



LUND UNIVERSITY

Dramaturgies of Conversation to address challenges to Democracy

Haller, Fredrik; Dahlqvist, Jörgen

2023

[Link to publication](#)

Citation for published version (APA):

Haller, F., & Dahlqvist, J. (2023). *Dramaturgies of Conversation to address challenges to Democracy*. Abstract from EASTAP 23 , Aarhus, Denmark.

Total number of authors:

2

General rights

Unless other specific re-use rights are stated the following general rights apply:

Copyright and moral rights for the publications made accessible in the public portal are retained by the authors and/or other copyright owners and it is a condition of accessing publications that users recognise and abide by the legal requirements associated with these rights.

- Users may download and print one copy of any publication from the public portal for the purpose of private study or research.
- You may not further distribute the material or use it for any profit-making activity or commercial gain
- You may freely distribute the URL identifying the publication in the public portal

Read more about Creative commons licenses: <https://creativecommons.org/licenses/>

Take down policy

If you believe that this document breaches copyright please contact us providing details, and we will remove access to the work immediately and investigate your claim.

LUND UNIVERSITY

PO Box 117
221 00 Lund
+46 46-222 00 00

Dimensions of Dramaturgy

6th EASTAP Conference

Aarhus, Denmark

14 — 18 June 2023

BODIES
MATERIALITY IMAGE
CRITIQUE ENVIRONMENT
AUDIENCES ACTION GENDER
MEMORY CREATION SUSTAINABILITY
VALUES RELATIONS AESTHETICS
ETHICS BEING INSTITUTION TIME
DIMENSIONS OF DRAMATURGY
KNOWLEDGE PARTICIPATION MEDIA
TECHNOLOGY ENGAGEMENT TEXT
CURATING COLLABORATION WORK
RISK PLAY SOCIETY FICTION
ARCHIVE DIVERSITY SPACE
POLITICS MIND SOUND
IMAGINATION

SIGNA

EASTAP Associate Artists 2023

Lola Proaño Gómez, Buenos Aires

EASTAP Associate Scholar 2023

>> conferences.au.dk/eastap23

EASTAP23 – BOOK OF ABSTRACTS

CURATORS

Annelis Kuhlmann, Aarhus University

Louise Ejgod Hansen, Aarhus University

Thomas Rosendal Nielsen, Aarhus University

Ida Krøgholt, Aarhus University

Ulla Kallenbach, Aarhus University

Julia Tonsberg, Aarhus University

Peter M. Boenisch, Aarhus University

ADVISORY BOARD

Farnaz Arbabi, Unga Klara, Stockholm

Knut Ove Arntzen, University of Bergen

Synne Behrndt, Stockholm University of the Arts

Frank Camilleri, University of Malte

Rui Pina Coelho, FLUL University of Lisbon

Raphaëlle Doyon, Université Paris 8

Liesbeth Groot Nibbelink, Utrecht University

Seda Ilter, Birkbeck College, University of London

Christopher-Fares Köhler, Deutsches Theater Berlin

Bojana Kunst, Justus Liebig University Giessen

Florian Malzacher, Berlin

Alix de Morant, Université Paul Valéry Montpellier 3

Nikolaus Müller-Schöll, Johann Wolfgang Goethe University Frankfurt

Sargun Oshana, Blaagaard Teater Copenhagen

Milo Rau, NT Gent

Avra Sidiropoulou, Open University of Cyprus

Agata Tomšič, ErosAntEros/POLIS Teatro Festival, Ravenna

Karen Vedel, University of Copenhagen

Daniele Vianello, University of Calabria

Convenors of the Emerging Scholars Forum:

Julia Tonsberg, Aarhus University,

Alice Golisano, University of Warwick

Chief Coordinators:

Gitte Grønning Munk (Conference Coordinator)

Pia Burgaard, Pia Gjermansen and Betina Ramm (IKK Department Administrators, Kasernen)

Sara Bach Conijn (Conference Producer)

Sascha Mai Jensen and Norma Nedberg Skretting (Conference Administrators)

Casper Gamborg Nielsen (Technician)

Gustav Anderas Berg (Technician)

Volunteers:

Christian Kavin Simonsen

Emil Krabbe Villadsen

Isabel Madsen

Jenny Gisladdottir

Siri Maj Voetmann Knutsen

Sofie Klausen

Sofie Haastrup Petersen

Ulrikke Pilemand

INDEX

WELCOME TO THE 6 th EASTAP CONFERENCE 2023.....	4
2023 EASTAP ASSOCIATE SCHOLAR.....	10
2023 EASTAP ASSOCIATE ARTIST.....	12
KEYNOTES & ARTIST LECTURES.....	14
ABSTRACTS FOR COMMUNICATIONS.....	27
ABSTRACTS FOR CURATED PANEL.....	173
ABSTRACTS FOR EMERGING SCHOLARS' FORUM.....	191
SPECIAL PROJECTS.....	227
E EASTAP23 MASTERCLASSES.....	240

WELCOME TO THE 6th EASTAP CONFERENCE 2023

Daniele Vianello
EASTAP PRESIDENT

Dear Colleagues and Friends,

I have the pleasure of welcoming you to the Sixth EASTAP Conference, organized by the Aarhus University Department of Dramaturgy and the ILT Festival in collaboration with the IETM Plenary Meeting Aarhus. First, on behalf of the organization and the institutions that have supported us in various ways, I would like to thank all of you for having accepted our invitation. This large turnout is quite flattering: we take it as a sign of the success of the Association and of the work that everyone has done so far.

As a continuation of, and in line with, the themes of the previous editions, but especially as a logical follow-up and extension of the topics explored at the Third and Fifth EASTAP Conferences, which focused on *Creating for the Stage and other Spaces: Questioning Practices and theories* (Bologna, 2020) and on *Theatrical Mind: Authorship, Staging and Beyond* (Milan, 2022), this Conference will examine *Dimensions of Dramaturgy*. The aim of this year's meeting is to offer an in-depth and multi-faceted reflection on the idea of dramaturgy, from the past and the present and across practice and theory. We also wish to establish and encourage dialogue between different cultures and customs in a moment, our present time, when the idea of Europe is being thrown dramatically into question.

Practices of dramaturgy are at the core of theatrical activities, and dramaturgy has become central again to European theatre today. I am sure that this community of artists and researchers associated with EASTAP will have the opportunity to exchange experiences, and hope that our conversations

will lead to a better understanding of how performance continually expands the concept of *dramaturgy* – how the creative system of theatrical production requires rethinking theatrical grammar and the place and function of authorship. The composite framework of the Conference activities (keynotes, lectures, parallel thematic panel sessions, Emerging Scholars’ Forum, Critical Observatory) will enable us to set out on a fascinating journey, whose imprint will be preserved in this booklet. We invite you, therefore, to consult the program and abstracts included here.

The Conference takes place in the particular setting of the “ILT Festival” and aims to give the floor to theatre artists as well as scholars. The conference curators strive to meet the main objective of our Association, which is to “bring together in Europe scholars and artists”, fostering joint debates on theatre, dance, performance and other live arts. Therefore, we will once again have the opportunity to dialogue with artists, to discover their work through presentations, performances, and audio-visual materials, and thanks to the masterclasses that characterize our conferences. The proposed theme guarantees everyone the same opportunity to participate, regardless of their methodologies and objects of study. I think I can also say that this Conference captures the spirit of the attempt “to encourage and promote multiple methods and approaches in the domain of theatre and live performance” (I quote our Statute again).

It is starting from these same assumptions that we are working on the realization of various international projects, and that we have decided to publish the *European Journal of Theater and Performance*, now internationally recognized and admired, especially thanks to the work of Agata Łuksa, Luk Van den Dries and all Editorial and Advisory Boards. In fact, from now on the Journal will be published twice a year. In this regard, I invite you to visit our newly renovated website (www.eastap.com) and join us on our social media channels, which are very well taken care of by Margherita Laera.

EASTAP appoints an associate artist each year, and an international associate scholar. Among the numerous artists and scholars attending the conference, I want to especially welcome SIGNA and Lola Proaño Gómez: I thank them for accepting the invitation to be our 2023 Associate Artists and Associate Scholar, and for their presence and support. Thanks to Josette Féral, who wanted and led our association with so much passion. And, last but not least, a warm thanks to Peter Boenisch and everyone on the Organizing Committee.

Enjoy the Conference and Aarhus.

Sincerely,

Daniele Vianello

President of EASTAP

www.eastap.com

Peter M. Boenisch

6th EASTAP CONFERENCE CURATOR

Dimensions of dramaturgy

More than 60 years ago, our department at Aarhus University was founded as a designated higher education programme in *dramaturgy*, instead of the more common discipline of “theatre studies”. In their decision, the department’s founders Tage Hind and Christian Ludvigsen reflected the spirit of these post-War decades that saw the emancipation of the study of theatre from literary philologies. Almost simultaneously, it also inspired, on the other side of the Atlantic, the foundation of “performance studies” through last year’s EASTAP Associate Scholar Richard Schechner and Dwight Conquergood. Yet, rather than advocating a new opposition, as was the case in the typical American antagonism of theatre *versus* performance, “dramaturgy” at Aarhus was adopted as a signifier to encourage the study and research of the very intersections between dramatic literature, the core mechanisms of theatricality and performativity, and not least also the technical aspects of acting, directing and other stage arts. This new research direction proposed to break down barriers between theory and practice and to focus on shared questions and common current research problems that bring theatre artists and theatre scholars into a mutual, productive dialogue – eventually across borders, disciplines and even languages. A similar intention propelled, more than a generation later, the foundation of our own EASTAP organisation at its Paris conference in 2018. It is therefore a particular pleasure for our department to welcome you all at Aarhus for this year’s 6th EASTAP conference.

For many years, the Aarhus Department of Dramaturgy has developed its characteristic definition of dramaturgy as the communicative negotiation between underlying aesthetic and ethic values, and as reflection on the resulting choices and decisions both in the poietic making process as well as in the aesthetic reception of artistic (and other) actions. As such, this year’s conference theme follows perfectly last year’s explorations of the theatrical mind, in seeking to interrogate further how this mind’s ideas are then actually enacted, and also how our minds receive and reflect on theatrical actions in artistic and also other contexts. Moreover, though, we have witnessed over the past decades an enormous expansion of the many “dimensions of dramaturgy” that led us to

formulate our conference theme. We gathered some of the core terms, ideas and concepts that have been central for this expansion in the visual emblem of our conference logo: these range from participation, play and engagement to issues of diversity, sustainability and technology. As an essentially relational dynamic that is situated at cross-disciplinary junctures, dramaturgy – as the art and science of negotiating semiotic, imaginary, (multi-)sensory, corporeal and affective dimensions of action, encounter, conflict and resolution – above all intertwines theatre and performance art with material social realities, while at the same time asserting and underlining the importance of full artistic autonomy. From this understanding of dramaturgy as a collective, catalytic practice of simultaneous ‘doing-thinking’ that opens up new dimensions of questions, problems and possibilities, instead of cementing truths and just illustrating given answers, it becomes clear how dramaturgic practices and strategies are becoming ever more vital to confront the many overpowering challenges, ambiguities and unknowns of our global present today. It is a multiple present of often contradictory pluralities, and as such the representation and reflective negotiation, not least the aim for resolution of dramatic conflicts which had been enshrined already in the narrow understanding of dramaturgy as the art of composing an exemplary tragic and/or comic human drama, are more than ever vital tools for mastering these challenges, and by no means a luxury and dispensable commodity for the pleasure of a spoiled elite: more dramaturgy, fewer wars and less hostility, is the only way forward into a liveable, habitable and civilised future.

The more than 200 proposals we had received upon our initial call for contribution – from which we had to make a rigorous selection to maintain an at least somewhat manageable size for our gathering – further evidences this wider societal urgency of dramaturgy as material, critical and creative thinking about the present, the future and certainly also the past. Based on the four core strands of dramaturgies of imagination and creation, of temporalities and actualities, of materialities and medialities, and of institutions and intersections, from which we departed in our call, we will now during our conference in more than 50 sessions explore together – often, inevitably, in parallel simultaneity – common grounds and shared trajectories, while not eschewing dissensus, divergent perspectives and creative provocations either.

In the best dramaturgic spirit, we will take these as productive and necessary invitations to keep on questioning further, to continue challenging and never tire of readjusting established standpoints and conventional wisdoms. Such indispensable provocations are voiced in our present time not least as perspectives from the Global South; as such, it is a particular pleasure and honour

to introduce as EASTAP23 Associate Scholar one of the most eminent voices in theatre discourses on Latin American feminism and alter-globalisation, Lola Proaño Gómez from Buenos Aires. She has also been one of the driving forces behind the foundation of *Red de Estudios de Artes Escénicas Latinoamericanas (REAL)*, an important transcontinental network that brings together theatre researchers from across Latin America, in spirit similar to EASTAP. Different oppositional provocations have, for almost 20 years, emerged from the radical immersive durational performance installations created by the Danish-Austrian performance duo SIGNA, our EASTAP23 Associate Artists. They invented new dramaturgies that turn pressing issues of our current lives, and not least the shadow-sides of our ever so well-meaning liberal unconscious, into powerful visceral, affective experiences where each audience member must reflect on their own personal ethical stance, their *Haltung*, as Brecht called it. Only *Haltung* will prevent us from halting and getting stuck. Our Associates are just two of the inspiring role models who keep introducing and significantly shaping new, eminently relevant dimensions of dramaturgy. At our conference, we will meet many more both established and emerging spirits of our art form and our academic discipline.

Together with the entire team that has worked on realising these intense five days of our being together (plus the pre-conference activities, performances and excursions), I wish you an inspiring stay at Aarhus and at our Dramaturgy department during these long, light days of summer – in this world that is, though, anything but.

2023 EASTAP ASSOCIATE SCHOLAR

Lola Proaño Gómez

Universidad de Buenos Aires



The Dramaturgy of Research: Discerning Liberation in the Scenic Practices of Latin America (1983–2021)

I propose that in a theatrical context, the aesthetics of liberation produce scenes that build and articulate imaginary, visual, or textual bridges between the subject's opening to the world (aesthesis) and its impact on subjectivity, giving rise to a stage production (poiesis) that favors the conservation and improvement of life.

In themselves, these scenarios are liberating processes that, from within the system, stage the possibility of a counter or alternate hegemony: they make visible what the status quo has normativized, they announce the social disarticulation of late capitalism, and they raise the need and possibility of a different future and sociopolitical system to provide a better life.

As an academic, I believe it is necessary to consider the dramaturgy of research in order to seek possible, multiple, interdisciplinary, and contextualized ways of extracting the liberatory politics at work, though often not evident, on and off the stage. My talk will exemplify this observation by looking at the independent theater scene of the neoliberal nineties in Latin America as well as the communal/community theater scene in Argentina (1983–present); I will show video clips and photographs of the scenes being discussed.

Biography – EASTAP23 Associate Scholar Lola Proaño Gómez has been for many decades a vocal scholar discussing the interweaving links and heritage of political theatre in contemporary south American theatre, adopting a multidisciplinary approach, connecting contemporary theatrical aesthetics with its historical-political context and, also, with feminist theory. Having earned her Ph.D in Latin American Theatre (University of California, Irvine), and a Master in Philosophy (California State University, Los Angeles), Lola

Proaño Gómez wrote numerous works that have defined and expanded current debates on politics and performance in South American theatre, addressing topics such as the pernicious effect of neoliberalism and globalization in arts and communities, investigating the strength and presence of community theatre and its poetics of survival and resistance, and exploring theatrical imagination and utopia as political forces. Her books such as *Poética, Política y Ruptura: Argentina 1966-73* (2002); *Poéticas de la globalización en el teatro latinoamericano* (2007), *Estética comunitaria: Miradas desde la filosofía y la política* (2013) and *Antología de teatro latinoamericano: 1950-2007* (2010) are characterized by her multidisciplinary perspective. Since 2011 she is Emeritus Professor at Pasadena City College, and she is now researcher at the Instituto Gino Germani, Facultad de Ciencias Sociales, Universidad de Buenos Aires. She has also been one of the driving forces behind the foundation of *Red de Estudios de Artes Escénicas Latinoamericanas (REAL)*, an important continental network that brings together theatre researchers from across Latin America, in spirit similar to EASTAP.

2023 EASTAP ASSOCIATE ARTIST

SIGNA

Denmark



Bleak and durational dramaturgies in the work of SIGNA

The Danish-Austrian performance ensemble SIGNA, led by Signa Köstler and Arthur Köstler, has since their first experiments with performance installations at the turn of the millennium established themselves as a ground breaking and provocative force in the European theatre avant-garde. Signa Köstler (then Signa Sørensen, b. 1975) created her first installation, *Precious Fallen*, in 2001, and founded SIGNA together with Arthur Köstler (b. 1972) in 2004. Their bleak, durational, site-specific and participatory performances has taken place in Denmark, Germany, Austria, Ukraine, Bulgaria, Estonia, Spain, Sweden, Russia and Argentina. The company is based in Copenhagen, Denmark. SIGNA's work stands out as radical experiments with creating extensive and intensive environments, fantastic dystopias of naturalistic detail, in which we, the audience and the performers, are confronted with – and lured into the exploration of – the dark and painful sides of human nature.

SIGNA are the artistic associates of EASTAP23, and their keynote-session will be framed as a dialogue between Signa Köstler and Arthur Köstler with scholars Liesbeth Groot Nibbelink and Thomas Rosendal Nielsen. The dialogue will unravel and discuss how the practice of SIGNA contribute to the development of bleak, durational and distributed dimensions of dramaturgy for the 21st century.

Read more about SIGNA at their website: <https://signa.dk/index.html>

Biography – SIGNA are the Associate Artists of EASTAP23, and their keynote session will be framed as a dialogue between Signa and Arthur Köstler with scholars Liesbeth Groot Nibbelink and Thomas Rosendal Nielsen.

The Danish-Austrian performance ensemble, which is led by Signa Köstler and Arthur Köstler, has since their first experiments with performance installations at the turn of the millennium established themselves as a ground-breaking and provocative force in the European theatre avant-garde. Their bleak, durational, site-specific and participatory performances have been shown in Denmark, Germany, Austria, Ukraine, Bulgaria, Estonia, Spain, Sweden, Russia and Argentina. They have been selected twice for the Berliner Theatertreffen, first in 2008 with *Die Erscheinungen der Martha Rubin*, and most recently in 2022 with *Die Ruhe*. Their performances have been the object of a noteworthy range of scholarly work, in recent years especially in the context of the field of “immersive theatre”. Signa Köstler (then Signa Sørensen, b. 1975) created her first installation, *Precious Fallen*, in 2001, and founded SIGNA together with Arthur Köstler (b. 1972) in 2004. The company is based in Copenhagen. Both Signa and Arthur have their training in the visual arts: Signa read Art History, Film and Media Studies at the University of Copenhagen, and Arthur studied Media Arts at the Royal Danish Academy of Fine Arts. However, it is often their former occupations in service jobs like “hairdresser, stripper, champagne girl, newspaper deliverer, cleaning person” (signa.dk, accessed 6.3.2023) they highlight when describing their competences. SIGNA’s work stands out as radical experiments with creating extensive and intensive environments, fantastic dystopias of naturalistic detail, in which we, the audience and the performers, are confronted with – and lured into the exploration of – the dark and painful sides of human nature.

KEYNOTES & ARTIST LECTURES

Maaïke Bleeker

Janek Szatkowski

Needcompany & Robert Shaughnessy

Anna Franziska Jäger & Nathan Ooms

Yana Meerzon

Tim Crouch

Maaïke Bleeker

Utrecht University, the Netherlands



The Dynamics of Dramaturgy

Why Theatre? wondered Milo Rau when the pandemic forced him to leave the Brazilian Amazon region just after he began working on his staging of *Antigone in the Amazon* (a production that, finally, premiered this Spring). Together with dramaturges Carmen Hornborstel and Kaatje de Geest, Rau posed this question to theatre makers from different places and collected their answers in a book with the same title. For his State of the Theatre lecture at the 2020 Dutch theatre festival, he invited six more theatre makers to join him on stage and share their answers to his question. Some makers mention personal motivations that make them choose theatre, others refer to real world concerns they want to address with theatre. For many of them, “Why Theatre?” appears to be first and foremost a matter of *how* theatre allows them to address what is important to them and how it allows them to engage their audiences. Edit Kaldor for example, points out that she makes theatre “because theatre is a way to re-see what you cannot unsee. It’s a way to bring it close. To make it concrete. To give it time, to give it attention. To look and look again. And look longer. And look better.”

Rau’s question and Kaldor’s answer (as well as the answers of many others) touch upon important dimensions of dramaturgy. Why did Rau not stick to journalism, which he successfully practiced? Why not film, a medium he has also shown to master, and that seems better suited to reach audiences in times of lock downs and other restrictions? Why theatre to address the urgent subjects of our times that his work engages with? What is it that theatre does that makes us look again, longer and better (Kaldor)?

Recently, I spent considerable amounts of time dialoguing with makers about making. I wanted to understand the role of dramaturgy in their creation processes. This brought me to an understanding of making as thinking through practice and doing dramaturgy as attending to such thinking as it unfolds within the creative process (*Doing Dramaturgy. Thinking Through Practice*, Palgrave 2023). Making-thinking proceeds though embodied, material and collective practices and results

in compositions in space and time of people, texts, objects, movements, sounds and more. These compositions in their turn engage audiences in thinking with them. In my current research, I am interested in the specificities of this thinking. If making theatre is thinking through practice, what kind of thinking is this? How does it work and what is it good at? What does it do to audiences and what can a closer look at this help us to understand about Why Theatre?

In my presentation I will share some preliminary insights from this work in progress inspired by the work of Julian Hetzel, Manuela Infante, Amanda Pina, Dries Verhoeven, Kris Verdonck and others. Drawing from the work of Karen Barad and other new materialist thinkers, I will work towards an understanding of performances as thought apparatuses in which makers and audiences participate in posthuman practices of sense-making that extend throughout the entire apparatus.

Biography – Moving between theory and practice characterizes my professional engagement with theatre from early on. I began making theatre at the same time that I went to university. Parallel to my studies in Art History, Philosophy and Theatre Studies and my PhD in Cultural Analysis I worked as a costume designer and a dramaturge and co-founded a theatre company. For more than 15 years, I worked with various directors and choreographers in a wide variety of creative practices. This active involvement in making became less intensive once I got appointed as a professor in Theatre and Performance Studies at Utrecht University. Although I remained in close contact with many makers and have remained in dialogue with them about their work, in my own work the focus shifted from doing dramaturgy to research and writing about dramaturgy, and to questions of how to teach it. How to support others in the development of their own dramaturgical practice?

My academic work is informed by my experiences ‘in practice’ in many ways. I combine approaches from the arts and performance with insights from philosophy, media theory and cognitive science to study how people make sense of what they encounter, in the theatre as well as in daily life, and in scientific practice. I use insights from the theatre and other fields to understand the performance of technology and our interactions with it. Looking back on how my thinking has developed over time, I have come to realize that making theatre made me a new materialist thinker long before I learned about theories of new materialism. Similarly, the work and ways of making of Kris Verdonck and other artists alerted me to the importance of taking into account the role of the more than human long before I learned that this is what is called posthuman thinking. Vice versa, theoretical insights about (among others) intersectionality and implicatedness, and theoretical tools like focalization, have helped me to unpack things I encountered in practice and contributed to the thinking-making of makers I collaborated with.

This interest in how thinking and making, theory and practice, may mutually inform and inspire each other is what attracted me to Performance Studies international (PSi), for which I served as president from 2011 until 2016. Currently, I am Director of the Research Institute for Cultural Inquiry at Utrecht University. I am also principal investigator for *Acting Like a Robot: Theatre as Testbed of the Robot Revolution*, in which we investigate the potential of collaborations between theatre and robotics (sponsored by the Netherlands Organization for Scientific Research NWO). My monograph *Visuality in the Theatre* was published by Palgrave (2008). I (co) edited several volumes including *Anatomy Live. Performance and the Operating Theatre* (AUP 2008) *Performance & Phenomenology*. (Routledge 2015), *Transmission in Motion. The Technologizing of Dance* (Routledge, 2016) and *Thinking Through Theatre and Performance* (Bloomsbury 2019).

Janek Szatkowski

Aarhus University, Denmark



Dramaturgy as poetics and values

Each performance has its own poetic. One important dimension of dramaturgy is the ability to identify the inherent values in the work of art. A study with scientific aims of the many diverse poetics will observe, compare, condense and communicate patterns, which emerges. Not in order to identify 'genres', 'conventions' or the 'best', but in order to further an understanding of the meanings communicated by arts in its continuous debate with society. Poetic is here understood as a composition of utterances and information in a work of art.

Composition is the structural result of an infinite number of choices made in the process of production. Choices are made based on inviolable values. Values are here understood as functions, guiding the creational process. The enunciation of the theatre performance is an answer to what art should do, when humanity and society evolves in the way they do.

When our planet and its nature is provoked by manmade climate changes rapidly approaching irreversible tipping points, and when the world society is shaken by a geopolitical earthquake, arts contribution to the social dialogue is perhaps a minor factor, however it is in a position to challenge cultural stereotypes.

The tectonic displacements of American and Chinese plateaus, sends political tremors to Europe as well as to India, Africa, South America. Eruption is on our own continent, with Russian aggression in Ukraine. World society is polycentric, and the hegemony of 'the west' is challenged by autocratic and essentialist cultures. What could a European dialogue contribute?

Taking one of the performances included in this year's ILT-festival (Dries Verhoeven – Happiness) as an example, the lecture will present an outline of the poetic and the inherent values. It will contain a presentation of a few of the generalised analytical concepts developed during my 40-odd years of experimentation with teaching dramaturgy.

The epistemological perspective in my studies is informed by a specific branch of difference-oriented thinking. Deleuze and Guattari (*A Thousand plateaus: Capitalism and schizophrenia*, 1987) states that difference is an auto-poetic force:

Difference is disengaged from dialectics, as a positive, self-generating force internal to all entities—as sets of modulations of a common matter.

This difference is ontological and, therefore, immediate, not dialectically mediated, and not oppositional, in the sense of being generated by binary contradictions, antagonistic alterity, or negation. Difference as ontological is not a matter of “either/or”, but of “AND.. AND..” To this, we might add that the idea of dissemination could be supplemented by another way of handling difference. Namely by the idea of distinction. The operative implication of thinking with distinctions is to slow down the speed of infinite dissemination, and take the time to experiment with one central distinction, in order to investigate what insights it might offer. Using the distinction system >< environment (Maturana/Luhmann) produces one set of operational concepts, some of which I would like to present in the lecture.

Biography – Janek Szatkowski (1951) has been with the department of Dramaturgy, Aarhus University since 1972 as student, as scholar and as associate professor. The first field of study was the educational use of drama and theatre participating in Nordic and international conferences (from 1992 IDEA International Drama in Education Association). Applying theatre demands a substantial knowledge of how theatre is produced on a practical and theoretical level. Accordingly, my research has focussed on diverse processes of theatre production and the dramaturgical analysis of these as well of dramatic texts as performances. In 1992, I was asked to be head of the first Danish school for playwrights, situated in Aarhus and financed by the ministry of Culture. The usability of dramaturgy in relation to professional theatre education was then tested in different context at the national theatre school with students of directing, acting and stage-design. Then the digital revolution of the media-matrix presented new challenges, and in a national research network from 1993-2001 we investigated how virtual 3-dimensional universes could be inhabited. What could happen when the theatre entered the computer, or when the computers entered the theatre? Finally, my research focussed on the challenge to understand dramaturgy in its many dimensions: culturally, politically, educationally and artistically. That took another 20 years. Here I benefitted from my many different activities as board member of theatres, as visiting dramaturg in children’s theatres, in regional and national theatres, and our continued cooperation with Eugenio Barba and Odin Teatret. In my book *A Theory of Dramaturgy* (2019), I present some results from my long journey of research.

Needcompany & Robert Shaughnessy



On Billy's Violence

Jan Lauwers in conversation with Robert Shaughnessy.

Needcompany's Billy's Violence is Victor Afung Lauwers and Jan Lauwers' response to ten of Shakespeare's tragedies: an urgent, visceral, starkly beautiful confrontation with the brutality, racism and misogyny that lies at the heart of these plays. In this platform conversation, the writer and director will discuss the creation and evolution of the show, its place within Needcompany's work, and the challenges and possibilities of making Shakespeare, the most performed, and increasingly the most contested, of playwrights, within the contemporary theatrical landscape.

Biographies – Needcompany is an artists' company set up by the artists Jan Lauwers and Grace Ellen Barkey in 1986. Maarten Seghers has been a member of Needcompany since 2001. Lauwers, Barkey and Seghers form the core of the company, and it embraces all their artistic work: theatre, dance, performance, visual art, writing etc.

Since the very beginning, Needcompany has presented itself as an international, multilingual, innovative and multidisciplinary company. It revolves around the individual artist, authorship and the white canvas principle. Everything is founded on the artistic project, on authenticity, necessity and meaning. The medium itself is continually questioned, and there is constant examination of the quality of the content to be conveyed in relation to the form it takes. Needcompany believes in quality, cooperation and innovation. Needcompany is a leading voice in the social debate on the urgency and beauty of art at both a domestic and an international level.

Needcompany is always looking for ways to open up to new impulses. Since 2017 the company has a physical base in Molenbeek called MILL. This location gives the opportunity to propagate this openness.

Jan Lauwers (Antwerp, 1957) is an artist who works in just about every medium. He is known as one of the most important avant-garde artists on the European artistic scene. Over the last thirty years, he has become best known for his pioneering work for the stage with Needcompany. Jan Lauwers' work has been labelled as post-dramatic and for the last few years, he has been redefining this term. One of its most important characteristics is transparent, 'productive' acting and the paradox between 'acting' and 'performing'. Jan Lauwers was awarded the 'Decoration of Honour in Gold for Services to the Republic of Austria' in 2012. In 2014, he was rewarded with the 'Golden Lion Lifetime Achievement Award' at the Venice Biennale. In 2018, the Salzburg Festival presented 'L'incoronazione di Poppea', the first opera staging by Jan Lauwers.

Robert Shaughnessy is Professor of Theatre and Director of Research at Guildford School of Acting, University of Surrey UK. He has published extensively on British and European Shakespeare performance, as well as on historic and contemporary theatre. His recent publications include *About Shakespeare: Bodies, Spaces and Texts* (2021) and *Shakespeare and Social Engagement* (co-edited with Rowan Mackenzie, 2023). He is currently working on a performance history of *The Comedy of Errors* and editing *The Winter's Tale* for the Arden Performance Editions.

