettacolo/Performing Arts” and, since 2015, the online opens source journal <http://www.artidellospettacolo-performingarts.com>.

Gordan Kreković

Gordan Kreković is a researcher in the field of computer music technology, an external assistant professor at the Academy of Music at the University of Zagreb, and the CEO of Visage Technologies, a computer vision company with around 170 full-time team members in Croatia and Sweden. Gordan completed his PhD in computing at the Faculty of Electrical Engineering and Computing at the University of Zagreb in 2016. He is the co-author of more than 25 journal and conference papers related to signal processing, computer music, music technology, artificial intelligence in art, and related topics. Besides researching music-related topics, Gordan has also been an active practitioner; he composed music for several contemporary dance choreographies, including “Insider Story” (2021), “Emotikon” (2020), “Dance Democracy” (2019), “Hologram Space” (2018), “Xerophytic Garden” (2012), the short experimental film “Cities I Haven't Been To...” (2018), generative performance “Mnemosyne” (2014), audio-visual work “Click Click Sale” (2016) and several publicly performed pieces. Since 2010, Gordan has been continuously employed in various engineering and management positions in software development companies, and since 2019, Gordan is the CEO of Visage Technologies.

Since 2020, Gordan is lecturing on the new course on computer programming for sound and music creation at the Zagreb Academy of Music, where he was elected to the position of assistant professor in 2022.

Vasiliki Kourou

Vasiliki Kourou studied Linguistics and just completed her Master's degree in Digital Methods for the Humanities at the Athens University of Economics and Business. Throughout her involvement with plenty of digital humanities topics, she detected an absence of development in the field of digital culture and art and so, she decided to conduct her thesis entitled "Modelling of Theatrical Archives: Use of Linked Data in the Machine-readable Representation of Theatrical Information", trying to suggest a way to upgrade existing theatrical archives, through their semantic interconnection. She was attracted to the field of Digital Humanities since it gives her the opportunity to combine her acquired knowledge in the humanities with digital methods. She is a theatre enthusiast and thrilled by art in all its forms. From the very early of her career, she was fascinated by conceptual modelling and the semantic organization of data. She is dedicated to continuing her academic path as a researcher with a special interest in digital culture and the impact that digital capabilities and innovation could have on the humanities.

Frédéric Julien

Frédéric Julien has been active in the performing arts for several years as an artist, an arts administrator, a consultant, an advocate, and a change maker. Frédéric has been leading research and development activities at the Canadian Arts Presenting Association since 2010. In this capacity, he has directed or authored several key research initiatives such as [The Value of Presenting, Arts and Belonging](#), [Digitizing the Performing Arts](#), and Indigenous Artists and Wikidata (forthcoming). As an active volunteer, Frédéric has served as Co-Chair of the Canadian Arts Coalition, and board member of Arts Health Network Canada.

Since 2018, Frédéric has been leading the Linked Digital Future Initiative, a multi-prong initiative that seeks to foster digital discoverability, collaboration and a data-centric transformation of the performing arts.

Bridget MacIntosh

An award-winning strategist, Bridget has held senior municipal cultural management positions with portfolios spanning arts, events, and public art ranging from small-scale activations to major events such as Nuit Blanche Toronto. She continues to collaborate with municipalities, consultancies and arts organizations across Canada as a cultural strategist, designing & collaborating to build resilient cities, communities, and organizations. She is the Chair of [SpiderWebShow Performance](#), part of the Canadian Association for the Performing Arts [Linked Digital Future Initiative](#) and co-chairs [Mass Culture](#)'s Research Working Group. She is a Next City Vanguard, a Toronto Arts Council / Banff Centre Cultural Leaders Lab Fellow and was recently named an [IETM Global Connector](#).

Andrii Palatnyi

Andrii Palatnyi — actor, project manager, curator and producer. Studied at Kyiv National Economic University named after Vadym Hetman, Faculty of International Economics and Management in Kyiv. From 2007 till 2010, participated in MAPA (Moving Academy for Performing Arts), Ukraine-Serbia-Netherlands, Performing Arts (www.mapa.nl). From 2010 till now actor and project manager at the Centre of Contemporary Arts DAKH (Kyiv, Ukraine). From 2016 till now curator of theatre/performing art and residency program, international relationship at International Multidisciplinary Festival of Contemporary Art “GOGOLFEST”, NGO (Kyiv, Ukraine). From 2019 to 2020 was an adviser to the Minister of Culture, Youth and Sport of Ukraine on theatre issues on a voluntary basis. From 2020 to 2021 producer, and curator of digital projects at Gogolfest Laboratory of solutions in digital. In 2021 curator of the festival-laboratory of the actual theatre iStage and Marathon of International Residences within the Cultural Capital 2021 Mariupol. From 2016 till now representative of the CCA DAKH at ETC (European Theater Convention). From 2017 till now representative of FCA Gogolfest in the European Association of EFFE Festivals. In the period of 2020-2021 curated from Gogolfest part together with

the British Council Ukraine project “Taking the Stage 2.0”.

Ivana Slunjski

Ivana Slunjski is a performing arts critic, dance researcher and theorist. She develops the concept of a research-archival model based on the idea of “archiving the present” with the intention of creating a database for further artistic, scientific or other research, finding methodologies for monitoring, documenting and analyzing the artistic process. Since the beginning of her career, she has participated in many interdisciplinary projects as an author and occasionally as a performer, and collaborates with choreographers as a dramaturg and as a screenwriter on a dance film as well. She is currently thinking about new reception formats and tools with which criticism and theatre studies would respond in a timely manner to the shifts in the performing arts towards processuality, sharing of practices, and digital performance.

Bethany Johnstone

Bethany Johnstone is a PhD research student at the University College London, within the Department of Information Studies. Bethany’s research investigates the information-seeking behaviours of dance researchers with the aim to understand how this can inform the creation, development, and implementation of new online dance archive resources of the future. Bethany has completed both an MSc in Information Science at University College London and an MA in Dance and Cultural Studies at the University of Surrey. Across her studies Bethany has been able to gain a working knowledge and interest in dance, performing arts, cultural heritage, user experience, digitisation and digital humanities. Bethany has worked on a diverse range of projects from dance performance to digitisation to machine learning with the intent to learn and develop the field of dance archives for the sake of future audiences. Bethany is proactive within the research community having presented research across the UK and EU, been elected to the board of the Society for Dance Research, collaboratively published digital preservation guidance for the performing arts sector and as elected student and academic representative for the Association of Performing Arts Collections UK. For a complete list of publications and further information on Bethany Johnstone please visit:
www.linkedin.com/in/bethany-johnstone

Kate Foley

Kate Foley choreographs and directs projects for stage, film, video, new media and specific sites. She founded and directed chamber dance companies in New York and San Francisco (1986-1998), then worked on a variety of large-scale collaborations, including visual artist Mike Kelley's epic *Day is Done*, and Theatre Ulysses' site-specific productions of *King Lear* and *Medea*, and Fulbright Fellowship project *Angels of Suđerac*. In 2007 she moved to Rijeka and worked as a strategist, teacher and contributing artist at Prostor Plus Association for the Performing Arts, and at the Primary School for Classical Ballet and Contemporary Dance at Primary School Vežica, where she currently directs the student ensemble. In 2010 she co-founded the interdisciplinary, international collective *Language Anonymous* to explore open-form improvisation in archaeological sites. 2012-2014 her new media project *International Harvester* engaged a variety of collaborating artists, students, and venues. A member of the Croatian Association of Dance Artists, she holds a Bachelor of Fine Arts degree in Dance from the California Institute of the Arts and a Master of Fine Arts degree in Choreography from UCLA School of Arts and Architecture, Department of World Arts and Cultures.

Mila Čuljak

Mila Čuljak is a mother, performing artist, and worker in culture and education. She made her acting debut in the award-winning film "*Marija*" directed by Željka Sukova and has authored, performed and collaborated on projects for TRAFIK, OOUR, DB Indoš – House of Extreme Music, dance project *Ilinkt!*, Prostor+, Kik Melone, Kabinet, *Drugo more*, Moving Academy for Performing Arts. She works regularly in national theatres as a choreographer and collaborator for movement. With musician Adam Semijalec (*Bebè na Volè*) she recorded a soundtrack album for the performance of *Heroine*, from which two songs were included on the compilation *Strašni Riječani*. Her monodrama "*Down, by Law*", a co-production of OOUR and HNK Ivan pl. Zajc, won the 2017/2018 season Audience Award for Best Drama Performance. The audio drama "*Down, by Law*" was a finalist for the BBC's Best European Drama 2022. She actively participates in the work of the Association for Down Syndrome - Rijeka 21. She was a teacher and mentor with Prostor +, EkS scena and at the Elementary School for Classical Ballet and Contemporary Dance at Primary School Vežica in Rijeka. She is a docent at the Academy of Applied Arts in Rijeka in the Department of Performing Arts.

Ivana Bakal

Ivana Bakal, PhD, has been professionally involved in costume design since 1986. She studied at the Faculty of Textile Technology where she graduated from a School of Higher Education obtaining a degree in clothes design in 1987. In 2010, she received a master's degree in costume design from the same school. In 2015, she received a doctoral degree in the Postgraduate doctoral programme in painting at the Academy of Fine Arts: her doctoral dissertation was titled "Theatre Costume Between Performance, Installation and Object – Visual Theatre". Bakal designed numerous costumes and a number of sets, conducted large professional projects, and participated in individual and group exhibitions and visual projects at home and abroad. She is the author and editor of monographs on Croatian set and costume design. Ivana is an associate professor in the Graduate programme of costume design at the Faculty of Textile Technology in Zagreb. She has been a member of the Croatian Freelance Artists' Association (HZSU) since 1990. She is the head of the Croatian Association of Artists of Applied Arts (ULUPUH) and its Film and Theatre Section. She has received numerous awards and prizes.