Anna Franziska Jäger & Nathan Ooms

Belgium



Interpreting and staging the internet

In this presentation we will take our practice as theatre makers as a departing point to reflect on the hyper-mediated reality we find ourselves in. Our latest theatre works consist, each in their own way, of online content translated to the analogue reality of the stage. Through language, performativity and montage, we seek to understand what is hidden behind the appearances of online personae and their algorithmic/templated expression and communication. How can the interchangeable language of the internet, where the actual content is often subordinate to the form or act of expression, when brought to stage, open itself up to interpretation again? And perhaps reveal something about the conditions that produce them?

As we engage directly with online content as a source for creation, what interests us is how the internet functions as (non-)context. How can theatre, when used in its most bare form - moving and talking bodies on stage in front of an audience - guide us to a better understanding of the fragmented reality we find ourselves in? How can we understand the internet as a metaphor for a world without context?

Biographies – **Anna Franziska Jäger** (1996) is a theatre maker, actress and performer who obtained her master degree in Drama at KASK School of Arts in Ghent in 2020. *Bartlebabe*, which was created as Anna Franziska's graduation piece and eventually premiered in CAMPO Ghent (2021), is the third collaboration with former classmate Nathan Ooms and for which they received the Mathilde Horlait-Dapsens prize. Together they also created *As a matter of fiction* (2018) and *Some Things Last A Long Time* (2019). They are currently working on their new creation *Ambient Theatre Fury* (premiere CAMPO, March 2022).

As a performer she worked with Michiel Vandeveld for the performances *Love Songs* (Veldeke) (fABULEUS, 2013) and *Human Landscapes - Book I* (2018); with company Desnor for *Toverberg* (2019); with tibaldus for *Madmen & Specialists* (2020); with Carly Rae Heathcote for *The Incantation Ploy* (2021) and with Nathan for his graduation piece *The Honey House* (2021) at P.A.R.T.S..

She's part of *Ne mosquito pas*, a performance platform founded in 2019 for performance artists who want to exploit their failed ideas and bad taste to make them even worse, in the format of a short solo performance, organising events in off-space venues in Brussels and other cities.

As an actress in cinema, she played the lead character in the film *My Queen Karo* (2009) by Dorothée Van Den Berghe, as well as more recently in *Cleo* (2019) by Eva Cools, for which she received the Rising Star Award at the Alice Nella Citta film festival in Rome. She acted in short films like *Braided Love* (2018) by Rand Abou Fakher and *Come Here* (2020) by Marieke De Zwaan.

She has written articles and essays about theatre, acting and digitalisation for *Etcetera* magazine for performing arts, and *Sabzian*, an online platform for writing on cinema and image culture.

Nathan Ooms (1996) is a performer, theatre and dance maker. He obtained his bachelor (2018) and master (2019) degree in Drama at KASK School of Arts, Ghent. During these studies he did an Erasmus exchange at the Academy for Theatre and Dance in Amsterdam, and an internship with choreographer Ula Sickle where he worked on the performance *Relay* (2018). In 2019 he enrolled in the master program in choreography *STUDIOS* at P.A.R.T.S. in Brussels, where he graduated in 2021 with the performance *The Honey House*.

Together with Anna Franziska Jäger, he created the performances *Bartlebabe* (2021), *Some Things Last A Long Time* (2019) and *As a matter of fiction* (2018). In 2021 they presented the performative installation *Out of Office* at the exhibition *EXTRACTIONS* by Kris Verdonck/A Two Dogs Company. Currently they are collaborating on a new production, titled *Ambient Theatre Fury*, which premiered 30th March 2022 at CAMPO, Ghent.

In 2019, Nathan was one of the initiating artists of *Ne mosquito pas*, a performance platform inviting artists to create short solo performances starting from their bad taste, deleted scenes and worst ideas. As a performer, Nathan has collaborated with choreographer Marc Vanrunxt for the piece *Drawings* (2019) and the dance film *Adagio* (2021), a collaboration between Vanrunxt and visual artist Stef Van Looveren. He also danced in the work *FERAL* (2021) by Lydia McGlinchey.

Nathan is currently working on a new solo project, *DONKEY*, which will be shown in CAMPO in the spring of 2023.

Yana Meerzon

University of Ottawa, Canada



Between Migration and Nationalism: Performing the State-of-the-Nation Play -- Playing a Foreigner

Global migration presents a serious challenge to the project of nation state: it produces individuals and groups of hybrid identities, who demand “recognition as part of the reconfiguring of the national imaginary” (Holdworth 2014:7). Named postmigration, these groups contribute to redefining the nation state as a society of negotiation, based on the principles of relationality, simultaneity, diversity, and inclusion. Yet, as nations become more diverse, ethnic nationalism, xenophobia and far-right movements deepen and intensify too.

Since the time of Greek tragedy, theatre has been raising its audiences’ political consciousness. In the times of global migration and rapidly rising state-endorsed xenophobia, racism, and nationalist sentiments, theatre artists actively re-examine what constitutes the idea of the nation and whom this nation belongs to. The state-of-the-nation play can help imagine a postmigrant nation-state on stage. A play about collective (self)identity of a nation, it can “take the moral temperature of the nation and to hold [its] leaders to account”, but also to “shift attitudes, articulate discontent, and reflect [...] the mood of the nation” (Billington 2007). Global migration has created a significant impact on the dramatis personae and the conflicts of the state-of-the-nation play. While in the past it “largely reflected the anxieties of white, middle-class writers” (Billington 2007), today it focuses on the figure of a global migrant, a reluctant tragic character (Meerzon 2022) whose life trajectory has been radically changed by displacement. In this talk, I use theatrical chronotope – an analytical spatial/temporal category of dramatic action – to examine how the contemporary state-of-the-nation play depicts and prefigures a model of political membership in a postmigrant nation-state. I argue that the contemporary state-of-the-nation play written by artist migrants, artists of non-mi-

grant backgrounds, and artists of intersectional identities mobilizes spaces of transition, confinement, home and non-belonging, memory and (no) return, and digital connections, to reflect and interrogate multiple intersections between migration and nationalism.

Biography – Yana Meerzon is Professor of Theatre Studies at the University of Ottawa. She is the author of three books, most recently *Performance, Subjectivity, Cosmopolitanism* (Palgrave Macmillan, 2020). She co-edited nine collections of articles, including *Handbook on Theatre and Migration* (Palgrave Macmillan, 2023; with Steve Wilmer). Her current research project is entitled ‘Between Migration and Neo-Nationalism(s): Performing the European Nation — Playing a Foreigner,’ which has been funded by the Social Sciences and Humanities Research Council of Canada (SSHRC).

Tim Crouch

Artist, UK



‘See with your ears’: a conversation on dramaturgy and imagination

British playwright and performer Tim Crouch’s most recent play, *Truth's a Dog Must to Kennel* (Lyceum Theatre Edinburgh, 2022, Avignon Festival 2023) has been described as “an audacious act of collective imagining”. The play voices an explicit appeal to the audience: ‘See with your ears’. This appeal to the imagination runs as a thread through Crouch’s work in plays such as *My Arm*, *An Oak Tree*, *The Author*, *Adler & Gibb* and *Total Immediate Collective Imminent Terrestrial Salvation*. Crouch’s dramaturgy of imagination invites the audience to see what isn’t there, to transform what they do see into something else, to create illusions in bare spaces. Crouch says that all his work is site-specific - and that the specific site is inside the audience’s mind.

Crouch will discuss his writing for the imagination with Ulla Kallenbach, author of *The Theatre of Imagining: A Cultural History of Imagination in the Mind and on the Stage* (2018), the first comprehensive study of the cultural history of imagination in the context of theatre, as well as numerous articles on imagination, dramaturgy and spectatorship.

Biography – Tim Crouch is an Obie-award winning writer and theatre-maker based in Brighton, UK. His plays include *My Arm*, *An Oak Tree*, *ENGLAND* (a play for galleries), *The Author*, *I*, *Malvolio*, *Adler & Gibb*, *Beginners*, *Total Immediate Collective Imminent Terrestrial Salvation*, *Superglue*, *Truth’s a Dog Must to Kennel* and (with Andy Smith) *what happens to the hope at the end of the evening*. Directing credits include *House Mother Normal* (New Perspectives/Brighton Festival), *I*, *Cinna* (the poet), *The Taming of the Shrew*, and *King Lear* (RSC), *PEAT*, (Ark, Dublin) *Jeramee*, *Hartleby* and *Oooglemore* and *Beginners* (Unicorn Theatre) and *The Complete Deaths* (Spymonkey). *Beginners* won the 2019 Writers Guild of Great Britain Best Play for Young Audiences. Tim created and co-wrote *Don’t Forget the Driver*, a six-part series for BBC2 which won Best TV Comedy at the Venice TV awards, 2019.

ABSTRACTS FOR COMMUNICATIONS

Adam Ledger	Donatella Orecchia
Agata Łuksza	Dubravka Vrgoč
Agata Tomšič	Eleni Guini
Aldo Milohnić	Eliane Beaufils
Alejandro Postigo	Elina Kulikova
Alessio Bergamo	Elvira Crois
Alexandra Portmann	Emanuele Regi
Aliénor Fernandez	Fernando Matos Oliveira
Andrea Malosio	Fiona Graham
Andy Lavender	Florian Leitner
Angela Zinno	Francesca Di Fazio
Anton Pujol	Francesca Magnini
Arianna Frattali	Fredrik Haller & Jörgen Dahlqvist
Armando Rotondi	Gianina Druta
Avra Sidiropoulou	Graça Corrêa
Barbara Orel	Gustavo Vicente
Benjamin Wihstutz	Guy Cools
Bogdan Mihai Florea	Ilenya Caleo & Anna Antonia Ferrante
Carlo Fanelli	Ina Pukelyte
Cláudia Madeira & Raquel Rodrigues Madeira	Jitka Goriaux
Darko Lukić	Katia Trifiro
Dominic Chamayou-Douglas	Katja Schneider
	Katri Tanskanen

Kornélia Deres
Kristina Hagström-Ståhl
Lada Čale Feldman
Lara Barzon
Leonardo Mancini
Lily Maeve Climenhaga
Louise Ejgod Hansen
Madli Presti
Mads Thygesen
Magnus Tessing Schneider
Marcela Moura
Margherita Laera
Marija Griniuk
Mark Robson
Marta Brites Rosa
Matteo Tamborrino
Mila Pavićević
Minna Jeffery
Miranda Laurence & Sara Živković Kranjc
Mischa Twitchin

Monica Cristini
Nicola Shaughnessy
Paula Gomes Magalhães
Pieter Verstraete
Rosa Lambert
Rossana Suriano
Rui Pina Coelho
Rūta Mažeikienė
Sandra Grehn
Sarah Di Bella
Siemke Böhnisch
Solveig Gade
Thomas Rosendal Nielsen
Tom Sellar
Tomaž Toporišič
Tony McCaffrey
Ulrike Garde
Valentina Temussi
Vanja Baltić

Adam Ledger

University of Birmingham, UK

‘En, to, tre...’: Dramaturgies of skill and duration in performance training

Practical skills, especially for the individual actor, are often understood as a given and thus, so to speak, an ‘acquirable’ as a particular technique or suite of techniques. As Cornford, and others, have noted, the Latin *ars* suggests ‘skill’, ‘craft’ and ‘power’, as well as ‘art’, but Cornford’s understanding of *ars* is, further, that of an embodied knowledge (91). This is not necessarily objectively articulated or known, but rather a craft ‘of’ the body and embedded in – or embodied by – the work situation.

Using case studies drawn from my participant observation of the (post-Odin Teatret) contemporary practices of the Nordisk Teaterlaboratorium in 2023, I take an expanded notion of skill as a way to ‘read’ the durational training activities of the working room, or, perhaps, richly to evoke moments of relational dramaturgies, though, here, long before the presence of an audience (Boenisch). As well as the structural dramaturgy of training forms, I consider (personal) micro dramaturgies and (situational) macro dramaturgies, which nevertheless shift individuated skill to group competence.

To train durationally means sticking with it, to enter a ‘going on’ (Gorman); this is not a dramaturgy of time, but of durative experience, and not of what skill might be, but, crucially, *where* it emerges and is located: this may be ‘in’ or ‘of’ the body, and ‘in’ the arena of training and, thus, also relationally between individuals. ‘Skill’, then, is a dramaturgical ‘becoming’, and can be understood as the contextualised, durative aspect of technique.

Biography – Adam J. Ledger is Reader in Theatre and Performance at the University of Birmingham, UK, and co-artistic director of The Bone Ensemble. He has published widely on performance practices, including *The Director and Directing: Craft, Process and Aesthetic in Contemporary Theatre* (2019), and significantly on the work of Odin Teatret. Adam is currently developing a co-edited volume for the journal *Theatre, Dance and Performance Training* on director training; he is also co-editing a book on interdisciplinary practice and authoring a new monograph on contemporary performance craft (both Bloomsbury). He has directed and led theatre projects internationally.

Agata Łuksza

University of Warsaw, Poland

Uncle Tom comes to Polish theatre. Dramaturgies of Blackness on the periphery of Europe

By 1852, *Uncle Tom's Cabin; or Life among the Lowly* by Henriett Beecher-Stowe broke all previous sales records for American novels. Its author soon became a transatlantic celebrity and a leading voice of abolitionist movement. The novel stimulated a consumer fad, "Tom mania", that took up its characters in plays, popular songs, images and various decorative items (Meer 2005). It is possible that the stage versions of *Uncle Tom's Cabin* may have made even more of an impact exactly due to its mode of presentation – moral reform melodrama (Hughes 2012)

I inquire about the performances of *Uncle Tom's Cabin* in Polish theatre, particularly in the period of 1870s-1890s, against the background of Polish colonial complicity (Keskinen 2009). The main "dramaturgical" force was constituted by the (1) melodramatic matrix implying an "unrefined" and young audience, (2) local cultural and economic circumstances, as well as (3) the particularities of theater groups (mainly provincial and touring), because at the time plays were adapted to the resources and capabilities of specific ensembles. I am mainly interested in the "dramaturgy of Blackness", that is the means of constructing Blackness on stage in the specific Polish context of rapid development of cotton industry, local conceptualizations of "slavery" and "race", and Polish entanglement in the history of slavery (Brahm and Rosenhaft 2016). Furthermore, I investigate what happens when a suffering black body is depicted on Polish stage by white artists within a genre which revels in bodily expression.

Studies on transnational trajectories of *Uncle Tom's Cabin* are part of a larger research project – *Polish colonial histories* – which aims at reconstructing the genealogy of Polish conceptualizations of such notions as race and Blackness by analyzing theatre shows and cultural performances; and thus to conduct a broader examination of the „duress” (Stoler 2016) of the phantasmatic-aspirational colonialism in Polish society. How do Polish colonial histories matter today?

Biography – Dr Agata Łuksza is an assistant professor in the Institute of Polish Culture, University of Warsaw. She is the author of *Glamour, femininity, performance. Actress as an Object of Desire* (Warsaw University Press, Theatre Institute 2016) as well as of numerous articles both in Polish and international journals (e.g. Theatre Journal, Feminist Media

Studies, Contemporary Theatre Review, Pamiętnik Teatralny, Journal of Fandom Studies). Her research interests include: the history of late nineteenth and early twentieth-century theatre, particularly theatre fandom history and women's history; colonial and postcolonial histories; gender, body and sexuality; gothic studies and fan studies. She is a Board Member of the European Association for the Study of Theatre and Performance and the co-editor of its journal: European Journal of Theatre and Performance. She is also a member of The International Federation for Theatre Research (Historiography WG) and The Polish Society for Theatre Research (PTBT).

Agata Tomšič

Independent researcher, artistic director, dramaturg and actress, Italy

Imagination as a tool to transform reality

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 the present in a new way, combined with George Didi-Huberman's interpretation of it to underline the intrinsic politicalness of all images and through it the revolutionary power of imagination, I will analyse the work of some contemporary theatre artists who, in a completely different but in my opinion similar way, use very refined dramaturgical and often imaginative devices to manipulate the collective imagination and the reality in which we live. Starting from the practices I have experienced in the work of ErosAntEros, I will reflect on dramaturgy as a tool through which to compare different orders of reality – through the technique of *montage* and *quotation* – as well as a political tool with which since antiquity the artist situates himself in and interacts with his own time, sharing some examples taken from the works and interviews given by Romeo Castellucci and Milo Rau. From the theatre as a place of the epiphany of images (and words) of the first, to the *realism* that allows “to penetrate into an image as in a daydream” of the second, tracing differences and similarities, I will reflect on the theatrical *hic et nunc*, as a place where everything is possible, even overturning the roles of our society and inventing a new one.

Biography – Agata Tomšič artistic director, dramaturg and actress, trained with several contemporary artists (Societas, Schaubühne, Odin Teatret, Motus, Fanny&Alexander, Anagoor), she obtained her Master's degree in Performing Arts at the University of Bologna with Prof. Marco De Marinis in 2014. In 2010 she founded with Davide Sacco the theatre company ErosAntEros, producing performances of political commitment with major Italian theaters. Since 2018 she has been directing with him POLIS Teatro Festival in Ravenna, increasingly opening up to the international scene. She publishes her writings in books and journals, and edits and translates new publications. She's attending a II level Master's degree in Contemporary vocal music and musical theatre.

Aldo Milohnić

University of Ljubljana, Slovenia

Post-dramaturgy of Contradictions

By paraphrasing Brecht, we could say that contemporary theatre must be as radical as reality. In this context, to be radical doesn't necessary mean a radical intervention of the theatre into everyday reality or a realistic mirroring of everyday life in theatre. Yet, if "the changeability of the world stands on its contradictoriness," as Brecht would say, than dialectical dramaturgy might contribute its part toward potential change by co-creating and confronting contradictions. This specific effect of dramaturgy can go beyond the typical dramaturgical oxymoron of "visible invisibility", "inner exterior", "distanced insiderness", which, by analogy with Diderot's "paradox of the actor", could be called the paradox of the dramaturg. More than a dramaturgy that devotes itself to finding solutions to pre-formulated questions, I am interested in considering a dramaturgy that participates in contradictions in order to create or at least strengthen the potential for changeability. Therefore, I will try to connect Brecht's dialectical dramaturgy of contradictions with the concept of dramaturgy as the construction of problems developed by Bojana Cvejić. For her, constructing or producing a problem means "an approach or a method which forces the work on a performance to deviate from the possible, i.e. familiar, operations with: 'theme' or what the work claims to be about, 'language' or means of expression, signature or aesthetic preferences, process or the dynamic in which the work develops, 'dispositif' or that which composes the attention of spectators." In my presentation, I will try to demonstrate the potential of dramaturgical practice, which I would call a Post-Brechtian post-dramaturgy of co-creating and confronting contradictions.

Biography – Aldo Milohnić, PhD, is a professor of theatre history at the Academy of Theatre, Radio, Film, and Television of the University of Ljubljana (Slovenia). He is co-author of several books, author of numerous articles in academic journals, and 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), and *I Worked for 40 Years: Dramatisations and Adaptations of Cankar's The Bailiff Yerney*. He is a board member of the European Association for the Study of Theatre and Performance and an editorial board member of the performing arts journals *Amfiteater* and *European Journal of Theatre and Performance*.

Alejandro Postigo

London College of Music, UK

Becoming Anglo – The Creation of Miss Brexit

In post-Brexit England, international theatre artists based in the UK regularly need to negotiate and even learn to conceal their foreignness, often determined by their cultural knowledge and their speech patterns as second-language users. Responding to this post-colonial situation, a group of young European actors have devised a new show that speaks to their experience. Miss Brexit takes a diverse group of European contestants through a set of challenges in which each national stereotype morphs into a British myth while exploring what it takes to become something you are not. In our show, only the winner of Miss Brexit is allowed to remain in the UK and pursue the Anglo-American dream. But who is capable to completely erase their identity and talk, think or live like a Brit? Who can willingly forget their cultural existence in pro of a promise of prosperity? Miss Brexit is a satire that explores the struggles of the post-Brexit migrant and reveals some effects of cultural assimilation for our future generations. The show explores the complexity of barriers that migrant artists experience, as they search for practical alternatives to survive in an Anglophile world, turn their difference into an asset, and respond creatively to the myth of cultural exchange in an increasingly global world, where the UK is one of the leading hubs for multicultural theatre. This presentation will hopefully highlight sensitivity towards second language speakers and migrant theatre artists, as these navigate their artistic identities and continuously fight to raise awareness and visibility.

Biography – 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 in international theatre settings and produced *The Copla Musical* (2014-22), seen in Europe and America. 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, culminating in *Miss Brexit* (2022). Alejandro's practice-research applies musical theatre revisionism, queer and intercultural critical frameworks to his theatre work.

Alessio Bergamo

Frosinone Academy of Fine Arts, Italy

De L'"ETJUD" Stanisavskien á la jam session: Dramaturgie continue et processualité

From Stanisavskian "ETJUD" to the jam session: Continuous dramaturgy and processuality

Au cours des 30 dernières années, à partir des pièces d'Anatoly Vasil'ev basées sur les écrits de Pirandello, grâce à l'utilisation extrême d'une technique de répétition stanislavskienne traditionnelle, appelée "etjud", un nouvel environnement dramaturgique, que je définirais comme une "dramaturgie continue", a été développé et concrétisé.

Afin de mettre en évidence le fonctionnement de cette conception dramaturgique et le rôle que les éléments multiples et les sujets y jouent, le discours retracera brièvement l'histoire et les caractéristiques fonctionnelles de l'"etjud" (en commençant par Stanislavski et ses élèves - Knebel, Efros, Tovstonogov) et se poursuivra par un panorama des différentes expériences de ces dernières années, liées à ce type de dispositif dramaturgique (les pièces d'Anatoly Vasil'ev, les laboratoires ouverts de Jurij Alschitz, le travail du Teatro dei Borgia, les activités du groupe Fuoco alla paglia, les expériences de l'orateur et d'autres encore).

Dans la "dramaturgie continue", le travail de préparation est étroitement lié à celui de la représentation publique. La représentation a lieu dans le cadre d'une improvisation psycho-physico-verbale et est considérée comme un sommet temporaire dans une chaîne de processus complexe et multiforme. Un sommet qui n'a de sens que s'il y a de nouvelles préparations successives et de nouvelles performances successives en improvisation qui développent le processus précédent, c'est-à-dire de nouveaux actes dramaturgiques qui remplacent les précédents et cela tant que les circonstances concrètes permettent au travail de se poursuivre. Dans cette perspective, le drame cesse d'être quelque chose d'antérieur pour devenir l'essence même de l'acte théâtral. Acte qui devient ainsi "écriture-orale" et simultanément sa représentation.

L'idée est que ce type de pratique dramaturgique, malgré le fait qu'elle soit peu répandue et qu'elle présente des caractéristiques d'atelier prédominantes, possède un potentiel séminal considérable et

donc une projection dans l'avenir : à la fois en raison de la conception performative du théâtre qu'elle véhicule, et en raison de la dialectique entre l'héritage de la tradition théâtrale et le fait que la dramaturgie actuelle implique nécessairement une trahison/traduction de cette tradition.

Biography – Metteur en scène, pédagogue et professeur de théorie théâtrale.

Formé à l'université de Rome auprès du professeur Marotti, il a enseigné aux universités de Calabre, de Toscane et à l'Académie des beaux-arts de Frosinone. Il a publié plusieurs monographies et essais (sur le théâtre russe [War Communism, Vachtangov, Knebel', Vasil'ev] ; sur des aspects de la dramaturgie cinématographique [Laurel and Hardy, Wile E. Coyote and Road Runner, Verhofen, Mikhal'kov] et du théâtre [Platon, Goldoni]).

Il a été l'assistant d'Anatolij Vasil'ev de 91 à 97. Il a ensuite monté des spectacles en Russie, en Ukraine, en Estonie et en Italie. En Italie, il mène une intense activité d'atelier avec des acteurs professionnels. Il a enseigné le jeu et la mise en scène dans de nombreuses écoles italiennes (notamment Paolo Grassi à Milan, Accademia Nazionale Silvio D'Amico à Rome).

Alexandra Portmann

University of Bern, Switzerland

Institutional Dramaturgy as Imaginative Practice

The opening up of institutions, participation and diversity are keywords that have shaped cultural funding in German-speaking Europe at least since the international #MeToo and Black Lives Matter protests. Working conventions, existing structures and unquestioned rules within institutions are the focus of criticism and should be questioned and changed through support programs, for example with the help of a coaching person. If, following Boenisch (2021), institutional dramaturgy is understood as an analytical category that examines the interrelationship between values, aesthetic practices, and institutional processes, then this paper aims to explore the value of participation and opening up the institution on the basis of selected production houses in Switzerland (e.g. Gessnerallee Zürich and Kaserne Basel). The focus of the presentation will be on internal processes such as working methods and production conventions (e.g. Kunst 2015, Harvie 2013) as well as on the institution's communication strategies and self-positioning in the sense of Trensényi's concept of macrodramaturgy (Trensényi 2015). Following Bojana Kunst's understanding of the institution as a potentiality that performatively produces itself through its own practices (Kunst 2018), the paper assumes that the values of openness and participation have been performatively brought forth through the construction and maintenance of organized networks (Rossiter/Lovink 2018).

In addition to my theoretical discussion of the concept of institutional dramaturgy along selected case studies, the paper also offers a methodological reflection on how institutional dramaturgy can be analyzed using tools from the Digital Humanities such as topic modeling and network visualization (Varela 2021).

Biography – Alexandra Portmann is Assistant Professor of Theatre Studies with a focus on contemporary theatre at the University of Bern (Switzerland). She worked as Lecturer at the University of Cologne (Germany) and completed several research stays in the UK (e.g. Queen Mary UL, University of Kent) and Germany (e.g. LMU Munich). She is currently leading the Swiss National Science Foundation-funded project 'Festivals and Institutional Changes. Perspectives on International Theatre Production' (2019-2023). Her research interests include contemporary theatre and performance art in Europe, institutional

change and criticism, (theatre) historiography, cultural politics and economics, theatre-making in the countries of the former Yugoslavia, and Shakespeare.

Aliénor Fernandez

Université Paul Valéry Montpellier 3, France

Théâtre de l'archive et anarchive : les nouvelles dimensions archivistiques contemporaines en France de Mnouchkine à Pommerat.

Theater of the archive and anarchive: new contemporary archival dimensions in France from Mnouchkine to Pommerat

Les dramaturgies contemporaines influencent notre positionnement par rapport aux archives et la manière qu'ont les troupes de s'en emparer, dans leur structuration et leur traitement quotidien. Ce phénomène multi-dimensionnel de la dramaturgie se répercute ainsi via les archives gérées et générées au sein des compagnies, en s'exprimant par un phénomène de stratification. Au travers des exemples d'Ariane Mnouchkine, Joël Pommerat et Mohamed El Khatib nous verrons comment les dramaturgies contemporaines viennent influencer notre étude de leurs archives et mettent au jour de nouvelles dimensions d'études dramaturgiques, par une influence réciproque : le théâtre de l'archive. L'élaboration de cette notion apparaît dans l'instabilité générée par la scène et l'improvisation. Cette instabilité est rendue possible par la mise en mouvement des différentes strates qui composent l'archive elle-même. L'archive devient un document de la durée et non pas une représentation ponctuelle d'un temps révolu. Elle incarne le désordre du temps. Or, si ce désordre peut être incarné au plateau, c'est dans un rapport profondément intime à la matière : l'archive devient confidence au spectateur, par le biais du corps du comédien, de son discours retravaillé sans cesse, voire improvisé. En pratique, la poïétique du théâtre de l'archive se traduit par une multiplication des strates permettant de témoigner du désordre fécond de l'œuvre dramaturgique et de l'ensemble de ses dimensions et des sédimentations qui la composent. L'archive se retrouve amplifiée : la mue dramatico-archivistique vient s'ajouter à la matière première de l'archive. C'est cette ambivalence archivistique qui se retrouve investie par le théâtre, et saisie au sein des dramaturgies contemporaines : cette capacité de l'archive à être aussi bien réelle que fictive : ce phénomène rend l'archive implexe vis à vis du temps, investie en elle même d'un potentiel dramaturgique. Il s'agit d'exprimer et de garantir l'instabilité dramaturgique par le biais des archives contemporaines, d'archiver l'inarchivable, en formant ainsi les nouvelles politiques d'archivage, vers une anarchive en potentiel.

Biography – Aliénor Fernandez est doctorante en quatrième année (sous la direction de Sandrine Le Pors) à l'université Paul Valéry Montpellier 3 en France, où elle est ATER en arts du spectacle, après trois années d'enseignement contractuel à l'université d'Artois à Arras, et également des charges de cours à l'université Jules Verne d'Amiens et de la Sorbonne Nouvelle à Paris. Elle est par ailleurs archiviste-documentaliste de la compagnie Louis Brouillard (J. Pommerat). Son travail de recherche est mené au sein de l'équipe RIRRA 21 de l'université de Montpellier. Titre de la thèse en cours : « Présences de l'archive de Mnouchkine à Pommerat : pratiques territoires et enjeux contemporains. »

Andrea Malosio

University of Turin, Italy

Scene practice and writing process compared in Italian theatre companies

In Italy, the first ten years of the millennium saw a surprising proliferation of theatrical life, the word has retrieved a central role and now we are witnessing a regeneration of the dramaturgy. In this context, numerous companies were born, which have given life to a diverse and fragmented universe on the national scene: some have a fleeting existence; others, starting from experiences in the “off-theatre”, today have reached their accolade in the most important theatres of the country and with the most prestigious awards.

My speech focuses on the work of three very different companies and proposes an analytical reading of their respective scenic practices and – above all – processes of writing. Originated around the director Lisa Ferlazzo Natoli, lacasadargilla, active since 2005, alternates the staging of already published dramaturgies, like *Anatomia di un suicidio* by Alice Birch, the total rewriting of texts, like the itinerant performance *Città sola* based on *The lonely city* by Olivia Laing, and the drafting of real original dramaturgy, as happens in *Il ministero della solitudine*, always through a long collective work of sharing and discussing around a table.

2005 also saw the birth of Sotterraneo, a Florentine company widely appreciated by Italian critics (it won the Ubu award for best show in 2019 and 2022). The research collective never speaks of “dramaturgies” for its productions but of “scenic writings”, always the outcome of a multiplicity of minds, headed by Daniele Villa. This is the case of *Overload* and *L'angelo della Storia*. Both companies are now part of the Associated Artists of the Piccolo Teatro di Milano, directed by Claudio Longhi.

The last example taken into consideration is Carrozzeria Orfeo. A company very far from the two previous, it has been greatly successful among the public throughout the country for years. In a theatre defined as “pop”, Gabriele Di Luca, the only playwright of the group, proceeds through the drafting of very traditional texts, which are then staged by the company, with characters and plot that stand out for a strong narrative and social satire. Here the writing process is almost standardized, thus providing an example of the survival of a successful model of stage practice.

In an attempt to outline the intersections between studies and practices, my work investigates three cases of collective dramaturgical processes, which occur within the creativity of multiform entities such as contemporary companies, through the sharing of different expertise, skills and peculiarities, and so mirror our times within the creativity of multifaceted entities such as contemporary companies.

Biography – Andrea Malosio, born in Milan in 1996, is a PhD student at the University of Turin in “Performance arts and new technologies” of the XXXVIII PhD cycle in “Cultural heritage and historical-artistic, audiovisual and multimedia production”. He obtained a bachelor’s degree in Literature with a thesis on Edoardo Saguinetti’s translations of ancient theatre at the University of Milan (supervisor: Prof.ssa M. Giovannelli). He has 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 Carrozzzeria Orfeo (thesis supervisor: Prof. A. Bentoglio). This work resulted in the volume “L’officina di Carrozzzeria Orfeo”, published by CuePress in 2023. He collaborated with the Observatoire Critique of the EASTAP Conference 2022 in Milan as a tutor-coordinator; and now collaborates with the Department of Cultural Heritage of the University of Milan and with the magazine “Stratagemmi – Prospettive Teatrali”; he writes in the Piccolo Teatro’s magazine “Stormi” and also participated in the theater criticism workshop of the Biennale Teatro College 2022 in Venice. He has taught literary subjects in secondary school.

Andy Lavender

Guildhall School of Music & Drama, UK

Dramaturgies of lived experience: documentary theatre as situated actuality

This presentation considers recent shifts in documentary theatre and performance, and how ‘actuality’ (of setting, lived experience, and cultural/political determination) is figured dramaturgically in recent work. I propose that there has been a move in documentary theatre from juridical performance (drawing on tribunal and civic cases) to a different engagement with ‘witness’. This is marked by the self-authenticating presentation of a ‘lived life’, and the authentication strategies (which are always also dramaturgical strategies) of theatrical and media organisation.

The presentation briefly references three recent/forthcoming performances. Even at the Risk, part of the ‘Black Berlin Black’ season at the Ballhaus Naunynstrasse (Berlin, January 2023), features five women of colour who present individual poems that are centrally about their experience. The Wall, presented by Teatro de la Abadia and Tobacco Factory (Bristol, February 2023) stages a pair of live encounters: one between two performers in different continents who (for geopolitical reasons) are unable to travel and therefore appear online; and two co-present performers who help facilitate and interpret their encounter – thereby providing a refracted encounter with the audience. 12 Last Songs, presented by Quarantine, Strasbourg and Cambridge (March-April 2023) is a durational performance in which citizens undertake work-related activities. As the publicity blurb has it, ‘A bricklayer might build a wall, a hairdresser might cut someone’s hair, a chef might prepare a meal...’

In each case, we move from a theatre of civic proceeding to a differently calibrated performance of situated articulation. We also see a shift in dramaturgical organisation, from the arrangement of interviews, verbatim testimony and legal proceedings to a more subject-oriented expression and/or presentation of specific lived scenarios. I reflect briefly on the dramaturgical paradigms that help structure this work; and on some epistemic and discursive implications.

Biography – Andy Lavender is Vice Principal and Director of Production Arts, and Professor of Theatre & Performance at Guildhall School of Music & Drama. As artistic director of Lightwork he has directed a number of devised and multimedia productions. Writing

includes the monograph *Performance in the Twenty-First Century: Theatres of Engagement* (Routledge 2016), along with articles and chapters on contemporary theatre and performance. Co-edited volumes include *Lightwork: Texts on and from Collaborative Multimedia Theatre* (Intellect 2022); and *Performance Research: On Protest* (27:3-4, 2023). He is series editor of *4x45*, published by Digital Theatre (online videos) and Routledge (print volumes).

Angela Zinno

University of Genova, Italy

“The dramaturgy of amplified voice”: An analysis on the sound of dramaturgy of Fortebraccio Teatro

For many years the concept of dramaturgy, understood as a dynamic of textual writing, has been strongly investigated. The investigation attempted to question the nature of dramaturgy, trying to overcome the dichotomy Dramaturgy/Writing [Cascetta, Peja:2003].

The concept of “scenic writing” [Mango:2003], understood as a set of codes that constitute the complex system called spectacular event [De Marinis:2002] has placed the dramatic text within a complex panorama of additional textures. Therefore, when we speak of dramaturgy today, we refer to writings that concern further areas that help to structure the semiotic and performative sense of theatrical performance. Within this vast panorama, starting from the developments of new technologies of sound and voice, the “Dramaturgy of Sound” is revealed as a dramatic expression tout court. A sound writing able to create narrative imaginations according to the powerful degree of immersivity, essential characteristic of sound.

Starting from the well-known studies in the field [Valentini:2012] and continuing in my doctoral study [Zinno: 2022] on the identification of a theatrical practice, related to the study of the amplified voice and the digitally manipulated sound as performing subjects of the theatrical performance, an interesting reflection is addressed to the analysis of the singular theatrical approach of the Italian theater company Fortebraccio Teatro, led by the performer, several times Ubu prize-winner, Roberto Latini. The poetics of Fortebraccio Teatro turns to the overcoming of the word “expressed” to address a dramaturgy of the amplified word that suggests the concept of “proximity”. In this sense, the amplified voice becomes a dramaturgical subject that totally belongs to a theatrical sound poetry assisted by digital systems of amplification and sound manipulation, becoming in effect “dramatic writing”: the dramaturgy of sound.

Biography - PhD DH Performing Arts and Multimedia Technologies at University of Genova. Artistic Director of il Falcone Genova University Theater. Assistant Professor to the course of Visualization of the Stage Space (Department of Architecture and Design) and

Assistant Professor for the courses of Dramaturgy and Theater Anthropology (Department of Arts and Performing Art) University of Genova. Professor of the courses of the permanent laboratory of Il Falcone University Theatre of Genoa. In 2019 she won the Tragos Prize for Theatre and Drama (Piccolo Teatro di Milano). She deals with contemporary theater, sound dramaturgy and digital technologies.

Anton Pujol

University of North Carolina, US

Jesús Rubio Gamo: Choreographing Dramaturgies

With his two latest creations, *Ahora que no somos demasiado viejos todavía* (Now That We Are Still Not Too Old) and *El hermoso misterio que nos une* (The Beautiful Mystery that Unites Us) 2016 and 2021, respectively, Jesús Rubio Gamo, one of the leading choreographers in Spain created two dance pieces that stretch our understanding of what a choreography entails. Built as dance solos, Rubio Gamo not only choreographed and danced the two pieces but he also created a text for each. A monologue that he reads over speakers while he dances, but towards the end, he grabs a microphone and continues the long monologue while dancing and speaking at the same time, an incredible testament to his talent and stamina.

For my presentation, I would like to discuss Rubio Gamo's hybrid creations, a performance between theatre and dance belonging, at the same time, to both and neither, and in the process crafting a new dramaturgy that combines two different genres. In *Misterio* he narrates the story about growing up gay in a working-class environment, a sense of loss and anguish that he recalls while being unable to produce a new choreography. The state of insecurity, personal and professional, is translated into words and steps, creating a new visual and textual dramaturgy that requires new ways of spectatorship to fully understand the proceedings at hand. Rubio Gamo is a playwright, choreographer, a dancer, an actor. They are all looking for their particular place in the world amid music, movement and words while negotiating a delicate personal and professional balance.

Biography – Dr. 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.

Arianna Frattali

Università del Salento, Italy

Odin Teatret and ‘open’ dramaturgy: the shows of the Salento years (1974-1975)

The aim of the proposal will be to reconstruct dramaturgy’s genesis of two shows which in the mid-1970s inaugurated the “open room” (Christoffersen, 1989) phase for Odin Teatret, highlighting also the influences from the practice of ‘theatrical barter’, started by the Danish group in Salento in the same years. The Book of Dances and Joahn Sebastian Bach were in fact both presented in Carpignano Salentino in September 1974: the first was a montage of dramatic dances with the use of tools (tapes and drums and stilts) by the actors and involvement of the surrounding space and the public; the second was inspired by clown acts initially conceived for the children of the town and then organized in a comic performance that combined circus clowns and Commedia dell’Arte, often mixed with parades held in the street and in the squares.

Ian Watson (1993) observes how the open-air theater works that characterized this creative phase of the Danish group developed in direct response to the climate and kind of life in Southern Italy, where the company had established its residence between the summer and autumn of 1974. If the Nordic climate had in fact directed Odin’s work inside, in the closed and reflective space of the laboratory, that of the South had turned it towards the ‘outside’: it was in fact of the result given by the sum between the liberation of space and the curiosity of the local population towards ‘foreigners’. Therefore, the use of public spaces and village squares as a place for performing activities, although discovered almost by chance in response to the need to find a point of contact with the local community, was then structured within the dramaturgy of the Odin shows, influencing its creative models at least until the 1980s.

Biography – Arianna Frattali is Researcher at the University of Milan, after having held various scientific and teaching positions at the University of Salento, the University of Salerno and the Catholic University of the Sacred Heart of Milan. She is the author of monographs and annotated editions - *Presenze femminili fra teatro e salotto. Drammi e melodrammi nel Settecento lombardo-veneto* (Serra, 2010), *Testo e performance dal Settecento al Duemila* (EDUCatt, 2012), *Didone abbandonata di Pietro Metastasio* (ETS, 2014), *Santo Genet da Genet per la Compagnia della Fortezza* (ETS, 2019), *Vittorio Gassman*

attore multimediale (Cue Press 2022) - and numerous essays related to the eighteenth and twentieth century theater and to the Italian national and international contemporary theater.

Armando Rotondi

John Moores University/ University in Cluj-Napoca, Spain

The Dramaturgy of the Document(s): Staging Social Changes in Contemporary Romanian Performances

In *Dramaturgy of the Real on the World Stage*, Carol Martin investigates the Theatre of the Real, categorizing its forms, such as documentary theatre, docudrama, verbatim, theatre of witness. In all cases, the claim of truth is central, despite the theatre conventions, the script and audience engagement. Moving from this perspective, the proposed paper aims at investigating the dramaturgy of the Real as a dramaturgy of the document(s) in the context of Romanian performances. It will consider the case studies of the “dramAcum” movement, established in the early 2000s, and Gianina Cărbunariu’s *Tipografic Majuscul*. Particularly, as stated in the movement’s mission, for “dramAcum” - that may mean “drama now” and “theatre of the urgency” -, dramaturgy is an instrument for social change, using a specific methodology: identification of themes, often forgotten by history; a documentation phase adopting journalistic practices; a dramatization of the selected documentation; a collective process without hierarchies; the editing of the dramatized material; the search for immersive practices and audience engagement. In the immersive work *Tipografic Majuscul*, there is a clear “political engagement with transformative potential” (Michailov, 2017: 14). These practices belong not only to the “dramAcum”, but also to some Romanian New Wave films, such as Radu Jude’s adaptation of Cărbunariu’s production. In Jude’s *Tipografic Majuscul*, the dramatization of archival footages is added as an authorial commentary on the past.

In both cases, there is a collaborative interaction with the spectators that, despite their passivity in the performance consumption, have an active critical role. The social changes the dramaturgy wants to represent are, in fact, not displayed on stage or on screen but in the spectatorship. This can be read through the lens of the “Karpman Drama Triangle”, a social model of human interaction that looks at the destructive interactions between groups of people in conflict. The three fundamental points of the triangle are the “rescuer-victim-persecutor” roles that the actors of the interaction exchange with each other. Both *Tipografic Majuscul* versions show a dramaturgy that plays with these three elements.

Biography – Armando Rotondi is Full Professor in Performance Theory and Director of the MA in Creative Performance Practice at the Institute of the Arts Barcelona/Liverpool John Moores University. He is a researcher within the “Screen-Social: Screening Romanian Social Transformations, 1990-2021” Project (Janovics Center for Screen and Performing Arts Studies, Babeş-Bolyai University). He is the Artist-in-Focus convener and an Editorial Board member at the European Journal of Theatre and Performance, as well as an EASTAP Ex-Com member. His publications include: 11 authored/edited books; more than 50 book chapters and articles in peer-reviewed journals; more than 50 papers at conferences.

Avra Sidiropoulou

Open University of Cyprus, Cyprus

The Presence and the Present of Absence: Applying the Aesthetics of Virtuality in Performance.

As contemporary performance keeps metamorphosing, fresh notions of dramaturgy as an operation of theatre-making rather than of textual analysis call for revised ways of training the spectator to appreciate mediatization as a compelling factor of narrative construction and of sensual engagement. Far from being a self-reflexive staging tool, hybridity becomes a vital compositional language of the *mise en scène* and the textuality of the artwork, reflecting and refracting complexities of our mediatized experiences on and off the stage. With the outbreak of Covid-19, performances had been forced to adhere to strict protocols of distancing, compromising the idea of community. Especially in works that reached the spectator through laptops and tablets, theatre artists, audiences and critics have had to position themselves with admirable agility. The proliferation of digital theatre forms in the past three years makes it necessary for scholarship to revisit and revise the idea of “liveness” (Auslander 1999) and explore ways in which the theatre can better adjust to a long surfacing post-Covid era given that other pandemics are bound to emerge in the future.

Challenging received notions of textuality, staging and spectatorship, the hybridization of theatre shakes the foundations of theatrical representation, also revisiting notions of spectatorship and community. Do virtual performers ever *meet* their live counterparts? Can a hybrid model of live theatre and digital media be a valuable alternative to live performance that crises such as the Coronavirus pandemic may compromise from now on? Under what conditions of training and revised methodologies can this model be rendered a viable and valuable addition to more “orthodox” modes of theatre-making? With those questions in mind, I will employ a Practice-as-Research approach. My theoretical observation will be thus grounded on empirical experimentation with integrated mediatized forms and online rehearsals for Persona Theatre Company’s and Theatre Three Collaborative’s production of Karen Malpede’s play *Troy Too* that I directed at HERE Arts Centre in New York (May 2023).

Biography – Avra Sidiropoulou is Associate Professor of Theatre at the Open University of Cyprus and Artistic Director of Athens-based Persona Theatre Company. 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 is also the co-editor of *Adapting Greek Tragedy. Contemporary Contexts for Ancient Texts* (CUP 2021) and editor of *Staging 21st Century Tragedies. Theatre, Politics, and Global Crisis* (Routledge, 2022). In Spring 2023, she will be a Visiting Scholar at Columbia University and will be directing professionally in New York. Avra was nominated by the League of Professional Theatre Women for the 2020 Gilder/Coigney International Theatre Award.

Barbara Orel

University of Ljubljana, Slovenia

The dramaturgy of the spectator's experience at the intersection of the performing and visual arts

This paper deals with the dramaturgy of the spectator's experience in a hybrid genre that takes place in-between the performing and visual arts. It focuses on examples of Slovenian theatre directors who have frequently staged exhibitions as performances over the last fifteen years. According to Beti Žerovc, theatre directors such as Janez Janša, Mare Bulc, Barbara Novakovič and Bojan Jablanovec not only frequently act as exhibition curators, but also stage exhibitions as performances. Regardless of the reasons that led them to crossing over to the exhibition medium, their 'performance exhibitions', as they could be termed, introduce democratic processes into the creation of events and give rise to social situations for opening up the aesthetic, political and ethical aspects of their topics. In doing so, they address the audience to enter collaborative and collective interactions with the exhibited objects and other participants.

The work of theatre directors will be compared to that of art exhibition curators who show a keen interest in performative forms of exhibition in order to provide the audience with unique experience. They use the performing arts to borrow tools for directing spectators' attention as well as strategies for building communities and audiences. According to Matthias Lilienthal, visual artists are primarily interested in theatre as a communication medium with tools for successful audience address.

Biography – Dr. Barbara Orel is Professor of Performing Arts and head of the research group of the Academy of Theatre, Radio, Film and Television at the University of Ljubljana. Her main areas of research are experimental theatre, avant-garde movements and performance across disciplines. Her publications include *Prekinitve s tradicijo v slovenskih uprizoritvenih umetnostih* [Breaks with Tradition in the Slovenian Performing Arts, 2023] and several edited collections, including *Uprizoritvene umetnosti, migracije, politika* [Performing Arts, Migration, Politics, 2017]. She has also contributed to *Performance Research*, *Theater*, *Nordic Theatre Studies* and *European Review*. She co-founded the journal of performing arts theory *Amfiteater* and curated Slovenian national theatre festivals 'The Week of Slovenian Drama' and the 'Maribor Theatre Festival'.

Benjamin Wihstutz

Mainz University, Germany

Together crip tonight. Accessible dramaturgies in performances by Claire Cunningham, Jess Thom and Criptonite

The paper will take a closer look at accessible dramaturgies of various disabled/crip artists whose shows aim at a more accessible theatre as well as at a theatre with which crips and disabled audiences can (dis)identify (Muñoz 1999). Dance, theatre, and performing artists like Claire Cunningham, Jess Thom (Tourette's hero) or Nina Mühlemann and Edwin Ramirez (Criptonite) integrate accessibility tools such as audio description, sign language, touch tours or relaxed performance in their shows to develop an "aesthetics of access" (Ugarte Chacon 2015) and envision a "theatre without latecomers" (Umatham 2020). Dramaturgically, there are at least four aspects that are especially intriguing: first of all, accessible dramaturgy in these productions does not only enhance access with regard to wheelchair users, blind or Deaf spectators but aims at a whole different way of structuring space and time of performance. For example, Jess Thom considers her ties as an essential unpredictability of her work with regard to the timing of her play and to the inability to stick to a script, whereas Criptonite design shows around topics like "slow animals", referring to the concept of crip time (Kafer 2013, Ellen Samuels 2017) in opposition to normative time. Secondly, accessible dramaturgy often deliberately stands back from certain ableist and perfectionist standards of show business, embracing imperfect and provisional performance as disability aesthetics (Siebers 2013). Thirdly, these imperfect dramaturgies often re-appropriate movements and images from popular culture like Claire Cunningham reclaiming Elvis Presley's dance movements as crip (Thank you very much, 2021). Fourthly, accessible dramaturgies aim to create new narratives of crip futures (Kafer 2013, McRuer 2018) where "crip spacetime" (Price 2017) is accepted and "access intimacy" (Mia Mingus) is gained. In this sense, accessible theatre becomes the place where the old disability rights claim of independent living transforms into a more collective and relational dimension of sharing crip time and space.

Biography – Benjamin Wihstutz is Juniorprofessor of Theatre Studies at Mainz University, Germany, where he is leading a research project on disability performance within the CRC 1482 Humandifferenzierung. Benjamin holds a PhD from Freie Universität Berlin and has published widely on contemporary political theatre, disability performance and the

history of spectatorship. He is the author of two monographs in German: *Der andere Raum* (diaphanes 2012), *Theater der Einbildung* (Theater der Zeit 2007). Other co-edited books: *Performance and the Politics of Space* (Routledge 2013), *Disabled Theater* (diaphanes 2015), *Transformative Aesthetics* (Routledge 2018), *Geschmack und Öffentlichkeit* (diaphanes 2019), *Neue Methoden der Theaterwissenschaft* (Transcript 2020), *#CoronaTheater* (Theater der Zeit 2022), and *Out of Time? Temporality in Disability Performance* (Routledge 2023)

Bogdan Mihai Florea

University of Bristol, UK

What's Hecuba to him? Learning from the Unwitting Dramaturgs of a Theatre in the Place of Animals

“What's Hecuba to him or he to Hecuba that he should weep for her?”

Like in Hamlet's time, in today's environmental catastrophe, theatre should become an instrument with which to highlight and frame the non-human animals' universes. Theatre-makers should be keener to learn – paraphrasing Gilles Deleuze – “to make theatre in the place of animals. Not for animals but in their place.” In the past few decades, we have gained unprecedented access (through technology) to the experiences and existence of our fellow non-human animals. It is nowadays very easy to enjoy Sir David Attenborough's and others like him fascinating encounters with endangered animals or to watch – from the comfort of our homes – “reality shows” about gorilla families or shy octopi. We can immerse ourselves in real time – through social media – into conservationists' work in the jungle or in the ocean. We can also watch gut-wrenching scenes in abattoirs, angora, chicken or pig farms. In these ways, we enter the (dramatic) universes of our fellow non-human animals, spectating their (tragic, bewildering, comical) performances, catching glimpses of their “dramas”, character traits, conflicts, experiences, affective universes, expressive power, etc. Our sensitivity has definitely shifted and we now no longer weep or laugh, shiver or feel angry, empathize for human Hecuba's but also for Hecuba-pangolins, orangutans, chickens, sharks or coral reefs.

Dramaturgs now have the task of aligning the theatrical machinery with an increasing need to engage with “post-representational human and non-human affective dynamics” – they have to find innovative ways of ushering in the non-human on the theatre stages, which remain (probably also due to technical limitations) still so much anthropo-dominated. I propose a discussion about how we can envisage animal/environmental activists, conservationists, animal studies specialists, biologists, butchers, animal farmer workers, zookeepers, or even pet owners as the unwitting dramaturgs and actors of an immanent theatre in the place of animals, parts of which may be transferable onto the real theatre stage. Considering such hypothesis, I ask: what could dramaturgs learn from

such artisans of a theatre in the place of animals in terms of theatrically framing the non-human animals' universes?

Biography – Dr. Bogdan Mihai Florea is a professional actor and researcher in Theatre Studies, who has published and presented academic papers in the UK, USA, Finland, Switzerland, Poland, Serbia and Lithuania. He is an Associate Member of the Brokering Intercultural Exchange group, a global network of academics and cultural managers, and a co-founder of Nu Nu, a theatre company that supports professional actors who use English as a second language in the UK.

Some of his writings include “Egg-fying’ Hamlet: The Second Language Actor and Shakespeare Grammaticality,” which appeared in April 2019, in *Shakespeare Jahrbuch* 155. “BANDIT: Here to Haunt You! On Why I Became an Émigré Theatre Maker” was published in 2020 in *Journal MIK - Art History and Criticism Reviews*, published by the Faculty of Arts, Vytautas Magnus University, Kaunas, Lithuania. The article titled “I’ll do it when Dame Judi Dench does it. Song of Romania versus Arts Council England: the question of public engagement, relevance and diversity in theatre-making” has appeared in the *Arts Management Quarterly (AIA)* journal. Dr Florea is currently writing the chapter titled “Revealing Posthuman Encounters in Chekhov’s *The Seagull* – A Guide for Audiences” for the *Revealing Posthuman Encounters in Performance*, edited by Stefano Boselli and Sarah Lucie, to be published by Routledge in 2026.

Carlo Fanelli

University of Calabria, Italy

The sound and visual dramaturgy of Romeo Castellucci

Known for a theater whose essence is built on the totality of the arts, Romeo Castellucci has, over time, confirmed his position of radical subversion of the relationship between dramaturgy and literature. Some of his performances will be analyzed as an example of this position, in order to observe how a “writing” advances in them which is made up of images, sounds and visual architectures and how the word, understood dramaturgically, is subjected to a mercurial regime of and surfacing, of technological redefinition in its being an act delivered on stage or written according to an unprecedented compositional process. From an imaginative language, stripped down, reduced to five words of the Generalissima, to the rhetoric of the voice and its carnality that composes a journey into the reversed image of the actor on stage (Giulio Cesare). Rethinking tragedy in contemporary terms, abandoning the concepts of guilt and destiny and a representation based on myth, redefining the tragic in the living as a dramatic, sound and vocal composition (Tragedia Endogonia). The explantation of Hawthorne’s narrative text in The Shepherd’s Black Veil replaced by the drama of the image and its “presentation” to a watching community. The diachrony supported by the statuesque scenic gestures of Hölderling’s Empedocles that flows into the triumph of the sound image that manifests its dramaturgical power (The Four Seasons Restaurant). Aphasia and glossolalia that define the creation of another language that emanates from a choreographic and community code emerging from a remote era (Democracy in America). Finally, a “discipline of Western representation” from which originates a liturgy of the word that nourishes a tragedy in which bodies and machines have their anabasis in an extra-diegetic space (La Vita Nuova).

Biography – Carlo Fanelli is professor of dramaturgy, spectacle organization and economics (Bachelor’s degree in Communication and DAMS), theories of theater and performance (Master’s Degree in DAMS Cinema Photography Performance) of the Department of Humanities of the University of Calabria. In the same University he is a member of the International Doctorate of Humanistic Studies. Texts, knowledge, practices from classical antiquity to contemporaneity.

He carries out research on Italian theater culture of the Renaissance, in which he is active with essays and volumes published nationally and internationally. To these interests he

crosses research on contemporary theater, a sector in which he is active with ongoing research and collaborating with national and international magazines.

Cláudia Madeira & Raquel Rodrigues Rodrigues

University of Lisbon, Portugal

Dramaturgies of intimacy in the performances *Camming 1x1* (2021) and *Camming 101 noites* (2021) by Janaína Leite

The confluence between public and private spheres point, as Sennet (1974) proposes, to a ‘tyranny of intimacy’, which has progressively become more public. The widespread use of new technologies has, in its turn, generated new forms of intimacy, some of them reproducing the same social stereotypes, others reflexively questioning them, and yet others creating ambiguity through new debates and emancipatory dialogues.

This paper addresses the intersection between intimacy and virtual platforms in contemporary performance, based on the analysis of *Camming 1x1* (2021) and *Camming 101 noites* (2021), by Janaína Leite. These performances, part of the creative process of *Ensaaios Escopofilicos Para Uma História Do Olho* (2021-2022), were developed during the artist’s period of isolation throughout the year 2021 and explore the processes and interactions of virtual sex platforms, the dynamics of online intimacy and new possibilities of interaction with the audience.

These approaches between performance and documentary, or meta-real theatre (adapting Carol Martin's concept), discuss scopophilia and simultaneously challenge the spectator's engagement with the construction of an imaginary between affection and fantasy, between real and fictional. In this sense, these performances make it possible to problematize in a meta-performative dimension (Madeira 2021, 2022) the relations between theatre and pornography, and addressing questions concerning gender representations in digital platforms.

Through the analysis of these performances, of their inherent questions and of the creative use of digital ecosystems, we aim to reflect on this dramaturgy of intimacy, where the pornographic scenically intersects with auto-biographical. This dramaturgical approach is co-created from the digital interactions, where users oscillate among different roles as actors/agents and spectators/collaborators. In this paper we will problematize the implications of this dramaturgy of intimacy as a “stage” process (Georgelou, Protopapa, Theodoridou 2017) in each of its participant’s experience.

Biographies – Cláudia Madeira Assistant professor at Nova FCSH, and deputy coordinator of the Performance & Cognition RG (ICNOVA). Has a postdoctorate degree with a thesis entitled *Social Art. Performing Art?* (2009-2012) and a doctorate in sociology about *Hybridism in performing arts in Portugal* (2007) from ICS University of Lisbon. Wrote the books *Performance Art, made in Portugal* (ICNOVA, 2020), *Hybrid. From myth to the new invasive paradigm?* (Mundos Sociais, 2010) and *New Dignitaries: The Cultural Programmers* (Celta, 2002), and several articles on new forms of hybridism, performance, and performativity and participation in the arts. Professor at the Department of Communication Sciences of Nova FCSH, teaching theories of drama and performance in the scope of the graduation course, and metamorphosis of the performance as well as scenic arts programming in the scope of the master's degrees in scenic arts and in communication and arts.

Raquel Rodrigues Madeira (Lisbon, 1984) is a dancer, and researcher in ICNOVA (Performance & Cognition RG and Scenic Experimentation Laboratory). PhD student in Communication Sciences (Communication and Arts) at NOVA|FCSH University of Lisbon. FCT scholarship holder with the project «From the Internet to Dance stages: participation, intermediality and new collaborations between the physical and the digital». Master in Scenic Arts by NOVA University of Lisbon and graduated in Dance by ESD|Higher School of Dance. Distinguished in 2022 with 'Estudar a Dança' Award, by DGPC through the National Theater and Dance Museum, sponsored by the Millennium BCP Foundation.

Darko Lukić

Independent theatre scholar and author, Germany

Negotiating Identities: Transgender and Class Performance in Dramaturgy of Espi Tomičić

Croatian playwright, transgender and queer activist Espi Tomičić (1995), one of the most promising voices in the youngest generation of Croatian authors, represents an illustrative example of authentic transgender visibility, the only one in Croatian drama and theatre. Staging transgender-ness as the way to engage in positive identity (re)presentation, Tomičić understands that art and dramaturgy are inseparable from the social, political and cultural spheres.

In this paper, I will discuss the play “Be Always like Dragon” (2022), in which the social construction of gender affects a teenager’s life, even survival itself. The main character, during psychotherapy, recollects the relations to different family members and their role in the process of the traumatic early self-identification. The choice of playwright’s strategies includes performing personal experiences and adapting personal stories to create a character with complex identities. But in this play, the whole story happens in a precarious working-class environment. The family is homeless and squatting in an abandoned apartment hiding from the social workers and police. How, in such a situation, does the class position affect gender identity and how does such a double marginal and double oppressed experience finds its theatrical discourse? Is the process of the transition totally different, or is it just much harder for the person without family support and stable social background? How does the intersectionality affect the character’s outsider position?

I will try to show how dramaturgy and power dynamics collaborate in this play in the negotiation of both class and gender identities. The author’s social responsibility invites reflecting aesthetical and ethical values in the context of communication of power, influencing dramaturgical choices and procedures.

Biography – Darko Lukić is a theatre scholar from Croatia, living in Germany and working around Europe. As an academic, he was a tenured professor at Academy of the Drama Arts University of Zagreb, guest professor at Faculty of Philosophy University of Zagreb - doctoral studies of theatre, film, literature and culture, and a guest professor at Karl-Franzens-Universität Graz (Austria) - Institut für Slawistik. As a theatre scholar and dramaturg also worked in Europe, South and North America and Asia. Among other published pieces of

research in drama and theatre, he is an author of the books “The War Trauma Drama”, “Theater in its Environment 1 - The Theatre Identities”, “Theater in its Environment 2 - The Inter-medial and Intercultural Theatre”, “Introduction on Theater Anthropology” and “Introduction on Applied Theater”.

Dominic Chamayou-Douglas

Universities of Kent, UK & Lille, France

Embedded Dramaturgy within the Play-Making Ecologies of France and the UK

In both France and the UK, the role of the dramaturg within theatrical institutions has often been contested. In France, dramaturgs were initially embraced before a distancing occurred, beginning in the 1980s, resulting in the term becoming unfashionable and falling out of use. The term is also uncommon in the UK, where the literary manager or associate has historically performed many of the dramaturgical functions within a theatre. Although Produktionsdramaturgen are now often used in both countries for specific productions, a Chefdramaturg who is attached to a theatre and has the responsibilities and influence commonly associated with the role in many other European countries, is still exceptionally rare. Nevertheless, dramaturgical development is widespread, as seen in the vibrant New Writing culture of the UK and the création ethos of the subsidised théâtre public sector in France.

This paper will compare the contemporary embedded dramaturgical practices of the UK and France to highlight how dramaturgy is conducted within organisations and institutions where the position of the dramaturg is ambiguous or non-existent. I will seek to demonstrate how the play-making ecologies of the two nations enact diffuse dramaturgical services across a range of organisational bodies who contribute to the culture of creative development. Additionally, I intend to contrast the type of dramaturgical practices performed on contemporary playtexts in order to investigate the playmaking process from the writer's perspective.

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.

Biography – Dominic Chamayou-Douglas is a PhD Researcher at the Universities of Kent (UK) and Lille (Fr) whose areas of interest include contemporary playwrighting, narratology and translation theory. He is a practicing playwright and theatre maker whose work has been performed in the UK (The Bush Theatre, Oran Mor) and France (Les Feux de le Rampe, Théâtre de Verre). From 2016-19, he co-founded and produced the Paris Fringe festival, an international festival of contemporary theatre in English.

Donatella Orecchia

Università di Roma Tor Vergata, Italy

Carlo Quartucci and Carla Tatò 'around' Ibsen's Doll's House: self-documentation and re-writing for an impossible and restless Living Archive

The long work that Carlo Quartucci and Carla Tatò devoted to Ibsen's Doll's House (between 1974 and 1982) constitutes a fertile field for questioning the practice of self-documentation and reuse of materials in the creative process of scenic re-writing. From the first “actions” in the suburbs of Rome of 1974, to the radio broadcast of the same year (*Il lungo e impossibile viaggio intorno a Nora Helmer*), to Nora Helmer in tournée at the Experimental Theater of Pesaro (1975) and then to Nora Helmer at the Perna Cooperative in 1978, up to the RAI film *L'ultimo spettacolo di Nora Helmer in Casa di bambola* (1980) and the collective re-writing *Scene di teatro – Il mito di Nora Helmer* (1980), Carlo Quartucci and Carla Tatò carry on a long-lasting project, in which the re-writing of their past, through the reuse of self-produced materials (images, recordings, textuality), is intertwined with a reflection on: i) space (“Camion”, the lorry they use for traveling and living the countryside occupied by peasants; the recording studios; prose theatres), ii) languages (theater, cinema, radio), iii) collected oral sources and documentation (interviews, workshops), in an attempt to become an (impossible) living archive of a collective autobiography. It is a scenic writing that can be considered as a re-writing of one's own and others' theatrical “ruins”. Today, fifty years later, what legacy remains of this experience? How did two of the most significant artists of the Italian 20th Century Theatre manage to escape crystallization through the poetics that can be defined as the scenic “dramaturgy of restlessness”?

Biography – Assistant professor in “History of Theatre” at the University of Rome “Tor Vergata”, Departement of History, Culture and Society. Her research interests mainly concern: Theory and history of actor and acting in XIX and XX Century; History of criticism of theatre in Europe; Oral history and theatre; History of variety theatre and its methodological problems. Autor of five monographic books (*Il sapore della menzogna*. Rossi e Salvini e un aspetto del dibattito sul naturalismo, 1995; *Il critico e l'attore*. Silvio d'Amico e la scena italiana di inizio Novecento, 2 ed., 2012; *Claudio Morganti*, 2005; *La prima Duse*, 2008; *La sala Umberto e “L'arte del Varieté”*, 2012; with Livia Cavaglieri, *Livia Cavaglieri, Memorie sotterranee. Storia e racconti della Borsa di Arlecchino e del Beat 72*, 2017, *Stravedere la scena*. Carlo Quartucci. *Il viaggio nei primi venti anni*, in press), several

essays on such journals as «Biblioteca teatrale», «Acting archives review», «Castello di Elsinore», «Agalma», «Ariel», «Asino di B.», «Arabeschi». Participation, as paper presenter or organizer, to a large number of Italian and International conferences and workshops. Founder and director since 2011 with Livia Cavaglieri of the project ORMETE (Orality Memory Theatre, www.ormete.net) (special project of the Fus-Mibac in 2014). Founder and director of of the Web portal for the oral memory of theatre «Patrimonitorale», (www.patrimonitorale.ormete.net). She collaborates with the Italian Actors Multimedia Archive.

Dubravka Vrgoč

European Theatre Convention, Croatia

The new role of dramaturgy in the theatre institution

In recent years, when I was running the Croatian National Theatre, our institution has been working intensively in several directions: encouraging contemporary Croatian theatre with new plays and adaptations of novels, interpretation of classic works in a contemporary way, national and international co-productions with the other theatres and the independent scene, international projects and a wide range of activities outside the theatre building (to approach the new audience and be more present in the city which turned out to be extremely successful during COVID-19). From our repertoire orientation, one can see its dual character: contemporary theatre is treated on the one hand as a choice of plays, and on the other as innovative directing, scenography and above all skilful acting performance. The mission of the theatre was to create equal relations between a dramatic text (plays or any kind of text which will be present on stage) and an author's interpretation and in this context, we have seen the new role of dramaturg which was different from the traditional one, the one we found when we came to the theatre.

One of the leading theorists of contemporary drama theatre Catherine Douzou claims that after the dominance of the post-drama, theatre is returning to the narrative discourse of drama. After two decades in which plays have been marked by associations, quotations, and intertextuality, today we are experiencing a return to the drama that focuses on logic, psychological motivation, and direct storytelling. Theatre turns to real people with real problems. After the strong influence of postmodern apathetic theatre, contemporary theatre is once again trying to incorporate an ethical perspective. Small stories about small communities refer to the bigger picture of society. Theorist Birgit Haas calls it - in a deliberately tautological way - dramatic drama. Moreover, the theatre emphasizes its political responsibility, which has been an important task from the beginning. It was precisely such a dramaturgical narrative that brought the audience back to our theatre.

The main question is: how does the change of narratives in contemporary theatre, especially in the institutions, affect the change in the discourse of dramaturgy? It is obvious now that the new dimensions of dramaturgy, in the frame of the theatre institution, should be positioned in the new

context. By carefully observing the relationship between individuals, the artist supported by dramaturgy can reconstruct the development of political structures on the theatre stage. Today, the theatre is once again considered a critical force that discovers and solves the hidden power structures of society, rather than simply giving up in the face of an overly complicated world. Dramatic drama tries to convey the concept of unity. The mosaic structure of postmodernism is no longer appropriate for representing the current development of culture and society. German theatre theorist and playwright John von Düffel argues that in today's theatre, there should be "less art and more substance."

The role of dramaturgy in the concept of contemporary theatre has dramatically changed and become highly important, inevitably with more responsibilities. Compared with theatre in which dramaturgy was involved mostly in the composition of narrative norms or structural rules of the performance, the new model expects dramaturgy to explore the whole context of the theatrical event and make connections between the text, artist, audience and in the end to the whole society. The difference in perception is obvious as well as the structural difference of redefining the role of theatre institutions in the post-COVID-19 and war society. Understandably, the role of dramaturgy in such a fragile theatre and such a challenging society could not remain unchanged. This conference could be an important step forward in terms of exploring the capacity of dramaturgy in this new theatre and social order, and involves in the survey of both aesthetic and political dimensions, taking into consideration nevertheless the irreplaceable role of the institution.

Biography – 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 president of the European Theatre Convention for three terms. She is 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.

Eleni Guini

Open University of Cyprus, Cyprus

L'autofiction comme méthode et moteur de la dramaturgie contemporaine

Auto-fiction as a method and a driving force in contemporary dramaturgy

La présente proposition aborde le concept d'autofiction (Doubrovsky, 1977) dans la dramaturgie contemporaine, en utilisant comme cas exemplaire la pièce *Tebas land* de l'écrivain et metteur en scène Français-uruguayen -de renommée internationale- Sergio Blanco (1970-). Il s'agit d'une pièce représentative sur ce thème qui contient des références substantielles et appropriées à la dynamique de l'autofiction, également répandue dans le théâtre post-dramatique de notre siècle (Lehmann, 2006).

Ainsi, les questions centrales sont mises en évidence de l'écriture théâtrale, de sa relation au mythe, à l'autobiographie et à l'invention de soi, et de la manière dont elles contribuent au contexte dramatique spatio-temporel. Par le biais du domaine à la fois familier mais souvent étrange de l'autofiction, le lecteur/spectateur pénètre dans l'univers de l'écrivain et dans les labyrinthes borgésiens de multiples références.

Sur la base du *Décalogue de l'autofiction* (Blanco, 2018), nous nous concentrerons sur les points de transformation du Sujet, la trahison du Moi, telle qu'elle s'effectue dans le processus de rappel mnémotechnique et de confession, et nous traverserons le champ de la prolifération/multiplication du Moi. Notre objectif est de montrer comment les mécanismes de l'autofiction opèrent dans le texte théâtral et comment ils articulent – en même temps qu'ils démystifient – les frontières entre réalité et fiction. La vraisemblance et l'invention –termes familiers d'Aristote à Lyotard– sont mises en évidence dans l'écriture et l'acte de discours théâtral, constituant les axes principaux du corpus de l'intrigue. L'aspect de l'intertextualité - avec des références explicites au mythe d'Œdipe et aux frères Karamazov, jusqu'à Saint Martin de Tours - porte des éléments d'identification, affecte l'intrigue et motive le rappel mnémotechnique d'événements qui -à leur tour- donnent naissance à un nouveau caractère dramatique; ainsi, le crédit est donné à la doctrine de Blanco (2018), selon laquelle *ce n'est pas l'auteur qui écrit mais l'écriture qui s'inscrit sur l'auteur*.

Biography – Eleni Guini is a Doctor of Philosophy and Philology, University of Athens, Ph.D. in French Theatre.

She teaches at the Open University of Cyprus, in the Postgraduate Section, “Theory of Theatre” and “Dramatology”.

She works as Dramatist at National Theatre of Greece & with other troupes.

She has attended international symposia of Theatrology. She writes reviews & articles for the theater in journals. She is a founding member of the Center of Theatre Semiotics (Greece) and she is a member of ITI and of EASTAP.

Eleni translates from French & Spanish, drama, prose & poetry.

She was faculty member in the International Scientific Committee for the Research Project entitled “Mapping Crisis: Theater on the Contemporary European Stage.”

She was co-editor & reviewer in journal *Acotaciones* (issue 46, 2022).

She has also recently published a monograph titled: “Monologues inspired by the Greek ancient tragedy. Signs and intertextuality” (eds. Dodoni, 2022).

Eliane Beaufils

University Paris 8, France

Spectators composing with the non-human – Three participatory performances with trees

This contribution would like to analyze three participatory performances in order to identify the dramaturgical issues at hand and the way the artists responded to them.

Addressing plants poses well-known difficulties: due to their immobility and the absence of articulated language, as well as the lack of (theoretical and embodied) knowledge transmitted to the population, trees are characterized by an important otherness. Their reactivity to human solicitations is weak, so that ‘making-with’ or ‘sympoiesis’ (Haraway) is delicate, especially if one wants to avoid the pitfall of instrumentalization or anthropomorphization.

If we want to overcome the ontological and epistemological rupture with the trees, we can, drawing on the definition of the dramaturgy by Jeroen Peeters, imagine dramaturgies “developing a [new] common ground for [new] sense-making of the non-human, for analyzing material and exploring” questions related to trees but also to their materiality and subjectivities. Moreover, in order to develop new epistemological paths without reproducing fixist epistemologies (but by opening the possibility of new potentialities), it seems relevant to co-develop this knowledge with the spectators, and with the trees.

The three performative devices *Woven Land* by Vanessa Grasse (GB), *Die Anziehungskraft der Bäume* by Moritz Frischkorn (De) and *Populus* by Anaïs Lelièvre (FR) associate texts diffused by audioguide, with gestural and sometimes poetic scores. Through the non-linear and heterogeneous text, they combine the transmission of knowledge (be it theoretical, cultural or subjective) with the gestures of a relational participative dramaturgy, engaging the spectators with trees and other humans. These gestures are likely to promote embodied experiences and knowledge.

The contribution would like to study how these various dramaturgical dynamics interact, intertwine and respond to each other – what is the material of the experience composed for the spectators (to what forms of attention and action the spectators are called, what is their margin of co-creative action). The dramaturgies work here at the same time on the action, on the perception, and

on the reaction of the spectators (responsiveness, sympoiesis). They call upon cognition, imagination, memory and experimentation.

Biography – Eliane Beaufils is researcher in Performance Studies and vice-head of the Doctoral School of the Arts at the University Paris 8. Her current research focuses on “Staging possible worlds”, stages that suggest post-anthropocene potentialities (triannual project ArteC with Flore Garcin-Marrou). Her recent publications include *Toucher par la pensée. Théâtre critique et résonances poétiques*, Paris, Hermann, 2021, "Staging larger Scales and Deep Entanglements. The Choice of Immersion in Four Performances", in L. Campos, P.L. Patoine, *Life, Re-Scaled. The Biological Imagination in Twenty-First-Century Literature and Performance*,

<https://books.openbookpublishers.com/10.11647/obp.0303.13.pdf>, and the edition of *Dramaturgies of Plants*, Tangence, to come autumn 2023.

Elina Kulikova

ESAAA - école supérieure d'art annecy alpes, France

Political dramaturgies of olfactory performance

Olfactory as a medium of contemporary performance practice is becoming more and more demanding. Interactive museum projects, participatory installations, and immersive and non-human theatre projects that appeal to the olfactory can be noticed in the programs of festivals and biennales. The invisible narrative of these works that are impossible to document or fix provokes the spiritual, psychological, political, and bodily experiences of the audience. At the moment of perception, the olfactory intervening in spectators' physical bodies and the narrative occupies their existence: personal memories, associations, instincts, and fantasies, creating both emotional and physical reactions. Due to this, the olfactory is always political. Performance projects that conceptually work with this medium prove its great potential for creating new narrative and dramaturgy strategies. Olfactory theatre can be seen as a community-based practice, collective act, or form of transgressive experience.

As an olfactory performance artist who is developing her research on that method of the directing practice, Elina Kulikova will share with the audience her theoretical and practical approach to olfactory performative art. Focusing on personal projects and other artists' works she will present what kind of dramaturgy aspects and opportunities an olfactory art piece that was created on the issue of major political and social questions might have. How does the olfactory become a powerful tool to speak on social injustice, neoliberal and capitalistic critics, and ecological and immigration crises? Can this practice create an emerging space of experience exchange that covers major problems of today's society?

Biography – Elina Kulikova, (born in St. Petersburg, Russia) — a theatre director and performance artist; a participant of international theatre festivals and laboratories. Graduated from the Liberal Arts and Sciences course at St. Petersburg State University and Bard College (NY, USA) in 2019. Participant of the PAUSE program by Collège de France (Program National d'accueil en Urgence des Scientifiques et des Artistes en Exile), a member of Atelier des Aristes en Exile and a resident and a teaching professor at ESAAA - école supérieure d'art annecy alpes. Left Russia after political prosecution in 2022. Work and live between France and Switzerland.

Elvira Crois

Vrije Universiteit Brussel, Belgium

A Preliminary Directory of Procedural Dramaturgies for Climate Change

Studies in arts and educational sciences show the potential of participatory arts to deal with questions on climate change, i.e. they identify arts that invite audience participation as a mobiliser for reimagining human agency in the world. Although the significance of participatory arts is acknowledged, research to date fails to offer a systematic overview of the ways participatory arts deal with climate issues. Such overview would enable us to better orientate contemporary arts practices and support climate change educators who want to deploy aesthetic and participatory strategies in their education. Therefore, this paper provides a preliminary directory of procedural dramaturgies in current participatory arts on climate change.

A procedural dramaturgy is characteristic of participatory arts, i.e. performances and installations that integrate the audience's actions into the artwork's dramaturgy. Such dramaturgy consists of scenes that facilitate audience participation via its (un)spoken rules. This paper's focus on procedural dramaturgy builds on the premise that it is indicative of how participatory art engages audiences in issues of climate change, e.g. as creators of a new climate vocabulary or as jury members of a climate trial. The research consists of a two-step methodology: (1) a systematic literature review of procedural dramaturgies that participatory arts use to address climate change and (2) an analysis of conducted interviews with practitioners in participatory arts, such as Coney (UK), Building Conversations (NL), and Hello!earth (DK). A first indication of the systematic literature review and the interviews is that procedural dramaturgies commonly incorporate strategies of 'ecosomatics' – i.e. restoring one's connection with the earth by engaging with natural elements – and 'worldmaking' – i.e. collaborative creation of micro-environments and behaviour.

Biography – Elvira Crois is an independent dramaturg and Assistant Professor and post-doctoral researcher in the Department of Educational Sciences at Vrije Universiteit Brussel. Their research focuses on worldmaking within and via participatory arts and playful education for social change.

Emanuele Regi

University of Bologna, Italy

Environmental Dramaturgy: Performing with Natural Spaces

The paper aims to analyse the relationship between performing arts and natural spaces. Space influences the construction of a show or a performance, it is a proper co-author of what we define theatrical process. This aspect is stronger when we refer to the field of performance in/with nature or landscape. In fact, these places cannot be simply inhabited, but they remain a strong part of the dramaturgical construction as author, performer and audience. This approach underlines a new vision of performing arts in a post-anthropocentric view: the artist is no more at the centre of the creation but he needs to relate with other elements of space (trees, animals and others). The methodological approach will be interdisciplinary, linking many points of theatrical and performance theory to landscape studies, sustainability science and deep ecological theory. In fact, only through a hybridization of these fields we can fully understand the aims and the projects of the artists that choose to operate in natural spaces.

The intervention focuses on the evolution of the Italian performing nature scene, analysing the creative process both in a performative aspect and in dramaturgy one. From the Seventies different masters and artists started to operate in the natural environment. In Italy, Giuliano Scabia, poet and playwright, dedicated an important part of his work to this type of performance and he was a master for many contemporary experiences that take inspiration from his work. In the Nineties, this phenomenon fully emerged with two important experiences: O Thiasos-TeatroNatura founded by Sista Bramini and Lorenza Zambon (actress-gardner). These two experiences will be analysed in the difference of building texts and performances in nature. Finally, we analyse the contemporary situation fully in the state of expansion focusing on some experiences both in dance and theatre (Teatro Selvatico, Campsirago Residenza and Azul Teatro).

Biography – Emanuele Regi is a PhD student at the University of Bologna (Department of the Arts). He studies the relationship between landscape and performing arts. In 2022, he joined the editorial board of the Academic Journal “Antropologia e Teatro”. He co-organized important conferences as “Migrantheater – Migration Perspective in Europe” (UNA Conference) and Conessioni Scena Natura. In 2021, he won a research-residence

period for young scholar at Biennale di Venezia archive (ASAC) and wrote the essay *Viaggi ai confini del teatro in montaggio libero* (forthcoming). In 2020, he graduated cum laude in Master Degree in Theatre and Music at University of Bologna.

Fernando Matos Oliveira

University of Coimbra, Portugal

Curating Adolescence: institutional dramaturgy and other utopian performatives

In recent years, especially since we have been witnessing further expansions within contemporary dramaturgical processes involving creative constellations marked by hybridity and the emergence of collaborative dramaturgies, performing arts are being shaped by a double movement: (1) what we call the “curatorial turn” (Bismark, 2019) has been progressively shifting from the field of museology to include curating live arts in particular (Davida, 2018); (2) paradigms of participation and relational art are being appropriated by institutional structures of artistic production that seek new forms of legitimation and ways of responding to their own social, political and cultural stakeholders. In this talk, I will refer to the way in which the concept of youth, historically the bearer of a utopian capital that contemporary anxiety seeks to rescue, has been appropriated by this complex dramaturgical context. ‘Curating adolescence’ designates in this talk a set of sometimes overlapping dramaturgical practices, which include institutional programs for audience development, new dramaturgies and playwriting courses, cultural programming cycles, European funding projects in the field of arts and also, most revealing, a growing number of unique artists in the fields of theater and dance.

Biography – Fernando Matos Oliveira is Associate Professor at the Department of History, Archaeology and Arts, of the University of Coimbra, Portugal. His main areas of interest are Theatre Theory, Performance Studies, Modern and Contemporary Portuguese/European Drama. He is the Course Director of the PhD Programme in Art Studies of the University of Coimbra and also the Director of the Teatro Académico de Gil Vicente of the University of Coimbra [www.tagv.pt]. He has been publishing essays on theatre, performance and literature. He has edited journal issues dealing with performance studies, anthologies and a number of thematic volumes. As the Director of the Teatro Académico de Gil Vicente of the University of Coimbra he has been supporting creative work within the university environment, promoting several practice-led research PhD’s since 2010. He is also a senior researcher at the CEIS20 – Center for Interdisciplinary Studies [www.uc.pt/iii/ceis20], where he is currently leading a research group on Art and Performance.

Fiona Graham

Goldsmiths College, London University, UK

Navigating Edge Lands: Questioning the journey from first idea to opening night

There's always a border, a line of flight or flow, only we don't see it, because it's the least perceptible of things. And yet it's along this line of flight that things come to pass, becoming's evolve, revolutions take shape. (Deleuze qtd in Marks, 1998: 33)

This paper examines the dramaturgies of imagination and creation in *Far From Home* by Alleyne Dance Company. They are a UK based company formed in 2014 by twin sisters Kristina and Sadé Alleyne. Within an abstract contemporary construct, they negotiate the edge lands between West African, Caribbean, hip hop, kathak and circus skills with powerful, dynamic, and lyrical movement. *Far From Home* investigates what is experienced and discovered when the body is pushed beyond endurance through dance and migration. The performance explores what happens when the sea meets the land and borders become crossed in both content and form.

This practice research deconstructs my work as dramaturg/e within the development process to investigate how questioning processes can inform the collaborative choreographic performance vision and composition decisions. I am interested in what happens in the edge lands between performance making decisions and how questions can catalyse new discoveries. This practice connects with what dramaturges Katalin Trencsényi and Jessie Mill term archipelago dramaturgy (CEAD and Playwrights Workshop 2021). Here a hybrid aesthetic is discovered through collaborations at the periphery with an assemblage that is shaped between islands of material. How can a dramaturg/e navigate the edge lands to facilitate flight and support strong landings?

Biography – Fiona Graham is Programme Director for the MA Dramaturgy and Writing for Performance at Goldsmiths College, London University. She has been a theatre maker for more than forty years working as an actor, director, writer, producer, and dramaturg/e. Her practice is documented in *Performing Dramaturgy* (Playmarket, 2017) and a collection of plays *Triptych: Three Plays for Young People Inspired by the Art of Paula Rego* (Aurora, 2019).

Florian Leitner

Humboldt University, Germany

Media Theater: Dramaturgy as Artistic Research

The Medientheater (“Media Theater”) at the Humboldt University of Berlin is a project space dedicated to the exploration of the synergies of theater and media technology. Its work is focused on questions such as: How can media apparatuses be staged not only as instruments but as performative actors? What kind of insights can be derived from the copresence of human actors and spectators and media technologies in theatrical performance? In which way do these insights differ from theoretical forms of research? Against this background, the productions in the Medientheater understand themselves as contributions to the field of Artistic Research, addressing a substantial desideratum of the current discussion: the fundamental difference between scholarly knowledge on the one hand and aesthetic knowledge on the other.

The proposed talk is going to review several performances that were staged in the Medientheater during the last few years in order to argue that the concept of dramaturgy in the tradition of Lessing and Brecht can help to elaborate this difference. In Lessing, “dramaturgy” also stands for a certain form of discourse that emerges from direct exchange with practical theatrical, performative or generally artistic work and inquires into its psychological, sociological, and technological conditions of possibility. Based on this, “Media Theater” can be conceived of as a perceptual arrangement that makes it possible to observe nonhuman, technological forms of thought and “Media Dramaturgy” as a method to derive discursive statements from these observations by interrogating the entanglement of human performers and nonhuman technologies.

Biography – Dr. Florian Leitner is director of the Medientheater at the Humboldt University (HU) of Berlin and head of the Media Dramaturgy section within the Media Studies program at HU. He has worked as assistant director, dramatic advisor and screenwriter, studied Dramaturgy in Munich and Paris and was a fellow at the doctoral school “Image – Body – Medium. An Anthropological Perspective” at Karlsruhe University of Arts and Design. His dissertation “Medienhorror — Mediale Angst im Film” (“Media Horror — Media Anxiety in Film”), supervised by Prof. Gertrud Koch, was published in 2017 at Fink Verlag.

Francesca Di Fazio

Université Paul Valéry Montpellier III, France

La plateforme numérique PuppetPlays comme outil d'étude de la dramaturgie du théâtre de marionnettes et sa contribution au panorama de la dramaturgie européenne

The digital platform PuppetPlays as a tool for the study of puppet theatre dramaturgy and its contribution to the panorama of European dramaturgy

Quel est l'apport du théâtre de marionnettes au paysage théâtral d'un point de vue dramaturgique ? Le projet européen PuppetPlays (ERC-AdG-2018 – 835193) est en train de construire une base de données en ligne pour réassembler les textes du théâtre de marionnettes produit en Europe occidentale du XVII^e au XXI^e siècle, afin d'intégrer ces répertoires dans l'histoire du théâtre et de fournir un outil pour les chercheu·ses·rs, les enseignant·e·s, les étudiant·e·s et les artistes. Une plus grande attention aux questions dramaturgiques a renforcé la relation du théâtre de marionnettes avec le théâtre d'acteurs¹. La complexification, par ailleurs, des modes de production des spectacles de marionnettes contemporains, pousse de plus en plus de compagnies de marionnettistes à faire appel à une figure chargée de la dramaturgie (un regard extérieur, un assistant à la mise en scène ou un dramaturge). En vertu de cette osmose, certaines caractéristiques du régime contemporain d'écriture dramatique sont à l'œuvre dans des créations marionnettiques actuelles. Nous pensons surtout à certaines poétiques et motifs communs aux deux territoires, comme la confrontation avec des problèmes actuels tels que l'écologie et la condition des femmes. Grâce aux possibilités de figuration qu'elles offrent, les arts de la marionnette ont rencontré le théâtre documentaire, et les marionnettistes sont parfois devenu·e·s des "narrateurs"², écrivant les textes de leurs pièces à partir d'événements réels. En montrant l'utilisation de la plateforme PuppetPlays, qui permet des recherches ciblées à partir d'un thème ou d'un mot-clé, et en nous concentrant sur quelques démarches dramaturgiques des auteurs et des autrices présents dans la base de données ayant développé ces thèmes, nous verrons comment la production dramaturgique actuelle du théâtre de marionnettes sert de prisme pour lire le monde d'aujourd'hui.

Biography – Francesca Di Fazio is a PhD in theatre studies, dramaturge and playwright. She obtained her PhD at the University Paul Valéry-Montpellier 3, in the framework of the European project PuppetPlays, in cotutelle with the University of Bologna, with the thesis "The puppet and its drama. Dramaturgies for contemporary puppet theatre in France and

Italy (1980-2020)". Her research focuses on contemporary dramaturgies, particularly those dedicated to puppet theatre in France and Italy.

Francesca Magnini

Sapienza University of Rome, Italy

The afterlife of Juliet. Dance as an “aroma” in Fabrizio Monteverde’s dramaturgy

The aim of my contribution is to return the productive history and the articulated artistic events of Juliet and Romeo, a long-lived classic created by the Italian choreographer and director Fabrizio Monteverde. This work was born in 1989 for Balletto di Toscana, revived by Balletto di Roma in 2002 and then in a renewed version of 2017. In 2022 it was rearranged by the same choreographer for the interpreters of the well-known Roman company, confirming over time one of the most successful titles in its repertoire. The choreographer already questioned himself in 1997 on how words and musical notes could become movement and gestures, how to restore the complexity of an important musical score and a written text, how a narration made up of metaphors could be rendered through dance nuances, details, adjectives, sophisticated concepts, without trivializing or simplifying them through a “literal” physical restitution. The interchange of the various Giuliettas, in the long history of this classic piece of Balletto di Roma’s repertoire, has made the part as defined and precise as it is open to grasping details of the physicality and sensitivity of the various personalities of the dance world who have made it shine. We know well that the act of transmission is a process that goes on according to a slow impregnation of the bodily system of one in the other. In this, the importance of the dancer is fundamental and always reiterated by Monteverde, since – he explains – “he/she is like a heart, an engine that makes him/her act”. The intent is to return the “living voices” of the past and present testimonials, crossing them, and then hypothesizing the reasons for this choreography’s dramaturgy resistance to time and to the change in aesthetics in terms of production, transmission and reception

Biography – Francesca Magnini: Graduated as a dancer at Balletto di Roma, she has a BA in Theatre and Performing Arts (2006), MA in Knowledge and Techniques of Theatrical, Cinematographic and Digital Performance (2009) and a PhD in Digital Technologies and Research Methodologies for Performing Arts (2013), at Sapienza University of Rome. From 2018 to 2021 she is Professor of Digital Archives and Museums for Performing Arts at the MA of the Department of History, Anthropology, Religions, Art and Performing Arts. For 2022 she is Professor of Organization and Production of Performing Arts. Since 2018 she is Artistic Director of Balletto di Roma Company.

Fredrik Haller & Jörgen Dahlqvist

Malmö Theatre Academy, Sweden

Dramaturgies of Conversation to address challenges to Democracy

Democracy is now the system to govern in just a little more than thirty countries, but dictatorships harbour seventy percent of the world population. Today, there is an ongoing war in Europe and in national elections in Sweden and Italy far-right parties have had successes. However, already before this happened there was great concern that democracy was under threat and autocracy was on the rise globally. Even if the future might look bleak to democracy, researchers say that it is not hopeless: “There is nothing inevitable about future outcomes. [...] Rather than suggesting that these countries are doomed, this is an invitation for action” (Lührmann et al. 2019, p. 4).

This call for engagement was the source of inspiration for the artistic endeavours in this presentation. In two projects at Dramaten during the fall of 2021, different ways of interacting with the audience were explored with the aim of finding strategies to contribute to the democratic conversation and deliberation. In the first performance, *Skapa Demokrati*, we invited the audience to create a democracy by conversation and collaboration. In the other performance, *Öva Demokrati*, methods on how to become a more informed citizen were practised. These two performances were an exploration into finding a format that invited the audience to interact with the actors and amongst themselves to experience and make meaning of the performance event. The format invited the audience to speculate on how societies should be governed. A discussion of dramaturgical strategies was present during the entire work period. In this presentation we will present notions of how to provide a dramaturgy that allows for improvisational structures without losing narrative qualities.

Biographies – Jörgen Dahlqvist is a Swedish playwright and director. Since 2003 he has been the artistic director of the performing arts collective Teatr Weimar. He held the position as the dean of the Malmö Theatre Academy between 2009 and 2012, where he also worked as a teacher. Since 2021 he is a PhD student at the Institution.

Fredrik Haller is a playwright and director and part of the performance arts collective Teatr Weimar. He leads the playwright program at Malmö Theatre Academy where he is a senior lecturer in dramaturgy. Since 2021 he is also the vice dean at the institution.

Gianina Druta

Oslo Metropolitan University, Norway

When Dr. Stockmann spoke Romanian....: Petre Sturdza's translation of *An Enemy of the People* (1907)

The aim of this paper is to provide a comparative analysis of Ibsen's play *An Enemy of the People* with Petre Sturdza's translation of the same play published in 1907. Theoretically, the analysis is rooted in the field of theatre translation studies because of the positioning of the text at crossroads between theatre and literature. I am also using Digital Humanities tools such as graphs and maps based on the IbsenStage database as they provide the background for the choice of this translation as research object. Theoreticians such as Sirkku Aaltonen and Lawrence Venuti provide a theoretical starting point for identifying some of the strategies applied when translating and staging the play. On the one hand, Aaltonen builds on Richard Schechner's performance studies perspective and approaches the translation as performance. On the other hand, Venuti's concept of "domestication", provides a relevant frame too for approaching the Romanian Ibsen translation of Petre Sturdza. The analysis focuses on identifying the strategies of the Romanian actor when translating and then staging the play such as deletions, additions, or replacements in the Romanian translation in comparison with the original Norwegian text. The findings help us understand the reception of the play and how Sturdza shaped the text to meet the Romanian audience. Also, since the translation was used as the script of the Romanian performances of *An Enemy of the People* at the beginning of the 20th century, the changes speak about the role of the star-actor, as well as of realism and comedy in the local theatre practice.

Biography – Gianina Druta is Associate Professor of drama and theatre at Faculty of Education and International Studies, Oslo Metropolitan University, Norway. She took her Ph.D with a thesis on Ibsen's early performance history in the Romanian theatre. She graduated from the Faculty of Letters, Babeş-Bolyai University Cluj-Napoca, Romania, and has a BA-degree in Norwegian language and literature, Italian language and literature, and a MA-degree in the History of Images – History of Ideas at the same university. Since 2015 she has been responsible for the Romanian dataset in IbsenStage. Her research activity focuses on Scandinavian literature, theatre studies and Digital Humanities.

Graça P. Corrêa

University of Lisbon, Portugal

Theatre of the Mind: Dramaturgies of Resistance

Current explorations of theatre studies focusing almost exclusively on performance may be jeopardizing one of the specificities of theatre as a space where multiple texts conflate, including that of the playtext. As an interdisciplinary field that connects with so many others—such as with neuroscience, communication and media sciences, ecology, art history, cultural studies, anthropology, sociology, and literary studies—theatre theory and practice should presently engage with these intersecting areas on the investigation of aesthetic experiences through the dramaturgical analysis of playtexts.

Within this line of reasoning, this paper seeks to contribute toward an understanding of what ecocritical landscape theory and sensory analysis may bring to the field of theatre studies, in the area of drama as an object of dramaturgical study. Drawing on particular dramaturgical techniques developed throughout my professional experience as dramaturg, as well as on my research in art-science-philosophy, my paper investigates how dramatic writing may function as a disruptive theatrical force. Accordingly, it reveals how a non-contemporary and rarely performed playtext – namely Nordahl Grieg’s *The Defeat* (*Nederlaget*, 1937)—may elicit an ethical-affective empathy and actually help devise a present-day ecocritical theatre of resistance.

Rather than engaging with the narrative aspects of plays, I demonstrate how, both as readers and dramaturgs, we can dramaturgically interact with the texts’ imaginative power for the theatre medium, thus allowing writing to stage itself. This concurs with symbolist poet Stephane Mallarmé’s notion of a “theatre of the mind,” whereby an imaginative playtext is played by the imagination of its beholder, i.e., of a theatre that does not displace or replace the physical theatre, but which rather enlarges and spiritualizes its resources. It also relates to Martin Puchner’s (2010) and Julia Jarcho’s (2017) arguments that it makes no sense to support a text-versus-performance binary, with performance privileged as the disrupting insubordinate force that undermines conservative textual authority.

Biography – Professional theatre director and dramaturg; researcher at CFCUL-University of Lisbon, where she directs interdisciplinary projects of art-science-philosophy on Empathy in Theatre-Dramaturgy-Performance. Ph.D. in Theatre at Graduate Center of the City University of New York, MA in Directing from Emerson College as Fulbright Scholar, degree in Architecture-UL. Books *Gothic Theory and Aesthetics: Transdisciplinary Landscapes in Film, Theatre, Architecture and Literature* (2021) and *Sensory Landscapes in Harold Pinter* (2012); articles “On the Necropolitics of Contemporary Human Uprootedness: Ecocentric Empathy in Documentary Film and Philosophy” (Springer, 2022), “‘White people all over’: Refugee Performance, Fictional Aesthetics and Dramaturgies of Alterity-Empathy,” (CTR, 2020).

Gustavo Vicente

University of Lisbon, Portugal

The politics on the side of the stage: a dramaturgy of engagement in Teatro do Vestido

In Teatro do Vestido, a Portuguese company existing for more than twenty years and known for its persistent struggle against political oblivion, the creative processes usually unfold in two directions. A vertical one, that aims at an artistic materialization on stage, and a horizontal one, that manifests itself mainly through the commitment of the performers to the research, reflection, and discussion practices around the critical issues at play – thus expanding the social outreach of the artistic projects from the start. This horizontal quality is the result of a much-intended effort in building a long-term community of dialogue around urgent political matters. Drawing from my own experience as a performer in *Juventude inquieta* [Restless Youth] by Teatro do Vestido (2021), in this contribution, I will develop the idea that the company promotes a collaborative work based on a *dramaturgy of engagement*. A dramaturgical process in which the performers are considered as the immediate recipients of the potential of theatre to affect, “in gestures made to last” - as Artaud put it - the politics of everyday life. I build on this reflection to suggest an alternative way of looking at theatre practices through the mode the artists conceive and plan their creative processes, proposing a differentiation between the ones that limit the focus of the performers to their expression on stage (a process of stimulus), and the ones that point to their ethical transformation (a process of experience) - as it is the case of Teatro do Vestido. I follow this proposal to sustain the relevance of distinguishing between doing a theatre that resembles the politics one can only imagine and a theatre that relates to an expanded form of dialectic circulation, privileging the activities of learning, discovery, and debating alongside the development of the stage performance.

Biography – Teacher, researcher, performer, and director. Professor at the School of Arts and Humanities (University of Lisbon), where he lectures on Performance Studies, Contemporary Dance, and Practice-as-Research. Researcher at the Centre for Theatre Studies, where he coordinates the research group Critical Discourses in Performing Arts. Began his career as a performer in 2001, gaining wide experience before going on to win the 1st prize at the Portuguese Academic Theatre Festival with his first project as a director in 2009 and,

more recently, the award for Best Solo Performance by Guia dos Teatros 2019. Regular contributor of Teatro do Vestido.

Guy Cools

UQAM-Montreal, Canada

Dramaturgy as an act of triangulation

The presentation will start with some reflections on the symbolism of the number 3 and the triangle as a geometrical form and how this has been applied in the arts: e.g. Cunningham's assertion that choreography only starts with at least three bodies in space or the triangle/trio as a support device in both architecture and polyphonic music.

I will then reflect on how dramaturgy is always a form of triangulation between the artist and his/her collaborators; between the artist and the work; between the work and its reception;... In the same way that the number 3 overcomes the binary and opens up to the multitude, contemporary 'open' dramaturgy supports the construction of artistic forms that not only allow for a multiplicity of interpretations but also for these forms to trans-form themselves. The triangulation allows the dramaturgical thinking to acknowledge meaningful gaps and in-betweens.

I will illustrate the above with some examples of my own practice as a dramaturg accompanying the research of the Brazilian, UK based choreographer Jean Abreu and the Swiss choreographer Gregory Stauffer. Abreu researches how the polyphonic structure of laments can be translated in a physical and choreographic structure of support. Stauffer researches how to apply the principles of permaculture to the creative process, focusing amongst others on the transformations between the three positions of lying, sitting and standing.

Biography – Guy Cools is a Belgian dance dramaturge. He curated the dance program of Arts Centre Vooruit in Ghent, Belgium from 1990 till 2002. As a production dramaturg, he worked amongst others with Jean Abreu (UK), Koen Augustijnen (BE), Sidi Larbi Cherkaoui (BE), Danièle Desnoyers (CA), Akram Khan (UK), Arno Schuitemaker (NL), Gregory Stauffer (SUI).

His most recent publications include *In-between Dance Cultures: on the migratory artistic identity of Sidi Larbi Cherkaoui and Akram Khan* (2015); *Imaginative Bodies, dialogues in performance practices* (2016); and *Performing Mourning. Laments in Contemporary Art.* (2021)

From December 1st, 2022, Cools is professor in dance studies at UQAM, Montreal.

Ilenia Caleo & Anna Antonia Ferrante

University IUAV of Venice, Italy & University of Liège, Belgium

Speculating with Dramaturgy: Composting the Archives

In the submission we propose, we experiment with dramaturgy as a practice activating vibrant matter. Speculating with dramaturgy as a concept-instrument that can account for more-than-human agency, and their interdependencies and conflicts, we glimpse what is not-yet-here to move towards political and aesthetical horizons yet to come.

According to feminist new materialism (Barad 2007, Bennett 2010), it is possible to reshape matter and materiality as a plateau of activity and creation, not as a mere static support. Matter is not a thing, it's a doing – a dramaturgy, in other words. Drào: acting, drama, dramaturgy -, terms that refer to agon to tell of the agonistic, conflictual dimension, constitutive of political engagement.

Vicki Kirby coined the term “corporeography” to name bodily matter that writes itself, through the constitutive intimacy of biology and representation. Biology is one of the languages through which the body writes: 'The body is more than a mere visitor to the scene of writing: the body is the drama of its own re-markability'. Therefore, dramaturgy is the action of the matter writing itself.

In the wake of José Esteban Muñoz's proposition (2020), we got our hands into “composting” archives of brown/queer matter made of human and non-human bodies, organic and inorganic, animate and inanimate, animality, objects and hyper-objects, fluxes of the living, quantum entanglements, forces, affects. As dramaturgical mode for composing and decomposing matters/objects in unexpected ways, we activated this shared practice to envision the queer archives of Atlantide (former squat in Bologna) and in the research for the performance *The Present Is Not Enough* (2023). Both these experiences cruise the turbulence of political and artistic scene “there and than”, and compel towards dramaturgies to be (un)said, activated, not yet here. Dealing with these solicitations of/with matter we intend to push our experimentation of dramaturgy-speculation further.

Biographies – **Ilenia Caleo** is a performer, activist and researcher. Since 2000 she has been working as an actress, performer and dramaturg for the contemporary theatre. Master

Degree in Contemporary Philosophy, her research focuses on bodies, feminist epistemologies, experimentation in performing arts and new cultural institutions. She is a researcher at IUAV University (Venice) and co-founder of Master Gender Studies and Politics of Roma Tre University, and she collaborates with the research project “INCOMMON. In praise of community. Shared creativity in arts and politics in Italy (1959-1979)”, ERC Starting Grant 2015.

Antonia Anna Ferrante is a queer transfeminist activist and scholar. She is senior researcher in the ERC The BOS project at the Spiral Research Centre (University of Liège, Belgium) and lecturer of Technocultures in IUAV; she works through cultural studies dealing with feminist, queer, postcolonial epistemologies, critical animal studies and other imaginaries.

Ina Pukelyte

Vytautas Magnus University, Lithuania

Text and Politics. The Case of Sergej Loznica at Vilnius Youth Theatre

At the end of 2022, Sergej Loznica, a world-renowned Ukrainian film director, produced his first theatre performance under the name *Erinyes* at the Vilnius Youth theatre. The performance is an adaptation of one of the most prominent texts on the Holocaust at the beginning of the 21st century, Jonathan Littell's *The Kindly Ones* (originally *Les Bienveillantes*, 2006).

In my presentation, I will discuss two aspects that this performance highlights. The first one is related to the political environment in which the performance appeared in Lithuania and its relationship to the recent Russian Ukrainian war. Deliberations about the text's ambiguity on the Holocaust subject began right at the start of the play's rehearsals. Two prominent actors refused to take part in it because Ukrainians were presented in Littell's novel as well as in the play script as participants in the massacres of Jews. According to the actors, it was unethical to present Ukrainians as murderers under the actual circumstances. However, this presumption and the following propaganda discourses around the performance should be discussed more deeply, and that is what I shall try to do during the presentation. My presumptions will be based on Hannah Arendt's and Gerwin Strobl's theoretical works and research.

Another aspect that I would like to discuss in relation to Littell's novel is the validity of an adaptation and its possible impact on the spectator (Hutcheon, Pavis). As numerous theatre examples show, adaptations of novels can become important theatrical events (Boulgakov's *The Master and Margarita* by Oskaras Koršunovas, 2000, Dostoyevski's *Crime and Punishment* by Gintaras Varnas, 2003). However, *Erinyes* demonstrate that adaptation methods, if not used to reveal the theatricality and performativity of the text, can impoverish the reading of the main source and thus diminish the joy of discovering both, the theatre text and the original novel. In the presentation, I shall try to reveal the reasons why the prominent text did not become a theatrical event and, finally, why the political debates around the new performance and its message stopped.

Biography – Ina Pukelytė is Associate Professor at the Theatre Studies Department of the University of Vytautas Magnus (Kaunas). She is member of EASTAP and member of the

International Federation of Theatre Research (IFTR/FIRT). Research interests: theatre history (Jewish theatre in Lithuania, Theatre during the Second World War), theatre and text, theatre and communication.

Jitka Goriaux

Academy of Performing Arts in Prague, Czech Republic

Antoine Vitez: dramaturgy without a dramaturg?

Stage director, actor, poet, translator, pedagogue, filmmaker and theatre director Antoine Vitez (1930–1990) was a particularly significant figure in French theatre and cultural life in the second half of the 20th century. He left a deep mark, both with his productions and contributions to issues related to thinking about theatre, theatre education and cultural politics. In relation to the field of dramaturgy, Vitez is known for a strict and vehement rejection of any sort of collaboration with a dramaturg, and even of the function of the latter within a theatre institution in general. His strong opposition to the role of dramaturg, however, does not imply that there was no dramaturgical dimension as such within his oeuvre. It is indeed necessary to distinguish between the context in which Vitez fought against the position of the dramaturg in general, i.e. taking over the (East) German theatrical organisation in a French environment in which the position of dramaturg has little historical or institutional tradition, and the actual development of Vitez's thought on theatre and his creative process. If we do not consider the dramaturg only as a professional and ideological interpreter of dramatic texts, but we accept a broader understanding of dramaturgy as an activity related to finding out and ensuring what and how should be performed in the theatre in order to satisfy (albeit unconscious) audience demands, in line with possibilities of art and its active role in the development of culture, we realise that dramaturgy occupied a very central position in Vitez's work.

Where in Vitez's creative process does the dramaturgical work reside, who or what substitutes for the collaboration with a dramaturg? The contribution will discuss the importance of Vitez's pedagogical activities as a 'dramaturgic laboratory', on the one hand, and his creative dialogue with his artistic collaborators as a form of dramaturgy, on the other.

Biography – Jitka Goriaux is senior lecturer and researcher at the Drama Department of the Academy of Performing Arts in Prague (DAMU). Her PhD dissertation (University Paris Nanterre) on Thomas Ostermeier's theatre was published in French (*Études théâtrales*, n°58/2013) and in Czech (KANT 2014). Most of her 25 papers in international journals or monographs focus on contemporary European stage directing and its major figures.

Most recently, she authored a monograph on Antoine Vitez and the dimension(s) of dramaturgy in his work (KANT 2022). Along with her research and pedagogical activities, Jitka Goriaux is also dramaturg and translator.

Katia Trifirò

University of Messina, Italy

Dramaturgy as a work in progress: the radio drama *Intervista aziendale* (Primo Levi and Carlo Quartucci, 1968)

This paper aims to analyse the multiple dramaturgical levels of the radio drama *Intervista aziendale* (Terzo Programma, RAI, 29 November 1968). Director Carlo Quartucci develops it as a “docu-fiction” with his company “Teatro Studio”, on the basis of a narrative outline by Primo Levi: a special envoy visits a large factory accompanied by the general manager and interviews several workers, who are completely conditioned both morally and psychically by the production system.

Using the techniques of collage and montage, Quartucci combines the planes of reality and fiction and mixes different sound materials as if it were a jazz improvisation, to express the alienation of the worker at the time of the economic boom.

The actors construct their characters without any script, in an attempt to convey a ‘spoken dramaturgy’ to the listener. The magnetic tape records the actors’ free improvisations, combined with music and sounds with their own expressive autonomy, as well as the voices of real workers and the comments of the director, author and RAI technicians. Added to this is another language, that of the factory, with the annoying presence of noises, metallic sounds, sirens and engines in action.

Only later does the soundtrack become a written text: analogous to the process that takes place in avant-garde theatre, the director becomes the author of the work, which, under the impetus of improvisation, is enriched with polemical charge and elements that are extraneous to the initial narrative idea.

Starting from these premises, we can see how Quartucci treats dramaturgy as a work in progress: with *Intervista aziendale* he shows the different stages of the creative process as it unfolds and all the possibilities of theatrical writing through tape, continuing the experimental research that characterises his profile in the context of Italian theatre of the time.

Biography – Katia Trifirò is Researcher in Performing Arts at the University of Messina. Her research interests include contemporary Italian dramaturgy, Performance Studies, the

relationship between theatre, literature, and cinema. She is part of the management committee of «Mantichora», Italian Journal of Performance Studies, edited by International Center of Performing Arts “UniversiTeatri”.

Katja Schneider

Frankfurt University of Music and Performing Arts, Germany

Dramaturgies of an Archive in Motion

The German choreographer Raimund Hoghe died unexpectedly in May 2021. His schedule for the running season was full with performances, among them also a world premiere for the Beuys Performance Festival in Wuppertal. The announced piece *Der Mensch ist frei* was scheduled for June 2, but due to restrictions of the Covid-19-pandemic, it was obvious in advance that it would not happen. Nevertheless, the festival commissioned me with an article on “Hoghe and Beuys”. I knew that Hoghe worked in an intense intertextual way. Dramaturgically, he had interwoven his own texts (written in his time as a journalist and dramaturg with Pina Bausch) and quotes by other authors, different recordings of the same compositions, biographical and cultural knowledge. For every piece, he created new relationships between texts, music, objects, biographies, movements and executions. His long-term collaborator Luca Giacomo Schulte described Hoghe’s way of working as “building pieces like games”. His dramaturgical disposal of material was grounded in his individual system of references that were materialized in a rich stock (Fundus) of articles, letters, books, photos, videos, dvds, films, cds, as well as objects. This collection has now turned into an archive but it is more than that. Furthermore, it became the starting point for *An Evening with Raimund*, a piece in reference to Hoghe made by Luca Giacomo Schulte and dancer and choreographer Emmanuel Eggermont who was also a long-term collaborator, and Hoghe’s team. In the meantime, different versions of such undertakings were taken on and staged in Paris, Porto, Montpellier, Düsseldorf, Münster and Zagreb amongst other cities. In my paper, I will outline on the one hand Hoghe’s dramaturgy with the example of “Hoghe and Beuys”, and on the other hand I will investigate actual dramaturgical decisions and strategies in working with this special artistic archive.

Biography – Katja Schneider is professor of dance studies at the Hochschule für Musik und Darstellende Kunst (HfMDK) in Frankfurt. She received her PhD for an interdisciplinary thesis on play wright Christian Krüger in 1996 and habilitated in 2013 with her work *Tanz und Text. Figurationen von Sprache und Bewegung* (Munich 2016) at the department for theatre studies at LMU Munich at which she was affiliated as research assistant. From

1992 to 2012 she worked as a critic and editor and has been a dramaturg for the Munich DANCE festival.

Katri Tanskanen

University of Helsinki, Finland

How to bring an animal to the stage without bringing an animal onto the stage – some suggestions

The anthropocentric tradition of theatre and drama has strengthened our way of seeing only humans, considering only humans and taking only humans into account. In the era of ecocatastrophe and accelerating extinction many theatre practitioners would like to correct the only-human-distortion and remind their audience that we are not the only species that matters, and we are deeply connected with and dependent on other animals. Nevertheless, bringing real animals onto the stage would harm them more than benefit them, so what could be done?

Finnish playwright Pipsa Lonka has written several plays about interconnections between humans and other animals. She has been looking for ways to bring other species to the stage for observation and consideration, that is, without actually bringing them physically onto the stage, or without using human actors to imitate them. In my presentation, I will introduce some of the dramaturgical strategies Lonka uses in her plays *Second Nature* (2018) and *Sky Every Day* (2021) and discuss their advantages and possible problems.

This paper discusses why it is important to broaden the anthropocentric perspective by bringing animals to the stage. It considers what happens when animals become part of performance, are represented, and hence become a part of human culture. The paper examines the problematics of representing other species, focusing on how theatre and/or dramaturgy can create connections but also respect the fundamental otherness of other species.

Biography – 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 discussing 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.

Kornélia Deres

ELTE University, Hungary

Dramaturgies of Vision: Wonder and Technology in the Practices of Nineteenth-century Central and East European Popular Performers

The aim of the presentation is to examine how dramaturgies of vision influenced stages of newly built theatre institutions at the Austrian Empire in the mid-nineteenth century, and to understand how these dramaturgies travelled in and outside Europe at that time. I am especially interested in the dynamic relation of visual technologies, theatre settings and practices of stage magic which confronted contemporary audiences with new experiences. The rise of optical shows at venues of both theatre and popular science marked a transformation in visual knowledge creation and circulation, but it also changed the limits of performative imagination, including scenes of distant geographic or historical locations, optical illusions, and stage scenography. Furthermore, staged visual wonders in the first half of the 1800s were multisensory events based on not only visual, but also acoustic and kinetic actions and effects. My case study focuses on the role of travelling performers from the Austrian Empire during the 1840-50s, such as Ludwig Döbler, Imre Roth and György Telepy, whose practices were connected through the genre of dissolving views. Dissolving views referred to a specific type of magic lantern shows, which was built on an apparatus with (at least) two lenses, allowing performers to project transformative images. While Döbler, based in Vienna, is known as a pioneer of dissolving view presentation in continental Europe from 1843, Imre Roth was considered the first European showman who presented the genre in the Ottoman Empire in 1845, and György Telepy became an important agent in circulating the new experience for Hungarian communities in 1844. The presentation seeks to explore how new visual technologies and conventions of staging interacted in the practices of these performers, resulting in interrelational aesthetics of movement, images, and wonders.

Biography – Kornelia Deres is Junior Assistant Professor at ELTE University, Budapest. She was assistant professor at Karoli University (2015-2018), a Humboldt Research Fellow at the University of Cologne (2020-2021), and research fellow at the Institute for Advanced Study at Central European University (2021-2022). She is author of two books, and co-editor of five volumes of essays. Her articles were published in *Theatre Research International*, *New Theatre Quarterly*, *Global Performance Studies* and *Theatralia*. Her research

interests are science and theatricality, nineteenth-century popular performances, Cold War art histories, performance and archives, intermediality and theatre. She is also a poet with three published books.

Kristina Hagström-Ståhl

Stockholm University, Sweden

The Legacies of Hamlet/Hamlet: Making this thing appear again tonight “I was Hamlet. I stood at the shore and talked with the surf BLA BLA, the ruins of Europe in back of me.”

Faced with the dramaturgical challenge of responding to the dying wish that Hamlet utters to Horatio, in three iterations, that his story be told and told “aright”, any director must make decisions about their own iterative telling that will make the “thing” (that is the play, the story, its canonization, the characters of Hamlet, Ophelia, the Ghost, and the others) “appear again tonight” – but also disappear again, leaving behind the lingering request, again, that the story be told, again. And while any contemporary staging must engage with these premises, productions of “the play of plays” in languages other than English additionally encounter questions of translation and possible “other” linguistically and contextually oriented meanings and conventions, which condition the telling.

My contribution to this panel will be an attempt to account for, or speculate around, some of these decisions, their premises, and their potential effects. Emerging from within the directorial process of preparing an upcoming production of Shakespeare’s Hamlet in Swedish, my presentation speaks from a place of speculation and not yet knowing. At the same time, it entails a certain looking back upon the processes of historiography, dramaturgy, and canonization, which have shaped contemporary understandings of Hamlet as a “work”. Situating myself in the “inbetween” of discursive and creative practices, I will reflect on the layered and complex work process of coming to a dramaturgy of Hamlet, while outlining some of my own tenets for a possible reading and mise en scène, based in my understanding of Hamlet as a story of witness, and as an archive. In this I draw on the work of performance studies scholars such as Rebecca Schneider and Diana Taylor, but also on selected interpretations and reworkings of Hamlet from the late nineteenth century until the present.

Biography – Kristina Hagström-Ståhl is a visiting associate professor in Theatre and Performance Studies at Stockholm University, as well as a director and translator. Kristina has a Ph.D. in Performance Studies from UC Berkeley and has held teaching and research po-

sitions at several universities in Sweden and the United States, including a Hildeman Fulbright Fellowship at the University of Washington, Seattle. Her work appears in international journals and anthologies; recent directorial work includes August Strindberg's *The Stronger* at Strindbergs intima teater in Stockholm (2020-21) and Sophocles'/Anne Carson's *Antigone* at Göteborgs stadsteater (2019). She is currently preparing a production of *Hamlet*.

Lada Čale Feldman

University of Zagreb, Croatia

The dramaturgy of radical contingency: Oliver Frljić's *Brothers Karamazov*

Far from figuring as just another confirmation of the “dramatic” quality of a Dostoevsky novel, Oliver Frljić’s (director) and Nina Gojić’s (dramaturg) two-tiered adaptation of *Brothers Karamazov* provokes its audience by challenging some of the most cherished hidden premises of such expectations, the primary being the very notion of “drama”, especially given the early hailing of the Russian novelist as the messianic author of “novel-tragedies”, which could finally put Russian modernism on the leading position of a broader cultural renewal (cfr. Kliger 2011).

As if attacking all the facets of Dostoevsky’s “thought” and “imagination” that seem to still assuage the need for cultural, religious, or political messianism, Frljić’s and Gojić’s nightmarish deconstructionist vision relies rather on the potential of Dostoevsky’s polyphonic novel to engender a different notion of its own scenic potential, the one that would not only respond to Mikhail Bakhtin’s thesis on the modern novel’s “open-endedness” (cfr. Bakhtin, 1963), but would also parallel Dostoevsky’s “ethics of the narrative form” (cfr. Matzner-Gore, 2020). Following *The Brothers Karamazov*’s implicit analogy between the killing of the father and the undermining of any, let alone narrative, authority, the authors engage in a carnivalesque rendition and reversal of the hierarchy between “the major” and “the minor” episodes and characters in the novel, never missing a chance to point to the ideological background of, as well as the global apocalyptic sentiment stirred by, the actual war in Ukraine. Frljić’s and Gojić’s “double bill” thus adapt Dostoevsky to what could be named “a dramaturgy of radical contingency” that both disrupts and fortifies the performative aura of this “modern classic”.

Biography – Lada Čale Feldman is Full Professor and Chair of 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 five 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.

Lara Barzon

University of Warwick / University of Ljubljana, UK/SL

Cannibalism as a dramaturgical tool. A decolonial perspective

This paper presents, through the analysis of the choreographic work of the Uruguayan artist Tamara Cubas, cultural cannibalism as a strategy of dramaturgical creation based on the concepts of reciprocity and copyleft.

Starting from the idea that reciprocity is the key to establishing anti-hierarchical relationships that eliminate fear of the other, Cubas questions the concept of fixed identity and consequently the identification of an author with his work. Appealing to cultural cannibalism - an artistic and social movement that arose in Brazil from the anthropophagic tradition of the indigenous population tupinambà - she investigates the expressive possibilities of a non-hegemonic art. The theoretical background is the concept of mobile identity as proposed by Suely Rolnik, an identity constantly modified by the encounter with the Other, instead of being locked into a fixed definition based on Otherness. On a dramaturgical level, the absence of stable boundaries between inside and outside becomes a medicine against the fear that someone will steal from an existing dramaturgy. This allows Cubas to apply copyleft to his own works, which are freely accessible, as well as to those of others. She appropriates the aesthetics of other artists through critical cannibalisation, thus overcoming the problem of originality, since it is not a question of copying, but of devouring, digesting and giving life to something new. Two Trilogies were born from the incarnation of these theories: in Trilogía Antropofágica other authors' dramaturgy are cannibalised while in Serie Canibal the process of devouring and digestion is towards oneself. In both creations the authorial role remains marginal and is exhausted in the creation of the relational device; to complete the dramatic action is the audience, called to take a key role both in the realization of the work and in the attribution of meaning.

Biography – I am a PhD scholar in Theatre Studies and Social Sciences awarded by EU-TOPIA co-tutelle PhD program with research interests in contemporary dance and decolonial politics. In parallel to research work I carry out my own artistic practice and collaborate with different cultural organizations (La Biennale di Venezia, ITEM Madrid, Italian cultural institute in Montevideo) by taking on multiple roles: artistic director, curator, creative

planner and performer. Furthermore, I am member of the Centre of Doctoral Training Management committee at the University of Warwick and the global dance conference Dancing with Decolonization.

Leonardo Mancini

University of Turin, Italy

“Inhabiting presence”. Dramaturgy through actor’s work and spectator’s perception in Eugenio Barba

In my presentation, I would like to analyse some of the crucial nodes in Barba’s life-long interests on presence as a fundamental pivot in his theatrical career, cultivated both as a director and as a practical and theoretical researcher. As it is well known, from his apprenticeship in Poland with Grotowski to Odin Teatret, passing through the International School of Theatrical Anthropology (ISTA) and the most recent activities on Living archives, Barba has maintained a focus on the actor’s work and on the spectator’s perception which has also guided him through his creations.

Not by chance, in his latest and most recent work as director of Odin Teatret, *Thebes at the Time of Yellow Fever* (2022), Barba, with Odin’s actors, has created a plural and multifaceted theatrical narrative, rich in complex visual, kinetic, sound, and textual objects. Dramaturgically, the central thread in the articulation of the narrated facts and the development of the characters is the pure presence of the actors, elaborated in a subjective and continuous process of creation developed through variable modes of action and existence on stage. On the dramaturgical level it is therefore, first and foremost, the development of human presence that is investigated by Barba, still after six decades of theatrical activity, as a privileged way to theatre-making itself.

Rather than a strict philological interpretation of the narrative element of the performance, my paper will aim to provide a reflection on presence cultivated by Barba, taking examples from his last performative creation, that, in many ways, can be considered emblematic of his way of making theatre, in which the textual narrative, as a dramaturgical level, actively participates of the global textus of the performance.

Biography – Leonardo Mancini is currently Researcher of Theatre Studies at the University of Turin (Italy), where he teaches History of Theatre for BA and MA courses. At the same institution, in co-tutorship with the Université Paris 8, he has obtained his PhD in Letters (curriculum Theatre and music) with a thesis on the Italian actor Carmelo Bene and his research on voice and declamation. He has published, in Italian, the monographs *Carmelo Bene: fonti della poetica* (2020), and *Luigi Rasi. La declamazione come scienza*

nuova (2021). He is Associate Editor of the “Journal of Theatre Anthropology”, founded by Eugenio Barba in 2021.

Lily Maeve Climenhaga

Ghent University, Belgium

Decolonizing the Classics? – Milo Rau, the European Theatrical Canon, and Antigone in the Amazons

“Decolonizing the Classics?” will undertake an exploration of the most recent edition Swiss-German director Milo Rau’s Trilogy of Ancient Classics: Antigone in the Amazons (2023). The Trilogy of Tragedies consists of Orestes in Mosul (2019), The New Gospel (2020), and Antigone in the Amazons. This presentation will examine the unique dramaturgical structure of the trilogy’s plays, while simultaneously uncovering the problematic and potentially epistemically violent implications of these self-described conflict zone productions.

“Decolonizing the Classics?” will break down how Rau and his dramaturgical team interweave the personal experiences of its actors with the specific, external context of its performance (i.e., in Northern Iraq, in Southern Italy, in the Brazilian Amazons) to create a hybridization of the experience of modern conflict and central motifs of ancient stories. Using Rau’s most recent production Antigone in the Amazons as a case study for the genre, it will engage in a discussion how a reconstruction of classic text in modern conflict creates an autoethnographic exploration of the text’s themes of justice, hopelessness, resistance, and fate. The presentation will then explore the problematic aspects of an – often relatively uncritical – exportation of Western dramaturgies, texts, and performance techniques to formerly colonized/presently neocolonized regions. “Decolonizing the Classics” will look at the issues surrounding a Western city-theatre like NTGent that temporarily enters regions identified by the theatre as a conflict zone and the implications of Western practitioners using Western dramaturgical conventions to stage the staples of the Western canon – which have themselves served to underwrite philosophies of colonialism – in these regions, although these productions are created for a specifically Western European audience, without considering the larger implications of such actions.

At its core, “Decolonizing the Classics?” questions the interpretative lens through which we view Rau’s Trilogy of Tragedy and the NTGent genre of conflict zone productions: decolonial, post-colonial, or neocolonial?

Biography – Lily Maeve Climenhaga (joint PhD, 2021, UAlberta/LMU) is a FWO funded junior postdoctoral fellow undertaking the research project “Institutionalized Resistance: Milo Rau’s NTGent Period” at Universiteit Gent in collaboration with the international research group Studies in Performing Arts & Media (S:PAM). They are also a dramaturg, editor, blogger, translator, and occasional stage manager.

Louise Ejgod Hansen

Aarhus University, Denmark

Local theatres between national and local governance

The 27 local theatres in Denmark are professional producing theatres located outside the four largest cities in Denmark. They are subsidised by the Ministry of Culture and play an important role in the national strategy for the geographical distribution of theatres. The prerequisite for national subsidy is local funding from one or more municipalities that needs to fulfil the requirements described in the Danish Theatre Act to be included in the national scheme. Consequently, the local theatres in Denmark have a dual cultural policy framework: They have to live up to national purposes and criteria as well as fulfilling a role in the local cultural policy. The paper examines this double obligation towards national and local authorities as a framework for the local theatres. In the paper, we present an analysis of the relation between the theatres and respectively the state and the municipalities identifying three different roles for the state and for the municipalities. This analysis is based in a data set consisting of survey data from the local theatres (N=27) and municipalities subsidising local theatres (N=35) and interview data from 15 representatives from the theatres, municipalities and the national authorities gathered in 2022 (Louise Ejgod et al., 2022). For a historic comparison, the analysis of the local theatres by Hansen (Ejgod Hansen, 2009) is included. The analysis shows a tendency towards a standardisation of the local theatres driving by several processes of isomorphism (Powell and DiMaggio, 2009). Based on the concept of multi-level governance (Redaelli, 2020, Redaelli, 2016, Palonen, 2010), we investigate the consequences of this dual cultural policy framework.

Biography – Louise Ejgod Hansen is Associate Professor at Dramaturgy, School of Communication and Culture, Aarhus University and Head of Research at Center for Cultural Evaluation. Her main research interest is cultural policy, distribution of, access to and experience of arts and culture. Her publications include No impact on cultural participation? (Co-authored with Hans-Peter Degn, 2022), Children on Stage in Aarhus 2017 (2020) and The Problem of Theatrical Autonomy: Analysing theatre as a social practice (co-authored with Josh Edelman and Quirijn van den Hoogen). She is the editor-in-chief of Nordic Journal of Cultural Policy Research.

Madli Pesti

Estonian Academy of Music and Theatre, Estonia

Dramaturgy of questions. Negotiating conflicts at the border. Rimini Protokoll's „100% Narva“

On the Estonian national Independence Day, the 24th of February 2022, Russia started war in Ukraine. On the 18th of December 2022 Rimini Protokoll staged its production format “100% City” in Estonia. The 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. In “100% Narva”, one hundred Narva people are on stage. The production revealed conflicts between Estonian and Russian-speaking people that became intensified in the context of the war.

My presentation focuses on the ‘dramaturgy of questions’ and the revelations of this performative strategy. Questions are proposed both by the German directors and the local Narva people. However, it is the audience that makes the greatest contribution to the dramaturgical composition and emotional memory of the production. Since the people on stage decided they didn't want to talk about politics (during the production process, the doors were banging, the performing as such was under threat), the audience sensed the elephant in the room and wanted to know about the Narva people's take on war. Inspired by Cvejić (2015), “100% Narva” shows how dramaturgy is about creating (or rather emerging) and not solving problems.

The presentation shows how “100% Narva” suggests dramaturgy as ‘a common ground for sense-making’ (Peeters 2022), how individual and national pasts, presents and futures mingle, connecting the local and the global and intersects diverse field of individual knowledge and experience (Pewny e.a. 2014) of the hundred people on stage. “100% Narva” exemplarily shows how the level of ‘micro-dramaturgy’ and the broader cultural and political ‘macro-dramaturgy’ (van Kerkhoven, 1999) are put in dialogue.

Also the strategy of the 'dramaturgy of the community' was used in "100% Narva", the value of which lies in giving a platform to those who are not usually represented. Community theatre often deals with the periphery, which can be both geographical and social (Van Erven 2001; Haedicke 1998) – in Narva, these two peripheries come together. The 'dramaturgy of questions' and the 'dramaturgy of the community' presented in "100% Narva" indicate how to navigate through the ambiguity and contradictions of the performative, personal, social and political realities.

Biography – Madli Pesti has a PhD in theatre research at Tartu University, Estonia (dissertation "Political Theatre and its Strategies in the Estonian and Western Cultures", 2016). Her BA is in Scandinavian Studies specializing in Danish contemporary drama. She has studied at the University of Aarhus, at the 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. In 2018 she published "100 Years of Estonian Theatre", an overview of Estonian theatre in the past and today. 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. She was head of the Estonian Theatre Researchers' and Critics' Association (2015) and curated the programme of the performing arts centre Open Space (Vaba Lava) in Tallinn between 2015 and 2017. Pesti is a member of IFTR and EASTAP.

Mads Thygesen

Oslo National Academy of the Arts, Norway/Aarhus University, Denmark

Dramaturgy and Artistic Research

What are the dramaturgical potentials and challenges of artistic research within the theatre disciplines? What kind of possibilities does artistic research hold for the ongoing development of academic, artistic, and cross-disciplinary approaches to theatre and performance making? And how can we contextualize the convergence between dramaturgy and artistic ways of knowing and making? The importance of knowledge based on artistic research and reflective practice has long been recognized by institutions of higher arts education, and with the paradigm shift from vocational training to artistic research, we are faced with new questions and insights. Furthermore, although a vast majority of theatre academies and performing art schools in the Scandinavian countries explicitly embrace a “research attitude” as being intrinsic to their strategic vision of education and art making today, many of them struggle to find a clear and common institutional, ideological and cultural framework for research.

In this presentation, I will address these problems and the convergence of dramaturgy and artistic research from an educational perspective. I will discuss how dramaturgical theory and artistic research can inform each other and have a strong impact on our understanding of art education and its relations to the professional field of the theatre. In my role as teacher and researcher of dramaturgy, I have supervised a wide range of artistic research projects. What all of these projects share is the ambition to explore different approaches to theatre and performance making (e.g., site specific theatre, sonic dramaturgy, movement material, dance and participation, immersive technologies) and the aim to create new ideas and knowledge within theatre educations and disciplines. In this presentation, I will discuss how the discipline of dramaturgy can support the ongoing development of research based education and facilitate a better understanding of the role of artistic research within the academies.

Biography – Dramaturg, teacher and educational leader, based in Aarhus Denmark. Professor in Dramaturgy at Oslo National Academy of the Arts (2022-), Board Member of

Dramaten (The Royal Dramatic Theatre, Stockholm), Former Rector of the Danish National School of Performing Arts (2015-2021), Rector of The Danish School of performing Arts (2010-2015). MT holds a MA in Dramaturgy (2003) and a PhD in contemporary European Drama (2009). He has written and published more than 25 book chapters and essays about contemporary theatre and drama.

Magnus Tessing Schneider

University of Southern Denmark, Denmark

The Face of Shylock and Not the Face of Shylock: On Allegory as a Dramaturgical Concept

Taking its cue from Brenda Machosky's and Emmanuel Lévinas' phenomenological rethinking of allegory, the paper suggests that Shakespeare's plays were inevitably allegorical. But an allegory 'is not a simple auxiliary to thought, a way of rendering an abstraction concrete and popular for childlike minds, a poor man's symbol. It is an ambiguous commerce with reality in which reality does not refer to itself but to its reflection, its shadow' (Lévinas 1987 [1948]). Rejecting the standard view of the allegorical image as a representation, Machosky argues that it is rather a resemblance, 'the structure by which the face can simultaneously be the face of the other and not the face of the other' (Machosky 2013).

Relating the early modern concept of allegory to the historic practice of doubling (cf. Gamboa 2018), the paper asks what happens if the same actor doubles as Shylock and as his son-in-law Lorenzo (as he probably did in the 1590s). In that case, the face of Lorenzo is simultaneously the face of Shylock and not the face of Shylock, and the resemblance between the Jewish and the Christian character 'cannot be conceptualized because it cannot be grasped' (Machosky 2013). Taking the allegorical theatricality of Shakespeare's Merchant of Venice into account, the paper thus contributes to the ongoing discussion on whether Shylock is 'a representation of Shakespeare's anti-Semitism' (Rich 2008), or whether he is meant to be 'representative of Jews' at all (Bradizza 2014). Indeed, the concept of representation enjoys pride of place within dramatic criticism today, as it has done since the rise of theatre semiotics in the 1970s; but is it really an appropriate term for analysing ideological issues in early modern plays? Here, a historically informed dramaturgy and a return to the early modern understanding of allegory may offer a more constructive approach.

Biography – Magnus Tessing Schneider is a Docent in theatre studies from Stockholm University and currently a postdoc within the research project 'Histories: Assessing the Role of Aesthetics in the Historical Paradigm'. His interests include Shakespeare, seventeenth- and eighteenth-century Italian opera and the histories of singing and acting, and his practice-oriented research has inspired opera productions across the world. He is the author

of The Original Portrayal of Mozart's Don Giovanni (2021) and the editor of Mozart's *La clemenza di Tito*: A Reappraisal (2018, together with Ruth Tatlow) and of Felicity Baker's essay collection *Don Giovanni's Reasons: Thoughts on a Masterpiece* (2021).

Marcela Moura

Sorbonne Nouvelle-Paris 3, France / The Federal University of the State of Rio de Janeiro, Brazil

Protocoles de Création de Systèmes Dramaturgiques Complexes – La Technique “Viewpoints and Composition”

Protocols for Creating Complex Dramaturgical Systems - The “Viewpoints and Composition” Technique

Nous proposons d'analyser, selon une approche systémique (Le Moigne 1994, 2003), comment l'utilisation de la technique “Viewpoints and Composition” permet aux artistes de collaborer et d'engendrer des dramaturgiques complexes. “Viewpoints and Composition” est un ensemble de deux techniques, la technique “Viewpoints” et la technique “Composition”. La technique « Viewpoints » est une technique d'improvisation issue du monde de la danse postmoderne. Elle a été élaborée par la chorégraphe Mary Overlie, qui a divisé les deux questions auxquelles les interprètes sont confrontés - l'espace et le temps - en six catégories. Depuis, les metteuses en scène Anne Bogart et Tina Landau (2005) ont élargi ces notions et les ont adaptées pour que les acteurs puissent créer collectivement de manière intuitive et puissent nommer ce qui se passe sur scène. La technique “Composition” consiste à créer des règles ou des “missions” aléatoires à accomplir afin de construire une scène de façon non rationnelle et non linéaire. La technique “Viewpoints and Composition” est répandue en Amérique, elle commence à être utilisée en Europe. Cette analyse est aussi inspirée de mon expérience pratique de cette technique en tant qu'artiste et chercheuse. J'ai pu expérimenter comment les protocoles de création issus de cette technique contribuent à augmenter l'autonomie des artistes et à promouvoir des dynamiques d'interactions simultanées et moins hiérarchiques. Nous allons voir comment cette technique permet la création de systèmes dramaturgiques complexes qui sont ouverts à leur environnement et qui font émerger des comportements imprévisibles qui font penser à ceux des systèmes vivants.

Biography – Marcela Moura. (Marcilene Lopes de Moura). Artist, researcher and educator. PhD in theater (co-tutelage between Sorbonne Nouvelle-Paris 3 and The Federal University of Rio de Janeiro State -Unirio), with the thesis "The process of Enrique Diaz's creation or the construction of fuzzy systems". The proposal of a systemic vision for the

theatre. She graduated from and mastered in theater theory. Prior to her theatrical graduation, she earned a bachelor's degree in Computer Science, followed by 10 years of experience as a computer systems analyst. Currently visiting lecturer at Cesgranrio University, Rio de Janeiro. Her research is focused on theater, performance, new technologies and complex systems. Her artistic practice is focused on directing and working as an actress.

Margherita Laera

University of Kent, UK

Representing Racism: Dramaturgical Tensions in Italian Theatre

It is a historiographic trope to argue that a socio-historical anomaly is characteristic of Italy's temporality – a backwardness vis à vis progress. In this paper I reflect on two contemporary theatre performances in which Italian artists utilise on-stage re-enactment of racial violence to foster greater awareness of discrimination, an approach to representation that was in vogue in the UK some decades ago, and which is now discredited.

The first production is Frosini/Timpano's *Acqua di Colonia* (2018), devised in collaboration with prominent Italian-Somali novelist Igiaba Scego. Here, a white man and a white woman perform a dialogue interrogating, mocking and satirizing Italy's colonial past, filling the stage with racial stereotypes. Listening to them on stage is an invited audience member of African heritage, who changes every night, who is spoken about, but never given a chance to speak.

The second case study is a project involving the prominent Somali-Italian writer Ubah Cristina Ali Farah and Italian director Giuseppe Massa, entitled *Antigone Power* (2018) and performed in Palermo. This was an adaptation of Sophocle's *Antigone* written by Ali Farah, which reimagined the story against the backdrop of the so-called 'refugee crisis' in Sicily. In Massa's staging of Ali Farah's script, Creon, portrayed by a white Italian actor, sexually assaults Antigone, who was interpreted by a Black refugee.

Both performances would rightly be considered offensive on a British stage today. How, then, might it be possible to study Italian theatre from a UK perspective, and UK theatre from an Italian perspective, given this discursive and temporal mismatch? With access to both hindsight and foresight, what position can a dramaturg navigating between these two contexts embody – other than that of the soothsayer who is 'back from the future'?

Biography – Margherita Laera is a Senior Lecturer in Drama and Theatre at the University of Kent, Canterbury, where she is co-Leader of the Migration and Movement Research Theme. Margherita is a member of the Executive Committee of EASTAP, and a Trustee of the London-based Actors Touring Company. She has published widely on European

theatre, theatre translation and adaptation. She is the author of: *Playwriting in Europe: Mapping Ecosystems and Practices with Fabulamundi* (2022), also published in Italian; *Theatre & Translation* (2019) and *Reaching Athens: Community, Democracy and Other Mythologies in Adaptations of Greek Tragedy* (2013), and editor of *Theatre and Adaptation: Return, Rewrite, Repeat* (2014). She regularly translates plays from English to Italian and vice versa. Margherita was the recipient of the UK's Theatre and Performance Research Association's Early Career Prize 2018.

Marija Griniuk

Sami Center for Contemporary Art, Norway

Curating in Sapmi: dramaturgy of socio-matheriality within site and culture

The research is themed around curating indigenous art and mediation of art exhibitions through performance at Sami Center for Contemporary Art in Karasjok. The current study is conducted from the perspective of a Lithuanian researcher and performance artist, working with curatorial practice, focused on indigenous artists from Sapmi. I address the question: What are the tools for curatorial work and art mediation through performance in Sapmi, involving indigenous Sami artists and curator, originating from outside the Sapmi area, namely the Baltic region? Artistic practices of Sami artists address socially and politically loaded themes, including impact of techno-interference into nature and biodiversity, care for belonging and identity, and the issues of colonialism and violence. Curating such artworks requires close collaboration and dialogue between the artists, the curator, the venues and audiences and close consideration of socio-matheriality within the site of an art event, culture and history of Sapmi. The study is conducted as an artistic research project, based on the notes from my diary of curatorial experiences and the visual data in the format of photographs from the curatorial case-projects. This data is analysed by the tools of reflexive analysis. The findings of this research are the list of suggestions towards active involvement of socio-matheriality within site and culture in Sapmi and ethical curatorial work towards art by the artists from the indigenous communities. These findings can be useful to the curators, who work, or plan to work with Sami artists and indigenous artists worldwide.

Biography – Dr. Marija Griniuk holds a DA from The University of Lapland in Finland. She is the director at Sami Center for Contemporary Art in Karasjok, Norway. She is a Lithuanian artist and has a background in visual arts, performance art, and performance pedagogy.

Mark Robson

University of Dundee, Scotland

Towards a minor dramaturgy, or, How to enter into Wajdi Mouawad's work?

What is the dramaturgical identity of Paris-based Lebanese-Quebecois writer-artist-actor-director Wajdi Mouawad's work? The complexities of Mouawad's own position explicitly inspire this work, affecting both content and form, and resulting in performances that are rich, funny, shocking, multilingual, formally distinctive and – frequently – long. Mouawad's production of his own *Racine carrée du verbe être* (The square root of the verb to be) at Théâtre National de la Colline, Paris runs (as staged in the Autumn of 2022) at around 6 hours.

Racine carrée takes an idea of the multiverse from quantum mechanics and applies it to a life, or rather, to intersecting possible lives. Each narrative strand, each different life, is the product of decisive – often literally explosive – events. War in Lebanon, the explosion of the Beirut gas storage facility, a road accident near Rome, an environmental protest in France, a murder in Texas, the vandalism of an art exhibition: all are woven together as the plural potentialities of a single life.

Mouawad speaks of his work in terms of a rhizomatic structure, and I will explore this as a dramaturgical possibility, while drawing on an architectural example that he gives as a model of how to read (the world, art, life): Notre Dame cathedral. There are no steps, no barriers to entry, yet the complexity of the interior space to which this gives entrance is overwhelming, its beauty a function of simplicity in combination with spatial convolution. A metaphor for art, but also for dramaturgy. Accessibility makes possible complexity, affective and artistic force the product of deceptive simplicity (Mouawad cites Kafka as exemplary). My title echoes Deleuze and Guattari's work on Kafka as 'minor literature' to explore Mouawad's minor dramaturgy.

Biography – Mark Robson is a writer, artist and academic, currently Chair of English and Theatre Studies at the University of Dundee, Scotland. Recent publications include the books *What is Literature? A Critical Anthology* (2020), *Theatre & Death* (2019), and (with James Loxley), *Shakespeare, Jonson, and the Claims of the Performative* (2013). His articles and reviews have appeared in many publications including *Contemporary Theatre Review*, *Studies in Theatre and Performance* and *New Theatre Quarterly*. He has articles

forthcoming in 2023 on tragedy and comedy (with Nikolaus Müller-Schöll) and on Dennis Kelly, as well as artist pages in Performance Research.

Marta Brites Rosa

University of Lisbon, Portugal

Dramaturgy of transgression – female characters in Portuguese 18th century theatre

The presence of women in Portuguese society in the second half of the 18th century was changing. Slowly, retrograde customs and the confinement of women gave way to a society that came closer to the Enlightenment ideas coming from France, where women were central figures in literary salons and were respected for their intellectual skills.

In Portugal, the female characters, mainly in comedies, were the object of misogynistic satire. Their comic nature emerged from transgressional behaviour, namely the disrespect for social norms: not fulfilling their domestic and family duties, claiming greater autonomy, choosing education over marriage, wanting to socialise with people of both sexes, desiring to enjoy public shows, wanting to choose the future husband and to marry according to their inclination. All these sets of new values (ethical and social) point to ideas that were being discussed at the time regarding the social transformations that were underway (as an example is the publication in of the Treaty of the equality of the sexes or A praise of women's merits (1790) and the creation of the first school for girls in the same year).

Following a research project on the presence of women in Portuguese theatre in the second half of the 18th century, I will address how the dramaturgy about the female figure simultaneously caricatures and denounces the changes that were taking place in Portuguese customs and the role of dramaturgy as a way for audiences to participate in a social discussion, “while watching, imagining, and reflecting” on a future new form of everyday life.

Biography – Marta Brites Rosa has a degree in Portuguese Literature, a master's and a PhD in Theater Studies from the Faculty of Arts of the University of Lisbon. Since 2001 she is a researcher at the Center for Theater Studies at the Faculty of Letters of Lisbon, conducting research on Portuguese theater, centered on the second half of the 18th century activity and dramaturgy.

In 2021 she started a research project on the role and presence of 18th century women in Portuguese theater, “The feminine paradox in the Portuguese eighteenth century theater”, supported by the Scientific Employment Stimulus.

Matteo Tamborrino

University of Turin, Italy

Devising and Diverting: Dramaturgical Montage, Improvisational Practice and Audience Interaction in de Berardinis-Peragallo's Theatre. A case-study

For Leo de Berardinis and Perla Peragallo – one of the most famous couples in late 20th-century Italian experimental theatre – the actor is an “embodied poetry”. This conception also reverberates itself in a particular way of devising the play-making: writing for theatre is in fact, for the two artists, an experience ver far from the usual literary approach. To be discussed is, instead, a so-called “*drammaturgia d'attore*”, germinated after the scenic event, exquisitely consumptive, according to the well-known formula coined by Siro Ferrone. It feeds on fragments, skilfully stitched together in a collage that recalls both the constructions by assembly peculiar to jam sessions and the montage of actions typical of the cinematic language (theorized by Ějzenštejn), both important references for the duo. Even if de Berardinis and Peragallo draw on parts of other authors' texts (Shakespeare, Cervantes, Molière or Dante), they always maintain a dramaturg's sensibility, in the intuitive freedom and the ability to create connections between the different “stolen” excerpts, absorbed without ever affecting their autonomy (a sensitivity – furthermore – which recalls that “disguise” investigated by Edoardo Sanguineti). Moreover, to hijack the writing of the scene are – constantly – on the one hand the contribution offered by the spectator, who directs with his own response the dramaturgical invention (becoming in some way a sort of co-author), on the other hand the tendency (which belongs to Leo in particular) to open up to improvisation, that puts the layout of the performance at risk, or rather at the mercy of randomness. In the light of what has been said up to now, this proposal aims to reconstruct Leo & Perla's approach to dramaturgical composition on a theoretical and critical level, offering an effective synthesis of it through the case-study of Assoli, a 1977 show whose multiple versions of the script, handwritten working notes, and footage are preserved, as well as press clippings and direct witnesses' oral testimony.

Biography – Matteo Tamborrino (Turin, 1992) got his PhD in History of Art and Performing Arts at Universities of Florence, Pisa and Siena, with a research project concerning Leo de Berardinis and Perla Peragallo (supervisor: Prof. Eva Marinai). His major fields of interest – as shown by several double peer-reviewed papers and chapters included in edited

works – are: Italian renaissance and contemporary theatre, Yiddish actors, and the relationship between language and performance. Since December 2019, he has been a member of the editorial board of «Mimesis Journal» (ISSN 2279-7203). He has been also appointed as Subject Expert in History of Theatre at University of Turin and University of Pisa. Outside academia, he currently collaborates with the press office of Piemonte dal Vivo and the quarterly magazine «Hystrio». He was intern at Teatro Stabile di Torino/Centro Studi in 2017.

Mila Pavićević

Free University Berlin, Germany

Dramaturgy as a Practice of Worldmaking, Case Study on BADco.'s Nature Needs to Be Constructed / Prirodu treba graditi (2013)

This contribution investigates the notion of dramaturgy as an aesthetic practice, often inseparable from its context, in relation to the social and political realities. Can dramaturgy be considered as a practice of worlding (Haraway, 2016) that holds the potential to reorganize existing systems, including infrastructures and political systems and propose new alternatives? This approach requires thinking about dramaturgy as a transdisciplinary and intersectoral practice in solidarity with other fields.

I will base my contribution on the study case of Nature Needs To Be Constructed/Prirodu treba graditi, a 24-hour artistic-activist camping event organized by BADco. from Zagreb, Croatia. BADco. was a collective of dramaturges and choreographers/dancers, active from the 2000s to the 2020s. This 24-hour event took place in the vicinity of a local landfill, Jakuševac, a controversial spot in the city due to its improper waste disposal. In 2013 the collective BADco. organized this event, which consisted of presentations of artworks, as well as lectures of scientists and activists on the topic of the ecological crisis and the relationship between the city and nature. Their audience was invited to spend the night camping with them in a visually idyllic spot of nature, taking part in discussions and workshops; At the same time, they could smell the foul odor the landfill was emitting. In this case, dramaturgical strategies (reframing the existing artworks in the context of camping and interlocking of different practices) were used to shift the attention towards this local social issue, while reflecting on possible solutions. Currently, the members of BADco. are working on this solution through their engagement with the leftists-green political party We can!/Možemo! that won the local election of the city of Zagreb in 2021. From this case study the question poses: Can dramaturgy as a practice of worlding create conditions for an alternative future?

Biography – Mila Pavićević is a dance researcher, dramaturge, and writer, originally from Dubrovnik (Croatia) and currently living in Berlin. Together with Kirsten Maar (Free University Berlin) she is working on a research project on dramaturgy and choreography and the developments on new formats in contemporary dance, funded by the Fritz Thyssen

Foundation. In the frame of this project, she is writing her dissertation focusing on the dramaturgical practice coming from former Yugoslavia and its contribution to the Western contemporary dance. Mila Pavićević is actively working as an established dramaturge mainly in the context of independent dance scene in Berlin.

Minna Jeffery

University of Kent, UK

Strategies for Feminist Theatre Translation: A Dramaturgical Toolkit

From the 1970s to the 1990s, a group of Canadian translators working from French to English proposed a series of strategies for producing explicitly feminist translations. Their practice, and their theorisation of their practice, centred mostly around the translation of avant-garde feminist poetry and prose. Although they did also translate a handful of plays, their strategies did not explicitly consider the particularities of translating texts for performance. Building on their work, I have sought to appraise, reformulate and add to those strategies for usage in a theatrical context. This paper offers a series of strategies that the feminist translator can apply to the translation of performance texts. Theatre translation presents particular challenges, largely dictated by the ‘orality, immediacy and communality’ (Aaltonen, 2000, p.41) of the theatrical situation. However, these conditions also present an exciting opportunity, and make theatrical texts very fertile ground for the feminist translator. I draw on theatre translation theory, feminist translation theory, feminist performance theory, and my own practice as research to propose strategies that navigate those challenges and opportunities. Canadian feminist translator Barbara Godard calls for a practice of ‘womanhandling,’ whereby the feminist translator ‘flaunts the signs of her manipulation of the text,’ replacing the ‘modest, self-effacing translator’ in favour of ‘an active participant in the creation of meaning who advances a conditional analysis’ (Godard, 1989, p.50). The feminist translator makes interventions on political grounds. I propose that the feminist theatre translator takes on the role of dramaturg and theatre-maker, and uses the theatrical dimension of a performance text as a site for intervention. In my discussion, I will draw on examples from my practice of translating Minna Canth’s pioneering feminist play, *Työmiehen vaimo* [The Worker’s Wife] (1885), from Finnish to English.

Biography – Minna Jeffery is a final-year PhD Candidate at the University of Kent. Her thesis, ‘Strategies for Feminist Theatre Translation: Minna Canth’s *The Worker’s Wife* from Finnish to English,’ is a practice as a research exploration of feminist theatre translation practice. She completed her MA in Text and Performance at Birkbeck and RADA in 2017. Minna is also a theatre-maker, making work with her company Good Friends for a Lifetime.

Miranda Laurence & Sara Živkovič Kranjc

Coventry University, UK / Aarhus University, Denmark & University of Ljubljana, Slovenia

Dramaturgy of Practice: a slow togetherring

Collaborating as two dance dramaturgs, we have been investigating the question: what is dramaturgy practice beyond the making of a creative work? In our research, we explore generative knowledge exchange practices between dramaturgs in a collaborative dialogue over time, which we have called a practice of ‘slow togetherring’. We resist the dominant hierarchical nature of the exclusionary dramaturg-artist duo, in favour of asking: what is it that dance dramaturgs can do together?

In our presentation we will discuss our experiments using ‘slow togetherring’ as a tactic for side-stepping the capitalist value systems which dominate our practice, as a tool to reflect on and create practices, and as a set of conditions within which we focus on the dialogic and generative exchange practices of dramaturgy. This draws on our recent experimental collaboration on an article for Documenta (forthcoming), in which we have explored how ‘slow togetherring’ could be a form of practice research in dramaturgy, in which dialogue *about* practice occurs simultaneously with dialogue *as* practice.

Complementing our presentation, conference participants will be invited to participate in a letter-writing experiment located in the break spaces of the conference venues, through which we offer further modes of exchanging dialogic thinking with each other across time.

Biographies – Miranda Laurence is a dance dramaturg and cultural producer, currently PhD Researcher in the ‘Mobilizing Dramaturgy’ programme at the Centre for Dance Research, Coventry University and Department of Dramaturgy and Musicology, Aarhus University. Her work often focuses on generating and facilitating surprising meetings between academic researchers, artist practitioners, and lay experts, including as founder-director of Oxford-based academic and practice exchange programme ‘Dance & Academia: Moving the Boundaries’ (2008-2019) and as Arts Development Officer at the University of Reading (2018-2020). She has published on dance dramaturgy practice in The Theatre Times and Oxford Dance Writers and is a member of the board of the Dramaturgs’ Network (UK).

Sara Živkovič Kranjc is conducting her PhD in Performing Arts Studies at the Academy of Theatre, Radio, Film and Television, University of Ljubljana, Slovenia, focusing on the relation between dramaturgy and silence. 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, Flota/Matjaž Farič, 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, where she also works as producer and curator.

Mischa Twitchin

Goldsmith's College, University of London, UK

Concerning the 'wisdom' of dramaturgy

The potential of dramaturgy is, perhaps, to be found in modes of attention rather than intention, particularly when reconceiving the sense of event(s) distinct from action(s). In distinguishing between a walk and walking, for instance, the dramaturg (like Deleuze's "oriental Stoic" (1990 [1969]: 146)) might look to construe a possible "body" for which "it is a question of attaining this will that the event creates in us" (148). In this presentation, I wish to develop Barthes' allusion to what one could call the Tao of dramaturgy, or its "ergography" (1991: 152), distinct from the prescriptive poetics of European traditions in writing both for and about theatre making. To cite Patti Smith – reading dramaturgy as the reference for "it" here – "You can't just ask for it, you can't buy it, you can't take drugs for it to be authentic; it just has to happen, you have to be chosen as well as choose" (2022: 20). That is to say, "it" is a question of practising a practice before theorising it; of holding to the verbs that dramaturgy entails before abstracting it as a noun. Engaging with the temporality of incompleteness, of working with rather than working on material, the presentation will explore the resources of what François Jullien evokes as "interspace" (metaxu) distinct from the identities forged by and for a meta-discourse (2021 [2016]: 29), especially as this admits questions of "propensity" (1999) distinct from those in which finished "productions" have already been supposed.

Biography – Dr. Mischa Twitchin is a senior lecturer in the Theatre and Performance Dept., at Goldsmiths, University of London: <https://www.gold.ac.uk/theatre-performance/staff/twitchin-dr-mischa/>. He was a British Academy Post-doctoral Fellow (2014-17) and has contributed chapters to several collected volumes, as well as articles in journals such as *Memory Studies*, *Contemporary Theatre Review*, and *Performance Research* (an issue of which, "On Animism", 24.6, he also co-edited). His book, *The Theatre of Death – the Uncanny in Mimesis: Tadeusz Kantor, Aby Warburg and an Iconology of the Actor* is published by Palgrave Macmillan in their Performance Philosophy series; and examples of his own performance- and essay-films can be seen on Vimeo: <http://vimeo.com/user13124826/videos>.

Monica Cristini

University of Verona, Italy

Whose is the last word? Combined dramaturgies of the scene in the Off-Off Broadway Theatre

The role of the Avant-garde theatre of the Sixties in the development of the approach to dramaturgy is well known. Experiments on collective creation and novel directing approaches – among the principal exponents, The Living Theatre and Odin Teatret – had undermined the paradigms on which the definition of dramaturgy was previously based. Among the American movement, some artists of the Off-Off Broadway circuit had given a relevant contribution to the definition of a ‘combined dramaturgy’ of the scene that emerged from the collaboration between playwrights, directors and actors.

Once they had abandoned individual authorship and embraced ensemble creation, groups such as The Open Theatre and La MaMa Repertory Troupe took advantage of some of the necessities imposed by the Off-Off Broadway scene to develop new compositional approaches.

The proposed speech will focus on Tom O’Horgan’s creative approach and on the collaborations between the director and some of La MaMa’s playwrights that gave birth to plays whose style can be defined peculiar of La MaMa Troupe.

Moreover, as a result of the stage dramaturgy created by O’Horgan, who sometimes totally changed the style of the work, the definitive draft of the play was very different from the one initially conceived by the playwright, so much that it’s difficult to establish whose is the last word.

O’Horgan and La MaMa’s playwrights, as well as Joseph Chaikin and The Open Theatre, proposed a kind of a four-hand dramaturgy: in fact, even if part of the creative work is to be attributed to the ensemble, we have to say that the real writing process was shared between playwrights and directors. An approach that leads to one of the contemporary concepts of dramaturgy, considered as a shared creation between dramaturg and director.

Biography – Monica Cristini. Researcher at the University of Verona, she’s conducting the project The underground history of the Avant-garde. Cultural exchanges in theatre festivals – Estella, financed by NextGenerationEU Program.

She was a Marie Skłodowska Curie Fellow (Horizon2020) at the University of Verona and Graduate Center – CUNY with MariBet, La MaMa Experimental Theatre: a lasting bridge between cultures. Her latest studies are devoted to the Off-Off Broadway theatre, La MaMa Experimental Theatre's present productions (WEATHER#; The Trojan Women Project), to European and American Avant-garde, and the theories and practices of Edward Gordon Craig, (Nell'attesa di un terzo dialogo. Le scuole di Gordon Craig per la riforma del Teatro, Lithos 2022).

Nicola Shaughnessy

University of Kent, UK

Neurodivergent Dramaturgies: Sensitivities and Sense Making

This paper considers dramaturgical practices in relation to two examples of theatre production in which, as a ‘consultant for neurodiversity’ I negotiated the spaces between the lived experience of autism and its representation in dramatic texts. The first example, a memoir by an autistic author (Katherine May’s *The Electricity of Every Living Thing*) was adapted as an Audible Drama (2022). The role conceptualized as neurodivergent dramaturgy involved providing a sensitivity read on the script, advising on all aspects of working with a neurodiverse company, including casting, scheduling, and production; acting as the writer’s representative; attending recordings and providing listening notes on representation and the audience experience. The second example is the National Theatre’s (NT) adaptation of Mark Haddon’s *The Curious Incident of the Dog in the Nighttime*. Whilst generally considered as being ‘about’ autism, the only explicit reference in the 2003 novel is to Aspergers on the back cover. Haddon’s stated intention as a non-autistic author was to write about ‘difference’ but the popularity and debates surrounding the novel and its adaptation are entangled in controversies and changing understanding of autism, identity politics and representations of disability.

For the 2021/22 touring production of *Curious*, the programme notes reflect the changing contexts and the influence of neurodivergent dramaturgy. It refers to ‘imagined characters and events’, emphasising its fictional status. The NT specify they have ‘embedded access into the casting, rehearsal and production process’ as well as changing language, employing a representative and diverse touring company and casting autistic actors. This indicates the importance of the contemporary dramaturg, working in the interspaces between writer, text and production, playing a role that is critical to the ethics, aesthetics and integrity of theatre making ecologies. The paper discusses the sensitivities and differences of dramaturgical sense making, imagination and creativity in these neurodivergent contexts.

Biography – Nicola Shaughnessy is Professor of Performance at the University of Kent. Her research and teaching encompasses contemporary performance, applied and socially engaged theatre and health and medical humanities. She has led three interdisciplinary

UKRI funded projects investigating autistic identities and experience through participatory practices. Her publications include *Applying Performance: Live Art, Socially Engaged Theatre and Affective Practice* (Palgrave, 2012) and the edited collections *Affective Performance and Cognitive Science* (Methuen, 2013) and *Performing Psychologies: Imagination, Creativity and Dramas of the Mind* (co-edited with Philip Barnard, 2019). She has worked as a neurodiversity and sensitivity consultant for organisations such as Audible and The National Theatre.

Paula Gomes Magalhães

University of Lisbon, Portugal

Fairground Theatre: A unique dramaturgy

As a member of popular culture, categorized as ‘made by the people and for the people’, the fairground theatre never ceased to figure in an ungrateful third order, always judged as “inferior” (Storey; Schechter). The majority mocked its conditions and shows, but an erudite minority persisted in praising its uniqueness as a kind of ‘popular authenticity’, preserving the tradition of ancient times, such as the carnival entertainment as described by Bakhtin, where celebrations ignored the distinction between actors, public and the stage itself. The performances of the mountebank troupes evolved to a declaimed repertoire, during the last quarter of the 19th century, dominated by musical parodies, *féeries* and *revues*, although maintaining that same peculiar identity.

In France, fairground theatre stood out for its ability to circumvent successive prohibitions – imposed to preserve the privileges of the Comedie-Française – there resulting imaginative dramaturgic forms, such as the comic opera, and a generation of dramaturgs, such as Lesage, d' Orneval or Fuzelier. In Portugal, fairground theatre did not reach the same level of inventiveness, but the mountebank's tradition, with their eclectic shows, mixing acrobatic exercises, pantomimes, and satirical forms, was preserved in the recited model through a unique dramaturgy, far from playwriting rules, where comedy, parody, music, dance, and visual effects were predominant. Parodies, such as *O Processo do Rasga*, stuffed with music and dances, *féeries*, such as *O Ramo de Ouro*, full of ingenious tricks and skillful transformations, and *revues*, such as *Zig-Zag*, presenting well known events and personalities in a satirical form, were the preferences of the declaimed wooden booths. We can identify an autonomous dramaturgical practice of fairground theatres, whose singularity stood out and reached out the limits of fairs, affecting playwriting and contributing to the mutation of some theatrical forms such as the parody and the *revue*.

Biography – 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 Masters programme 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.

Pieter Verstraete

University of Groningen / Free University Berlin, Germany

Questions of Music Dramaturgy for Contemporary Dance Theatre: Authorship, Cognition and Response-Ability in Max Richter's Exiles for Singulière Odyssée (2017)

This paper questions the driving role of theatre music as part of the dramaturgy of contemporary theatre productions. In theatre in general, despite much of postdramatic theatre's restructuring aesthetic practices of musicalization and the ubiquity of audio technologies sonifying the stage, the role of music and sound design are still often overlooked or marginalized in dramaturgical debates. And yet, music and sound play an integral role in both collective production processes as well as in the overall interpretative impact on audiences, which has caused some shifts in recent years in the expertise of dramaturges for different theatre forms, including music theatre, opera and dance.

In the paper, I will focus on the use of theatre music for dance performances, particularly when the musical score is rather more atmospheric and spatial in nature than deliberately representative, narrative or symbolical. One such example is *Singulière Odyssée* (2017) with choreographies by Sol León and Paul Lightfoot for Nederlands Dans Theater and a musical score, "Exiles", by Max Richter. The dramaturgy of this specific production urges us to connect questions beyond authorship to cognitive impact of the spectator's bodymind and (agonistic) solidarity with social issues beyond the bourgeois institutions for contemporary dance.

I propose to discuss the relevance of a cognitive-narrative analysis of music and gesture for contemporary dance dramaturgy that does include a discussion of authorial intentions in collaborative work (based on interviews with composer Max Richter, and choreographers Sol León and Paul Lightfoot) weighted against the audience's expected affective responses regarding possible narrative readings of the correspondences between music and dance moves. Central to the question of narrative interpretation will be the ethical question of what it means to make one experience 'exile' affectively through atmospheres and associations of image and sound, within a context of present exilic life situations on which the composition and choreography were based.

Biography – Pieter Verstraete is a theater scholar and critic based in Berlin. He is currently affiliated as Assistant Professor to the University of Groningen and as Marie Skłodowska-Curie Research Fellow at the Theatre Studies Institute of the Free University of Berlin. He

is managing editor of the European Journal of Theatre and Performance (EJTP), and a member of EASTAP's ExComm.

Publications include various works on sound and voice in *Performance Research* (2010), *Theatre Noise* (CSP 2011), *The Legacy of Opera* (Brill 2013), *Disembodied Voice* (Alexander Verlag 2015), and *Journal of Sonic Studies* (2017). His texts on Turkey were published by the *Jahrbuch Türkisch-Deutsche Studien* (V&R Unipress 2014), *Praxis* (2016), *Performance Matters* (2018), *TRI* (2019), and *Performance Research* (2022). He is also co-editor of *Inside Knowledge: (Un)doing Ways of Knowing in the Humanities* (CSP 2009), *Cathy Berberian: Pioneer of Contemporary Vocality* (Ashgate/Routledge 2014), and *Theatre, Performance and Commemoration: Staging Crisis, Memory and Nationhood* (Bloomsbury/Methuen Drama 2023). He co-edited the fourth special Essays section on 'Activism and Spectatorship' of EJTP with Agata Łuksza.

For more info, please visit: <https://pieterverstraete.com/> , and <https://pieterverstraete.academia.edu/> .

Rosa Lambert

University of Antwerp, Belgium

The Resistant Force of Inefficient Movements: Bryana Fritz' Poetic-Kinesthetic Relation with her MacBook Interface

In this paper, I will consider the dramaturgical strategies of the dance performance *Indispensable blue* (offline) (Fritz 2017) through the framework of “kinesthetic resistance” (Noland 2009). In *Indispensable blue* (offline), dancer and choreographer Bryana Fritz is sitting at a table behind her MacBook laptop, with her back towards the audience. The actions she performs on her computer are projected on a larger projection screen. Throughout the entire piece, she only uses the functionalities available on an offline computer, such as the computer settings, the Finder app, GarageBand, and a text editor. Fritz uses the MacBook laptop and interface as a dance stage, where slow, inefficient, and unproductive movements allow her to create a form of “digital poetry” (Pequeño Glazier 2002). She for instance names and renames files, clicks on folders in which the included documents form (slightly ironic) poetic sentences, or opens Word documents where text fragments are displayed and read aloud by a computer-generated voice. By exploring the MacBook as a site to create and perform poetry, the piece seems to offer a space of resistance towards the labor ideology of efficiency and productivity that is ingrained in the device.

In order to unravel the resistant gesture underlying the dramaturgy of the piece, I will consider how the choreographic labor of this performance is divided between Fritz and the MacBook, and I will focus on how the kinesthetic relation between the two generates a specific form of textuality. In doing so, I will explore how the critique of the piece articulates itself in the movements of digitized texts on a screen. The paper therefore aims to propose a way of analyzing dramaturgy through a combination of two frameworks that are often constructed as each other's opposites – kinesthesia and text analysis.

Biography - Rosa Lambert (she/her) holds an MA-degree in Theatre and Film Studies from the University of Antwerp, where she graduated in 2017. After completing a teacher training (2017-2018), Rosa joined the Research Centre for Visual Poetics to work on her PhD project “Moving With(in) Language: Kinetic Textuality in Contemporary Performing Arts.” This study centers around the interaction between (spoken) text and (choreographed) movement in contemporary theatre and dance performances. Her research interests include

the corporeality and spatiality of language, the status of text in contemporary theatre, the theatricality of writing, (post-)phenomenology, and performance philosophy. Her work has been published in Documenta, Critical Stages/Scènes Critiques, and European Journal of Theatre and Performance.

Rossana Suriano

University of Bari Aldo Moro, Italy

Annotations sur le théâtre post-dramatique: Regard de Thomas Ostermeier sur la dramaturgie des classiques

Annotations on post-dramatic theater: Thomas Ostermeier's look at the dramaturgy of classics

Souvent, la seule question à poser devant une représentation est : est-elle vivante? Le théâtre de Thomas Ostermeier (ainsi que celui de la compagnie Rimini Protokoll et Milo Rau) est certainement. Les mots silencieux, les non-dits, les illogiques, les instinctifs et les accidentels sont des paramètres de la profondeur humaine. Il y a une dimension poétique qu'aucun livre ne peut définir. Il n'y a pas de réponses.

Thomas Ostermeier est considéré comme l'un des réalisateurs allemands les plus intéressants de la scène contemporaine. Il est connu pour mettre en scène *Hedda Gabler*, *Shopping and Fucking*, et *Hamlet*. Depuis 1999, il est directeur artistique de la Schaubühne de Berlin et depuis 2005 professeur de mise en scène à l'Académie de Théâtre Ernst-Busch, également à Berlin.

Son approche du théâtre est contraire à la déconstruction de la performance postmoderne et post-dramatique, en particulier en ce qui concerne les paradigmes esthétiques du théâtre allemand dans la dernière décennie.

Pour lui, le théâtre est une agora pour le reflet autocritique de nous-mêmes et du monde qui nous entoure, de nos positions, de nos vérités, confiées à une société qui nous conditionne.

Dans le théâtre d'Ostermeier, le sous-texte dramaturgique fournit un récit dramatique dans lequel les situations décrites offrent des modèles de conflits existentiels typiques de notre société. Ces conflits sont de nature diverse et conduisent à des problèmes singuliers qui pourraient être analysés isolément. Les personnages ne sont pas considérés comme des entités psychologiques et le public n'a pas pitié d'eux : ils sont capables d'agir en fonction de la situation.

En outre, l'opération linguistique mise en œuvre par Marius von Mayenburg pour la pièce *Richard III* consistait à traduire le pentamètre iambique de l'anglais shakespearien en allemand contemporain, une actualisation qui se répercute également bien dans la version italienne des surtitres.

Le choix de la traduction, des acteurs et l'importance de la préparation de l'atelier dramaturgique sont les trois pierres angulaires du théâtre post-dramatique dont le directeur est le principal garant.

Biography – Rossana Suriano est diplômée en Arts du Spectacle (110/110 cum Laude, Université de Bari) et fait un doctorat (2ème année), en co-tutorat avec l'Université Sorbonne Nouvelle Paris 3 à Paris, dans l'histoire du théâtre avec un projet sur l'évolution de l'espace scénique dans la seconde moitié du XXème siècle (Université de Bari).

Elle a publié sa thèse de trois ans *Immagini tra le note : un itinerario sinestetico nella colonna sonora*, Bari, Florestano Edizioni, 2020 et a été essayiste pour une pièce de théâtre mise en scène pour le Festival della Valle d'Itria (Martina Franca).

Elle est également assistante pour les opéras et les pièces de théâtre : elle a travaillé avec Hugo de Ana, Massimo Verdestro, Giuseppe Marini, Nicoletta Robello, Giuseppe Pambieri, Compagnia Diaghilev.

Rui Pina Coelho

University of Lisbon, Portugal

Towards the Rooting of Utopia in the Imagination of Politics

The times we live in today, one might claim, are defined by a growing notion of finitude. The covid19 pandemic and the outbreak of war in Ukraine heightened an already perennial sense of permanent crisis. The famous quote attributed to Frederic Jameson seems to have undergone a semantic twist: “it is easier to imagine the end of the world than the end of capitalism” is no longer a slogan of anti-capitalist rhetoric; it's just a blunt truism. Indeed, today it is very easy to imagine the end of the world. The severity and monumentality of the issues that afflict the world today are inciting a central question for artists: in the face of an imminent catastrophe, what is the use of performing arts at the end of times?

Utopian (or dystopian) fiction has always dealt with the envisioning of a future anchored in scenarios based on “What-if” or “If-Only” premises (Thaler, 2022). However, if we consider that the world needs to start a new narrative, dramaturgy understood as a creative tool, and not as a problem-solving tool (Cvejic, 2015), the premise of “If-This-Goes-On” can be tested. Thus, dramaturgy envisaged as a tool of imagination, can help us freed from the constraints of the “real world” and open to “social dreaming”.

In this paper I aim to combine a speculative reflection grounded on utopian studies and in political theatre with an analysis of several recent performances, such as *Truth's a dog must to kennel*, by Tim Crouch; *Fraternité, conte fantastique*, by Caroline Guiela Nguyen. I will consider them as attempts to defy the end of times and fight for the rooting of (artistic) utopia in the imagination of politics, trusting that art and theatre will be able to help us invent scenarios that today seem impossible or that we have not yet managed to conceive.

Biography – Rui Pina Coelho (Évora, 1975), 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).

Rūta Mažeikienė

Vytautas Magnus University, Lithuania

From Personal Stories to Collective Narratives: Practices of Dramaturgy in Community Theatre

Community theatre can be considered one of the cores of contemporary art practices, in which the participation of the community and community involvement into artistic process is considered to be the most important creative condition. This kind of theatre is an effective means for communities to get involved into social and political dialogue, to break down the exclusion of marginalized groups, to express collective identities and histories.

According to Eugene van Erven, while being a “worldwide phenomenon”, community theatre “manifests itself in many different guises, yielding a broad range of performance styles”, but is united “by its emphasis on local and / or personal stories (...) that are collectively shaped into theatre” (Community Theatre: Global Perspectives). Moreover, as Susan C. Haedicke and Tobin Nellhaus notice, community theatre very often “redefines text” and “initiates unique script development strategies that challenge time-tested techniques for playwriting” (Performing Democracy: International Perspective on Urban Community-Based Performance).

This paper aims to discuss the phenomenon of community theatre and to analyse such participatory and collaborative creative strategies, which help artists to articulate collective narratives expressing problems, interests and beliefs of certain communities. Focusing on some recent Lithuanian theatre productions, the paper analyses how community theatre challenges traditional forms of playwriting and initiates new practices of dramaturgy, based on collaborative and participatory creative techniques.

Biography – Rūta Mažeikienė, Ph. D., is associate professor and researcher at Theatre Studies department at Vytautas Magnus University (Kaunas, Lithuania). She has published numerous scientific and critical articles on contemporary Lithuanian theatre and dance and has given presentations in a number of national and international theatre conferences. She contributes to various journals and magazines on contemporary culture and art, belongs to the editorial board of scholarly periodical *Outline of Theatre Research*. Her academic experience includes research of contemporary Lithuanian theatre, focusing on different forms of acting and performing as well as strategies of participation and community involvement

in contemporary theatre. She is a member of International Federation of Theatre Research (IFTR), European Association for the Studies of Theatre and Performance (EASTAP) and a board member of the Association of Nordic Theatre Scholars (ANTS).

Sandra Grehn

Stockholm University, Sweden

Ecodramaturgy and Artistic Expressions in Riksteaterns' Productions *Polarfararna* (2017), *Slutet enligt Rut* (2018) and *Nationalparken* (2019)

Ecology describes the intertwined relationships in our world, and includes the study of animals, plants and how we as humans relate to each other, our surroundings, and the more-than-human (Giannachi & Stewart 2005; Woynarski 2020). Ecodramaturgy describes theatre and performance that places ecological reciprocity and community at the centre of its artistic and thematic content (Arons & May 2012:4). Lisa Woynarski uses the term to deal with meaning-making concerning ecology 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). Ecological theatre thus does something and can potentially problematize relations to the more-than-human (Woynarski 2020).

In Sweden, a few important ecocritical theatre initiatives have been run by Riksteatern - Sweden's largest touring theatre since 1933. In the project *Man and nature* (2017–2020), Riksteatern has investigated issues concerning climate, lifestyle, and nature/culture. In 2017, the production *Polarfararna* was played, directed by Åsa Johannisson, which is an absurd disaster drama about an expedition that went to the North Pole in 2016. In 2018, the production *Slutet enligt Rut* was presented, directed by Nora Nilsson, a comedy about inheritance and desire in which Rut, who has reached the age of 112, refuses to die so that the forest she leaves behind will live undisturbed. In *Nationalparken* (2019), directed by Lisa Färnström, the old-growth forest is a metaphor for diversity and becomes a tribute to thousands of ways of life. This paper focuses on the following questions: What ecodramaturgical strategies can be found in the three performances? In what ways do the performances examine man's relationship to the more-than-human? What role do forests and landscapes play in the three performances, and what dramaturgical significance do they have?

Biography – Sandra Grehn holds a PhD in Comparative Literature with a focus on Theatre Studies since 2020. Grehn teaches dramaturgy in Theatre and Performance Studies at Stockholm University and theatre history/performing arts analysis in actor education at the University of Gothenburg in Sweden. She has been on the Association of Nordic Theatre

Scholars board since 2016 and has been a member of the International Theatre for Young Audiences Research Network since 2015. Grehn also works as a theatre critic and moderator and recurrently collaborates with performing arts scenes, analyzing productions and repertoires.

Sarah Di Bella

Paris Nanterre University, France

Dramaturg's mnémosyne

« Il fallait en effet une mémoire poétique pour transcender l'opposition entre mémoire naturelle et mémoire artificielle, pour pulvériser l'opposition entre us et abus. » P. Ricoeur.

Pas toujours consciemment traitée, la mise en tension entre la force mémorielle et la fonction mnémonique agit comme une sorte de loi au cœur de tout geste théâtral. Ces deux fonctionnements de la mémoire, correspondant d'une certaine manière à la mnémé et l'anamnésis du grec ancien, sont à l'œuvre tout au long du processus de création. En tant que dramaturg, j'encadre et accompagne le dialogue de l'auteur avec ces deux pôles de la mémoire matérielle et collective, en invitant à de véritables confrontations entre intuition et herméneutique. Que l'intention première soit d'en exacerber la tension ou de la consommer, en la transcendant, ce travail se révèle précieux pour conduire à une poétisation de l'apport de la mémoire, toujours singulier. Je conçois cette proposition en diptyque avec mon intervention au colloque EASTAP de 2019 sur la Mémoire au théâtre. Les outils que j'avais alors mis au service d'une lecture de la Chambre d'Isabella de la Needcompany font l'objet d'une mise à l'œuvre, structurée et vulgarisée, de mon travail de dramaturg. Élaborée d'abord dans un séminaire de master tenu à l'Université Aix-Marseille (2014-2019), et mise à l'épreuve d'un incubateur de projets artistiques – Why Stories – ainsi que de chantiers de grosses productions depuis 2017, cette approche combine mes connaissances dramaturgiques et d'historienne à la prise en compte du statut du visuel via l'utilisation de la planche mnémosyne d'Aby Warburg. Toujours modulable aux exigences du projet, la planche mnémosyne, telle que je la conçois, demeure un espace offert à ce que Bailly a nommé l'imagement, à savoir « aussi bien les processus qui conduisent aux images », dont on peut tracer l'histoire, « que les chemins qu'elles suivent pour installer dans la pensée la puissance de leur silence. »

Biography – Sarah Di Bella est historienne du spectacle vivant et dramaturge. Après un doctorat franco-italien (2004) et vingt ans de recherche et enseignement dans des universités en France (Paris 3, Paris X, Caen, Aix-Marseille) et à l'étranger (Copenhague), elle pratique depuis 2019 l'accompagnement de projets artistiques et elle est dramaturge sur plusieurs productions. Ses dernières publications sur la création contemporaine (Maguy

Marin, Anne Teresa de Keersmaecker, Needcompany) dans des revues telles que Théâtre/Public ou la Revue d'Histoire du théâtre, ainsi que son travail dramaturgique sont le résultat d'une approche transhistorique dont le pivot majeur est la tension entre mémoire et histoire.

Siemke Böhnisch

University of Agder, Norway

Accommodating disagreement on dramaturgies of disagreement

In this paper I will present and discuss dramaturgies of disagreement in contemporary theatre with the aim of shedding light on dramaturgical possibilities, differences and inscribed normative values. In my latest research project, I have examined conflict as part of an audience dramaturgy evolving within, through and around theatre performances: How do theatre performances dramaturgically leave room for, facilitate, provoke, and work with substantial and perceptible disagreement within audiences and/or non-audiences? That is what I have called “dramaturgies of disagreement” (Böhnisch 2019, 2022). I read these dramaturgies as attempts to address contemporary societal urgencies of democratic interaction in the public sphere. My approach is inspired by the concept of “communities of disagreement”, launched by the Norwegian sociologist Lars Laird Iversen (2014). Iversen’s theory of democratic interaction is positioned against an understanding of communities relying on shared values. It is related to an agonistic approach to democracy (cf. Mouffe 2000, 2005, 2013) that understands irreducible disagreement as the core of the political. Nevertheless, Iversen (2014, 2021) operates in between the opposing ideas of agonistic and deliberative democracy. In my paper I will compare different types of dramaturgies of disagreement, illustrated by three cases. I propose the metaphorical terms of theatre as arena, laboratory, or catalyst for communities of disagreement to highlight differences between the dramaturgical approaches. I further examine how the limited and concrete public space of the theatre is related to the wider public sphere. Finally, I relate the differing dramaturgical approaches to the opposed political ideas of deliberative versus agonistic democracy, to facilitate legitimate disagreement on dramaturgies of disagreement.

Biography – Siemke Böhnisch (1964*) is a Professor of Theatre at the Faculty of Fine Arts, University of Agder, Norway. She holds a PhD in Dramaturgy from Aarhus University, Denmark. Böhnisch is board member of the Association of Nordic Theatre Scholars and co-head of the interdisciplinary research group Art and Conflict at the University of Agder. Her research project “Dramaturgies of Disagreement” (2019–2022) has been funded by the Arts Council Norway. Böhnisch currently researches within the interdisciplinary project “Making Memories: Contemporary Aesthetic Articulations of Norway in the Second World War” (2022–2026), funded by The Research Council of Norway.

Solveig Gade

University of Copenhagen, Denmark

Material and Ecological Dramaturgies: Beyond Darkness' Entangled

The past decade has witnessed a surge in theatre and performance formats dedicated to collaborations with more-than-human agents, such as fungi, animals, insects, plants, trees, and lands. Emphasizing the ecological connectedness between the various agents of performance in a material rather than merely metaphorical sense, such dramaturgies challenge boundaries between nature and culture, human and non-human, individual and community (Arons and May, 2012; May 2021) as well as an understanding of theatre as based on the actions and conflicts between human agents.

The paper will engage with the performance *Entangled* (2022/23) by the Copenhagen-based duo *Beyond Darkness*. Taking its point of departure in the hidden world of fungi and their distinct communication system, the performance sought to shed light on the connectedness between human and fungi life. Constituting an assemblage of earth, fungi, humans, smell, partial darkness, manipulated recordings of underground sound, and a vibrant light-scape, *Entangled* literally enmeshed the audience in a sensuously loaded ecosystem characterized by a host of different temporalities. Deploying Anna Tsing's concept of "contaminating collaborations" (Tsing 2015), I wish to investigate the collaboration between fungi and humans that took place during the process leading up to the performance as well as during the performance. Likewise, I want to explore the bioperformativity (Woynarski, 2021) of the fungi and how they might be said to spur actions in space that in turn affect the audience. Finally, drawing on Maria Puig de la Bellacasa's notion of time care (Bellacasa, 2017), I will investigate the ways in which the piece invites audiences to attune themselves to temporalities that go beyond plot-based notions of linear time. The paper argues that *Entangled* provides an exemplary case of the ways in which eco-dramaturgies effectively destabilize distinctions between process and performance, life and art, thereby urging us to move beyond modern Western conceptions of art as belonging to an autonomous sphere strictly set apart from material, social, and political reality.

Biography – Solveig Gade, PhD, is a dramaturge and Associate Professor at The Department of Theatre and Performance Studies at The University of Copenhagen. She has published on political engagement and experimental dramaturgies in contemporary theatre and

performance in journals such as TDR, Performance Research, Nordic Journal of Aesthetics, Nordic Theatre Studies, Periepti, K&K and Passage. In 2020 she edited the book (W)archives: Archival Imaginaries, War, and Contemporary Art (with Daniela Agostinho, Nanna Bonde Thylstrup, and Kristin Veel), 2020, Sternberg Press, and in 2022 she was a co-editor of Peripeti's issue on Sustainability. She is Co-PI of the Velux-funded collective research project Oikos: Crisis and Care in the 21st Century. From 2018-2022 she was a member of the executive committee of EASTAP: European Association for the Study of Theatre and Performance.

Thomas Rosendal Nielsen

Aarhus University, Denmark

Dramaturgies of implication

Conceptualizations of spectatorship in the 20th century have often emphasized the avant-garde distinction between pacification and emancipation of the spectator through the spectacle (Ranciere, 2009). This distinction can frame the poetological question of what kinds of theatre and spectatorship is needed of our time – and what kinds have become obsolete, and it can be used to phrase dramaturgical questions about how specific performances invite or impede specific modes of thought and action from the spectators (Szatkowski 2019). The question of emancipation intersects, perhaps increasingly in these years, with the question of implication: how do performances through their dramaturgy assign guilt, responsibility and solidarity to the positions of the spectators? Drawing on perspectives from Michael Rothberg and Sarah Ahmed, Maaïke Bleeker (2021) has recently raised this topic in relation to work by Julian Hetzel and Dries Verhoeven. In a Danish context, this has been discussed (often in other terms such as complicity) in relation to most notably the work of SIGNA, Fix&Foxy, Christian Lollike and Madame Nielsen. I will present a short analysis of the award-winning play *Aftenlandet* (2020, premiere 2017) by Julie Maj Jakobsen, and discuss how such dramaturgies of implication take part in the development of 21st century poetics.

Biography – Thomas Rosendal Nielsen (b. 1981), PhD, is associate professor at the department of dramaturgy and musicology, Aarhus University. He specializes in interactive and participatory dramaturgies and has taught courses in drama and performance analysis, theatre theory and applied drama. He is the editor-in-chief of the Danish academic journal *Peripeti – tidsskrift for dramaturgiske studier*. Recent publications: “Precarious fiction and precarious spectatorship: the artistic practice of SIGNA as theatrical avant-garde” in Hjartarson et al (eds.) *A Cultural History of the Avant-Garde in the Nordic Countries Since 1975*. Brill, 2022. Also: “Immersive and emersive poetics” in Szatkowski & Siem (eds.) *Immersive dramaturgy*. Forthcoming.

Tom Sellar

Yale University, US

Lost Histories of the Live: Curatorial Remappings and the LA Festival

Founded as the Olympic Arts Festival in conjunction with the 1984 Summer Olympic Games, the Los Angeles Festival was renamed and co-curated by Judy Mitoma and Peter Sellars for 1990 and 1993 biennials with a scope and ambition almost unimaginable today. Mitoma and Sellars put the polyglot metropolis of Los Angeles, where more than 85 languages are spoken, in dialogue with cultural geographies of the Pacific Rim, reflecting the many Los Angeles residents with ties to Pacific regions including Asia, Latin America, Oceania and beyond. The 1990 program offered 290 festival events in 17 days with artists and groups from 25 Pacific countries, paired with communities and sited in neighborhoods across Greater Los Angeles. More than a thousand local artists participated or presented independent projects. Though the LA Festival was one of the most ambitious acts of live arts curation in decades and took place in one of the largest media markets in the world, little formal documentation of the festival survives; if the creative labor behind the program--essential curatorial knowledge--disappears, it leaves few traces to guide future live programmers.

Beyond ephemera, what might be remembered and valued today about this dramaturgical constellation of art and communities? What legacies endure—institutional, collaborative, communitarian, or aesthetic—and how do these traces speak to us today, as we search for new modes of presentation and seek equity? This presentation considers how we might see the LA Festival as a case study of curatorial disappearance and artistic accomplishment waiting to be reactivated, and it offers, as antidote and recovery, some of its essential discoveries and legacies. How did the curation draw from dramaturgy to activate a city's cultural geographies? And, more broadly, how do temporalities of liveness function in a dramaturgy of imaginative remapping?

Biography – 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 journals and to national 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 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. Currently he is writing a series of creative essays on the curation of live performance and working as dramaturg for Annie Dorsen's AI-generated Prometheus project, *This Joyless Rock*.

Tomaž Toporišič

University of Ljubljana, Slovenija

Dramaturgy as a constant movement: Inside and outside

In the XXI century, the distinctions between theoretical and practical dramaturgy dissolve themselves and the dramaturg's functions merge. The dramaturg participates in processes that concern the artistic strategy, the developing of text, even understood as performance, but he is paradoxically very rarely understood as the author, even in the sense of Foucault's author's function. In our paper, we will ask ourselves some simple questions: Then who is the dramaturg? Is he the right-hand man of the audience, the ideal and emancipated spectator, operating in endless, dynamic processes of interactivity and inter-textuality"? If (according to Roland Barthes) the audience is the true creator of the performance, then the dramaturg should act as an emancipated spectator or a source of "an essentially relational dynamic" (Boenisch). In which sense?

Using some concepts of artists as Milo Rau, Oliver Frlić, Ivo van Hove, Wajdi Mouawad and She She Pop we will try to trace by which means the contemporary dramaturg enacts the emancipation of both the spectator and the performer. To what extent can she or he establish politics of performing arts? The emancipated dramaturg has to bear in mind that the dichotomy logocentric versus performative is sometimes completely useless in practical work in theatre. She or he has to bear in mind that a performative act on stage unites textual and performative culture and produces art as a procedure of truth (Alain Badiou). In this sense, dramaturgy should stick to "a generic vacillation" in which "differences with no basis might be risked. The spectator /.../ is called, not to pleasure . . . but to thought." (Rhapsodie pour le théâtre) Or, to conclude with words of Marianne Van Kerkhoven: "Dramaturgy is above all a constant movement. Inside and outside. The readiness to dive into the work, and to withdraw from it again and again, inside, outside, trampling the leaves."

Biography – Tomaž Toporišič is a dramaturge and theatre theoretician, a full professor and vice-dean of the Academy of Theatre, University of Ljubljana. From 1997 to 2003, he was the artistic director and a dramaturge of Mladinsko Theatre. In 1995, he co-founded Exodos Festival of Contemporary Performing Arts. He is author of five books on contemporary theatre and performing arts and co-editor of three readers: Drama, Text, Scripture I and II (2008, 2021); and Occupying Spaces: Experimental Theatre in Central Europe (2010). He curated several exhibitions for Prague Quadrennial of Performance Design

and Space (PQ). For exceptional achievements in the field of dramaturgy he received the title Chevalier dans l'Ordre des Arts et Lettres.

Tony McCaffrey

National Academy of Singing and dramatic Art Ara/Te Pukenga, New Zealand

The political and aesthetic potential of dramaturgies of learning disabled theatre: Back to Back Theatre's *The Shadow Whose Prey the Hunter Becomes*

Australia's Back to Back Theatre explore the political possibilities of learning-disabled artists' occupation and sharing of the subjunctive spaces and times of theatrical performance. They do so by taking an approach to the creation of theatrical performance determined by the diverse abilities, capacities, and virtuosity of the learning-disabled artists. In the process, fundamental questions are generated about what is meant by ability, capacity, and virtuosity that have far-reaching implications for dramaturgy in its widest sense: both theatrical and social.

Members of the company have diverse forms of access to the conventional techne and building blocks of theatrical dramaturgy: voice, gesture, and the kairotic use of space and time in live performance. *The Shadow Whose Prey the Hunter Becomes* (touring internationally from 2019 to 2023) is supremely an exploration of the dramaturgy of learning disabled 'voices'. Captions, voice-overs, voice manipulations, and the deliberate deployment of dysfluent, disabled voices by the performers are all utilized by the company to explore the connection of the learning disabled artists with an audience. The need for care and access intimacy (Mingus) is held in tension with intermediality (Chapple and Kattenbelt) to render political - at a fundamental level - the audience's processes of perception, understanding, and affective engagement.

Learning-disabled theatre is often perceived as giving voice to the voiceless or empowering the presence of those marginalized in society, but how can this voice and power avoid becoming co-opted by neoliberal, racial, colonial capital merely to produce the entitled, self-possessed, autonomous individuals that late capitalism needs but the production of which is destroying the planet? Back to Back's dramaturgy of contemporary learning-disabled theatre seeks to temper the need for the inclusion and emancipation of learning disabled people with the cries of the planet and inter-relational ecologies of care.

Biography – Tony McCaffrey is a Senior Lecturer at the National Academy of Singing and Dramatic Art, Christchurch, New Zealand, Artistic Director of Different Light Theatre, learning disabled artists who have toured to Australia, USA, and UK, and author of *Incapacity and Theatricality: Politics and Aesthetics in Theatre Involving Actors with Intellectual Disabilities* (Routledge, 2019) and *Giving and Taking Voice in Learning Disabled Theatre* (Routledge, 2023). He is co-convenor of the Performance and Disability Working Group of the International Federation for Theatre Research. He has published articles in *Theatre Research International*, *The Journal of Dramatic Theatre and Criticism* and *Global Performance Studies*

Ulrike Garde

Macquarie University, Australia

More than surtitles: The dramaturgical web of multilingualisms at the Maxim Gorki Theater, Berlin

In the past ten years, the publicly funded Maxim Gorki Theater has played a leading role in reflecting Berlin's increasingly culturally diverse society on stage, particularly through its collaboration with diverse theatre makers and cast members. The Gorki's growing cultural diversity has been accompanied by an increased linguistic diversity to which the institution's artistic teams responded with dramaturgies of multilingualism. On the Gorki's website this development has been largely communicated through references to the municipal theatre's representative responsibilities, together with an emphasis on its effective strategies of dealing with potential challenges to linguistic accessibility through interlingual translations in surtitles.

This paper proposes to examine the Gorki's approach to multilingualism in greater detail by analysing its complex web of dramaturgies embracing various kinds of manifest multilingualism. These range from efforts to make switches in verbal codes accessible to audiences via interlingual translations, to instances that deliberately question understanding in intercultural terms and more generally. This engagement with manifest glossodiversity is complemented by an exploration of more latent forms of multilingualism, such as encounters with the plurality of meanings created within a code. I will analyse how audiences have been able to experience the Gorki's multiple teams' comprehensive and long-term dramaturgical engagement with glosso- and semiodiversity as a creative exploration of communication and understanding across and within (what are perceived as separate) languages and cultures. Through this dramaturgical approach and a concurrent questioning of the *linguae francae* in its rehearsal rooms, the Gorki has joined other leading contemporary institutions in normalizing the use of multiple languages (other than the dominant ones) on stage while shifting focus from the associated challenges to the creative potential resulting from playing with and in multiple languages.

Biography – Associate Professor in the Department of Media, Communications, Creative Arts, Language and Literature, Macquarie University, Australia. Ulrike Garde's research interests range across Intercultural German Studies, particularly theatre, performing arts

and literature. Her current project investigates 'Multilingualism on the Australian and German Stage'. Her recent books are *Theatre and Internationalization: Perspectives from Australia, Germany, and Beyond* (co-edited with JR Severn) and *Theatre of Real People: Diverse Encounters at Berlin's Hebbel am Ufer and Beyond* (co-authored with M Mumford). She is the author of *Brecht & Co. German-speaking Playwrights on the Australian Stage*. Recent publications include 'Multilingualism on the Berlin stage: the influence of language choice, linguistic access and opacity on cultural diversity and access in contemporary theatre'. CTR 32(1) 2022.

Valentina Temussi

Institute of the Arts Barcelona, Spain / Liverpool John Moores University, UK

The dramaturgy of space -The Hour We Knew Nothing of Each Other by Peter Handke read through the lenses of the Laban movement analysis. The geometry of displacements in a defined space creates a meaning that although elusive is never arbitrary

In *The Hour We Knew Nothing of Each Other* by Peter Handke, the space, like the characters, has been depersonalized. This view opens up to the possibility of using it as a live dramaturgical tool following the indications of Rudolf Laban. The text starts with a quote that gives a clear indication of how to proceed: “Do not betray what you have seen; keep to the image.”, taken from the sayings of the oracle of Dodona. Handke advises against imposing any arbitrary meaning, the text is built as a harmonic structure created by the clear images in motion. The proposed paper aims at investigating, following Laban’s analysis, the use of the space on stage and the displacements that set it in movement and how they become part of a dramaturgical process that allows actors, director and audience together to participate in the making sense of the entire dramatic material. Handke places the sequences of the crossing of the characters and the sporadic scenes, in an unspecified town square. Because of this neutrality of space, and the lack of details and scenography elements, it becomes the square of every possible town, and finally, the symbolic visual image of the process of time unfolding. Space works like an hourglass. The audience inhabits the space through the precise movements of the bodies of the performers. Keeping an awareness of what is happening through the physical presence, the performers and the audience are completely immersed in the physical execution suggested and described in the text. Every character is only defined in the present, in that flow of crossings of the stage that becomes a metaphor of the fluidity of time. The sequence of cause and effect here seems completely fortuitous but it creates a net of possibilities that the audience can weave independently. The square as suggested by Gitta Honegger becomes a mythical island in the storm of history in process.

Biography – Valentina Temussi is a Movement/Acting/History of Dance/Professional Studies Lecturer and Movement Module Director at the Institute of the Arts Barcelona/Liverpool John Moores University. She achieved her PhD at the Liverpool John Moores University. She is Managing Editor and Convener of the “Books review” section as well as

member of the Editorial Board at the European Journal of Theatre and Performance (EASTAP), as well as an EASTAP Ex-Com member. She is founding member of the Physical Theatre Collective “Totum Teatre”. She worked as project manager and codirector for the IAB inside the Creative Europe funded project “Make a Move” on Independent Theatres and Alternatives Ways of Production, with a particular focus on the movement base creative prospective. In her personal artistic work, she has often engaged in visual shows both as performer, writer, director and choreographer, mixing different artistic tools and medias, also attending many international festivals.

Vanja Baltić

University of Bologna, Italy

“Exactly the way I wanted it”, or On dramaturg's gaze

Between November and December of 2022, Romeo Castellucci's project “La quinta parete” [“The Fifth Wall”] took place at Triennale Milano. The main theme of the project was the *spectator's mind*, as Castellucci defines the fifth wall. I was selected to work as a dramaturg. Besides myself, fifteen participants (visual artists, designers, photographers, actors etc.) were invited to explore their own imagery, by observing it from different perspectives. For seventeen full working days, the participants, myself included, were inhabiting *théatron*, i.e. the viewing place, in the most literal sense of the term. We were encouraged to observe carefully, until forms would start to talk. Until they would start to talk to me, *for me* – this Barthesian “for me”, (“after all, it is always the same question: What is it *for me*?...”) might be the only thing *I* could ever see, might also, simultaneously, negate itself to *my* vision, dissolving into mere intuition. What should I, as a dramaturg, look at, in order to see? What would be willing to talk to me?

“Draw me a sheep!”, as the famous exclamation from de Saint-Exupéry's “The Little Prince” says – so that it could be “exactly the way I wanted it”, whereas I wanted it as a box – shows two sides of dramaturg's position. While, on one hand, this *perfect* sheep, might become only a dead object, an excuse for *my* incapability to capture the whole, on the other, it is the occasion for every invisible sheep (the “very sickly” one, the “too old”, the “ram”) to exist, to live or die, unscrutinised by *my* gaze. Castellucci's *fifth wall*, as de Saint-Exupéry's *box*, is, thus, the container of something *I* might get to know; it is also that something which already knows *me*.

Biography – Vanja Baltić completed her PhD research in *Visual, Performing and Media Arts*, Department of the Arts, University of Bologna and in *Theatre Science and Intermediality*, Faculty of Arts, Department of Literature, University of Antwerp (joint PhD degree). Her PhD research proposes to analyse the contingency of excess, in its capacity to enable the disclosure of some of the intrinsic aspects of the experience of a tragic hero. During her academic studies, she has focused her main interest on twentieth-century and

contemporary theatre direction and dramaturgy. She currently works as a teaching tutor at the Department of the Arts at the University of Bologna.

ABSTRACTS FOR CURATED PANELS

Plenary: Decolonization and theatre in Greenland

Panel 2: Dance archival encounters in present time

Panel 4: Dancing Dramaturgies: Identity, Temporality, Historicity

Panel 11: The spider and the crab: Dramaturgies of moving laterally

Panel 21: Collaborative Procedures: “Nouveaux modes de Collaboration / Nouveaux Recits”

Panel 36: Artistic Exchanges: between national and transnational dramaturgies

Plenary: Theatre with a bigger picture: Dramaturgies for plural societies

PLENARY: DECOLONIZATION AND THEATRE IN GREENLAND

Art has a decolonizing effect when it thematizes identities and unveils structurally based censorship, as well as the suppression of local identities. Through colonization, voices of indigenous cultures have been weakened, but theatre and performance often have revealed the suppression of local voices, be it in Greenland or otherwise in Northern Scandinavia or Canada. Postcolonial theory has contributed to an understanding of how voices are getting attention, which happens in what one can speak of as increasingly *dialogic spaces* where cultural interaction takes place.

Theatre in Greenland is an example which is the subject for this panel discussion, moderated by Professor Knut Ove Arntzen, and with the following participants:

Susanne Andreassen

Artistic Director, Nunatta Isiginnaartitsisarfia, The National Theatre of Greenland

The National Theatre of Greenland, established in 2011, is an independent public institution and aims to produce a repertoire of high artistic quality performances rooted in the Greenlandic culture and traditions. The theatre produces 3-5 performances every year and presents a diversity of artistic expressions for all age groups.

The activities of Nunatta Isiginnaartitsisarfia include touring, mostly in Greenland, but also outside the country. Our performances have visited: Canada, Finland, Denmark, Iceland, The Faeroe Islands, Norway, Italy, and Germany.

Nunatta Isiginnaartitsisarfia is responsible for a 2-year actor training program that accepts students every second year. Acting students are included in selected productions at the theatre as part of their training. The theatre and the acting school collaborate on the planning and delivery of the curriculum, for example, in drama, film technique, physical movement etc.

The National Theatre of Greenland has an ongoing dialogue with theatre groups and cultural institutions across the country. Seminars for amateur theatre groups is organized by the professional staff of the theatre.

The National Theatre of Greenland also contributes to the Greenlandic art and culture by engaging in international professional productions, networks, and collaborative projects. The theatre presents various local, national, and international guest performances, and is engaged with the Nuuk Nordic Culture Festival among other things. In 2021-2024 the National Theatre of Greenland is involved in a multifaceted collaboration with Nordisk Teaterlaboratorium – Odin Teatret. The National Theatre has seven employees, including three in administration, three in production and one Program Director for Acting at the theatre school. In connection with staging performances, tours and workshops, temporary staff is hired on a contract basis (actors, directors, technicians, musicians etc.).

Biography – Susanne Andreassen, Artistic Director at The National Theatre of Greenland. She is trained as dramaturg from Aarhus University, Denmark, and has worked with theatre in various contexts, currently she also teaches at The National Acting School of Greenland. She has worked as a dramaturg, director, producer, freelance project manager, teacher, and fundraiser and has experience from Cultural Cooperations and Festivals in the Nordic and Arctic Region. Susanne is passionate about a good story and bringing people together in a live experience. She was born in Denmark in 1978 and since 2008 she has been living in Nuuk, Greenland.

Tormod Carlsen

Theatre director, Norway

I will present the process and thinking behind the production *Palasi* (Priest), that premiered in Katuaq, Nuuk the 13th of March this year, from my perspective as a director. The show was based upon music by the legendary Greenlandic band *Piitsukkut* and fragments from the colonial history of Greenland. The performance was, economically at least, the biggest ever to be produced in Greenland - with Greenlandic actors, a local rock band, musicians from Arktisk Filharmoni (Arctic Philharmonic, Norway), a composer from Iceland and a conductor from Faroe Islands.

I will focus upon some of the complexities involved and provoked when working in a postcolonial setting, using this production as an example. Focusing upon how internal and external cultural perspectives and values manifests themselves, how they are constructed and debated between generations and across cultural backgrounds, I aim to bring to the table a discussion on what happens when decolonizing no longer is a goal, but a constant identity shaping process. And whether it is relevant to leave the talk of de-colonialism, understood as exposing and tearing down colonial structures of censorship and abuse, and rather talk about indigenizing or how young theatre makers in Greenland seek to actively take part in the formation of culture today.

Biography – Tormod Carlsen is a Norwegian born theatre director with roots in Greenland. He holds an MA in Theatre Directing and one MA in Aesthetic Theory and works both as artist and as theoretician. He is the artistic leader of Norwegian Landscape Theatre. Tormod has been doing several productions with the National Theatre of Greenland, of which the most recent was *Palasi* (2023) (Priest) about the colonization of Greenland via missionaries like Hans Egede (1686-1758), the Danish-Norwegian priest who started the process in 1721.

Per Kap Bech Jensen
Theatre Director, Denmark

Per Kap Bech Jensen, Theatre Director, Nordisk Teaterlaboratorium, NTL. Nordisk Teaterlaboratorium – Odin Teatret was founded in Oslo 1964 and moved to Holstebro, Denmark in 1966. The theatre was founded by Eugenio Barba, and in 2021, Per Kap Bech Jensen was appointed as new leader of the theatre.

NTL creates and shares unforgettable stories with audiences locally, nationally and around the world – on our stages, in urban spaces, on tour, in schools, on screen and in virtual reality. We strive to be as inclusive, diverse, and sustainable as possible.

Our artistic starting point is an interest and curiosity in theatre forms from both Western and non-Western traditions, and a desire to create a unique expression based on this encounter. We believe that our performances offer opportunities for, and they are an occasion for meeting differences, whether you are an audience member or a performer.

NTL enriches Danish performing arts with residencies, seminars, teaching activities, concerts, bar-ters, guest performances, festivals, and major international collaborations and networks. We create ambitious new works of high artistic quality, results of a unique working method and tradition, developed and refined over many years.

From 2021 until 2024 we are in a partnership with Nunatta Isiginnaartitsisarfia in the project Corvus Corax 20XX, which contains cultural bar-ters, artistic investigation, circulation of works, both in Denmark and Greenland and investigating festival formats.

Since the end of 2022, NTL – apart from the partnership with Nunatta Isiginnaartitsisarfia – has started production of INUNA Podcasts twice a week – Greenlandic podcasts for Greenlandic people living in Denmark. The vision of INUNA Podcast is to be a Greenlandic community house in the cloud and aims to create a space for Greenlandic peoples to share and listen to topics, which interest them.

NTL is a Egnsteater (regional theatre) in Holstebro Municipality and has 38 employees. The employees are from Denmark and from all over the world. With INUNA Podcast the employees also count peoples from Greenland.

Biography – Per Kap Bech Jensen was born in 1981 near Suncheon (KR) and educated in Dramaturgy at Aarhus University (2010). Since 2021, he is Theatre Director of the Nordisk Teaterlaboratorium – Odin Teatret. Through various projects, he has worked with ways how art can be a transforming force for communities in EU, globally and very locally via the Village Laboratory (2015). In 2010 he founded the self-governing cultural institution, DSI Swinging Europe (2010-2014), which worked with young jazz talents and European Broadcasting Union. In addition, he sits on various artistic and cultural boards including the Danish Talent Academy, The Development Platform, Den Jyske Kunstfond, and Aarhus Sinfonietta.

Biography – Knut Ove Arntzen is professor emeritus of theatre studies at the University of Bergen, Norway; theatre critic since 1976 and assistant, associate, and later full professor in Theatre Studies since 1984. He has published essays and books in Norway and internationally. He has taken part in many symposia and conferences of both academic and in artistic research and has been a visiting professor to universities and theatre academies, such as in Antwerpen, Frankfurt am Main, Kaunas, Oslo, Helsinki, Yaoundé and Yokohama. He worked with the Les 20 Jours du Théâtre à Risque festival in Montreal (Québec) and has been an international consultant to BIT Teatergarasjen. He was previously a guest editor of Nordic Theatre Studies, vol. 13 (2000), Theatrical Illusion and the Text, and together with Martynas Petrikas a guest editor of vol. 30 (2018), Theatre Studies 3.0.

Biography – Annelis Kuhlmann is associate professor, Dramaturgy, Aarhus University since 1997. She is concerned with theatre historiography, histories of theatre, temporality in performing arts, in Denmark, Greenland, and elsewhere. Her research covers memory culture and theatre directing in Denmark, and artistic practices in Russian theatre. Publications in many languages. She is on several editorial and research advisory boards. Together with Dr Ulla Kallenbach, she is co-founder of CHiPP – Centre for Historical Performance Practice.

PANEL 2: DANCE ARCHIVAL ENCOUNTERS IN PRESENT TIME

Karen Vedel (University of Copenhagen), Anna Lawaetz (The Royal Danish Library), Franziska Bork Petersen (University of Copenhagen) with Carolina Bäckman (freelance dance practitioner)

In our conference contribution, we want to present the basis and preliminary insights of the three-year research project *Knowing in Motion: dance, body, archive*.^{*} The project explores and emphasizes choreographic heritage as a *living history*.

The individual contributions to the panel use dramaturgy as a bracket to frame the relational dynamic between dance historical material and its contemporary ‘activation’. We present our reflections on and initial approaches to working with dance archival materials, such as scores, costumes, photographs, rehearsal notes or diary entries. *What kinds of knowledge can be (re)created in the transtemporal encounters of archival material with contemporary bodies? How can these encounters be framed and facilitated? And what kind of archival questions does the new creation raise in the context of a national archival institution when re-archived?*

In the research project, more broadly, we develop artistic methodologies to activate dance historical material. Our aim is to engage and include *affective* and *embodied* dimensions of dance history and integrate their exploration with that of facts and fictions about past dance practices.

The panel contributions will draw on existing theorizations on dance archival activation to scrutinize choreographic knowledge and its embodied transmission.

The panel relates to suggested topics in the conference’s second thematic node: ‘the here-and-now actuality in theatre and performance of the past, the present and the future’, ‘politics of the archive and artistic heritage’ and ‘alternative epistemologies’.

^{*}*Knowing in Motion: dance, body, archive* [Viden i bevægelse: Dans, krop, arkiv] is supported by the Augustinus Foundation’s reserve for Cultural Heritage 2023-2026. The project is hosted by Department of Arts and Cultural Studies, Copenhagen University in partnership with the Danish

Royal Library. The research group consists of Karen Vedel (PI), Anna Lawaetz and Franziska Bork Petersen.

Biographies:

Karen Vedel, PhD, Associate Professor, Theatre and Performance Studies, Copenhagen University. Research areas include dance and theatre historiography, archival studies and site specific performance in contested spaces.

Anna Lawaetz, PhD, is responsible for The Theatre Collection at The Royal Danish Library. She manages the working group for digital acquisition in SIBMAS.

Franziska Bork Petersen, PhD, teaches and researches dance and body cultures. She published *Body Utopianism. Prosthetic Being Between Enhancement and Estrangement* in 2022.

Carolina Bäckman, Dancer and Choreographer, MFA in Dance and Participation. Part of the initiative “Danish Dance Stories”; concerned with community, historiography and participatory archiving practices.

PANEL 4: DANCING DRAMATURGIES: IDENTITY, TEMPORALITY, HISTORICITY

Jonas Rutgeerts (KU Leuven), Ann R. David (University of Roehampton)

This proposal for a curated panel session, which is a collaborative initiative emerging from the Research Network for Dance Studies ‘CoDa | Cultures of Dance’, ties in with the second thematic node of the EASTAP23 Conference, ‘Dramaturgies of Temporalities and Actualities’. The three papers seek to explore the relationship between dance and different dimensions of dramaturgy by considering how dance — despite being a time-based art often considered to happen only in the sheer present moment of the now — is enmeshed in a complex entanglement of different temporal layers that not only undergird the significance or even the meaning of specific choreographic works, but which also affect spectatorial experiences. By taking ‘dramaturgy’ (or rather: dramaturgies) as a common lens to look at quite diverse choreographic practices, the contributions to this panel aim to probe the extent to which both the figure of the dramaturg and the practice of dramaturgy can yield new insights beyond what arguably more traditional forms of performance analysis would be able to afford. Taken together, the papers will show how a dramaturgical perspective allows for unearthing the undercurrents in dance works touching upon issues of identity, temporality, and historicity, which otherwise might remain only tacitly present within the pieces when shown on stage.

Please find the abstracts of the individual presentations below.

Jonas Rutgeerts

KU Leuven, Belgium

Dark Times: Exploring the Temporal Dramaturgies of Cherish Menzo’s Jezebel and DARK-MATTER

In this presentation, I explore how Cherish Menzo activates alternative temporal modes to perform the black body, opening that body up towards different possible futures. As Hortense J. Spillers

argues, black bodies are rendered into signifiers that have “no movement in the field of signification” as they always stay “primitive” (Spillers, 1987). Menzo’s speculative performances, however, resist these narrow and static representational frames, creating performances that *fabulate* new enigmatic and futuristic bodies (Brooks 2006; Nyong’o 2018)

To explore this speculative potential, I will focus on the performances *Jezebel* (2019) and *Darkmatter* (2022). *Jezebel* starts from a fascination with *video vixens*, provocative female models who appeared in hip-hop videos in the late 1990s. Interlacing the representation of these *video vixens* with traditional ‘archetypes’ of black femininity that were prevalent during slavery (the mammy, the sapphire and the jezebel), Menzo’s performance sets out to critically analyze the hypersexualization of the black female body. However, *Jezebel* does not only critique the hypersexualized representation of the black female body but also transforms and emancipates this female body, allowing the vixen to reclaim and reinvent her sexuality. Applying the *chopped and screwed* technique, a process from hip hop in which the tempo is sharply reduced, to the moving body, Menzo creates what Carla Peterson calls an “empowering oddness” (Peterson 2000). The *video vixen* does not behave as expected. Her movements are uncanny, surreal, out of place... Instead of following the clichés, Menzo stages a futuristic *video vixen*, a *Frankensteinian* body that activates new routes to explore black female sexuality. The duet *Darkmatter* continues this research to disconnect the black body from the signifying chains of race, sexuality, and gender that surround it and to explore performative modes that can activate this body differently. Using the *chopped-and-screwed* technique again, and building on theories from posthumanism and Afrofuturism, the performance transforms the bodies of the black dancers into 'dark matter' that can take on any form. In doing so, *Darkmatter* presents itself as “a thorough reshuffle of our atoms” that results in the formation of new black bodies (Menzo 2022). Analyzing both performances, I will explore the potential of the *chopped-and-screwed* technique to undo traditional perceptions of identity formation and activates alternative black futures.

Biography – Jonas Rutgeerts is a dramaturg and performance theorist based in Belgium. He obtained his PhD in Philosophy from the Institute of Philosophy (KU Leuven) and is currently affiliated with the Centre for Cultural Studies (KU Leuven). In 2017, he was a Visiting Research Fellow at the Inter-University Centre for Dance Berlin. As a dramaturg and researcher, he