Iva Srnec Hamer

Founder and artistic director of Empiria Theatre, author, producer and director. In 2013, she graduated with an MA in Study of theatre directing and radio broadcasting at the Academy of Dramatic Art with the play "Ulice u jesenje jutro" under the mentorship of Branko Brezovec, in the production of the Center for Culture Trešnjevka and the Academy of Dramatic Art and the written work Poetry and Theatre. She is a member of the Croatian Association of Dramatic Artists and the Croatian Community of Independent Artists. Since 2010, she has participated in the founding of the artistic organization Točka na i, and since May 2021 she has been leading the Empiria Theatre. She has collaborated with independent theatres such as Teatar Exit, Hit Teatar, Točka na i, Theatre Company Ivana Brlić Mažuranić, production company Eurokaz and theatre Mašina igre. She had two collaborations with the Zagreb Philharmonic and the Croatian Musical Youth: R. Korsakov's symphony concert: "Scheherazade" and the symphony concert "Wagner and Verdi online". Of the institutional projects and collaborations, the most significant are collaborations with theatre Žar ptica, Children's Theatre Dubrava, and Croatian National Theatre in Varaždin.

Igor Zenzerović

Igor Zenzerović is a Croatian performance artist with a background in cultural studies, comparative literature and cultural anthropology. His works include lecture performances as well as durational and bio performances but are in large part interdisciplinary and hybrid and focus on the liminal space between concepts and performance. His main interests are theory, activist engagement and time.

Ivan Marušić Klif

Ivan Marušić Klif (b. 1969) is a multimedia artist who works in the field of kinetic, light and video installations, sound, music and performance. He collaborates widely with other artists, primarily in theatre productions, dance performances and musicians working in audio-visual cross-disciplinary forms. He often works on commercial projects for museums or corporate clients.

From his early light installations of the 90s to the recent software-controlled installations, Ivan Marušić Klif has consistently explored and experimented with the possibilities of both new and obsolete media, through the use of sound, light or video image, continually constructing increasingly complex immersive technologically mediated environments.

Ivan Marušić Klif is also involved in organising and teaching through extensive workshops, hack labs, media labs and academic institutions. He is the executive director of the Vector Hack festival.

web: www.klif.tv

Ivan Lušičić Liik

Ivan Lušičić Liik is a scenographer, lighting designer, and projection designer for the theatre, and other performative arts. His focus is on new emerging technologies and combinations of interdisciplinary performances where there is no clear distinction between the physical scenography and the intangible light on stage. He has tutored workshops on the theme of experimental lighting in the architectural context and has led lectures on many themes concerning past, present, and future technologies in performative acts. He holds a BA in Architecture and an MA in Lighting design.

Damir Bartol Indoš

Damir Bartol Indoš is a performance and multimedia artist, he creates experimental musical instruments – sound and stage objects Schachtophones and graphic scores. He was a member of the neo-avant-garde theatre group Kugla Glumište (The Sphere Theatre), with whom he created and performed a series of influential actions and performances in the period from 1975 to 1982. During the 1980s, as the initiator of a hard fraction Grupa Kugla, he made a series of group and solo performances. In the 1990s, under the name DB Indoš House of Extreme Music Theatre, he created many performances both in local and international settings with numerous artists and musicians. Since 2005, in collaboration with performance artist Tanja Vrvilo, he has been creating experimental theatre works and performances for various performance and exhibition spaces. He participated in many international festivals of contemporary theatre, he was a permanent collaborator of &TD Theatre, a member of the Croatian Association of Independent Artists as a theatre director and The Croatian Association of Fine Artists of Applied Arts in the scenography section. He was the winner of the City of Zagreb award in 2009 for his contribution to the alternative culture of Croatia. He won first prize at the Museum of Contemporary Art in

Zagreb at the MSU-THT competition in 2011 for the sound sculpture Schachtophone. For the theatre work *Tosca 914*, co-authored with Tanja Vrvilo, he was awarded at the Prague Quadrennial in 2015 as one of the representatives of the Croatian selection.

Tanja Vrvilo

Tanja Vrvilo is a performance artist, filmologist and film curator whose work connects radical artistic practices and education with a special interest in the politics of aesthetics and film and theatre avant-gardes. She is a co-author and performer in numerous multimedia performances with visual artist and performer Damir Bartol Indoš and the House of Extreme Music Theatre. In 2007 in Zagreb, she founded Film mutations: the festival of invisible film, an international festival on the politics of film curatorship. She is the author of many essays and publications in the field of visionary cinema, as well as translations of filmological essays for magazines, books and radio shows, and also a curator of a series of regular and festival film programs for various dispositifs. As the Head of undergraduate film studies, she was teaching at the Béla Tarr film.factory in Sarajevo and now she teaches at the Department of Film and Video of the Arts Academy in Split. As an independent artist, she is a member of the Croatian Association of Independent Artists, the Croatian Association of Dramatic Artists and the Croatian Association of Film Critics. Together with DB Indoš and other Croatian artists, she was awarded at the Prague Quadrennial in 2015 as a representative of the Croatian selection, and the joint work with DB Indoš was also

presented at the Prague Quadrennial in 2019 as part of Ivan Marušić's award-winning art project for an innovative collaborative approach.

Organizers:



Partners:

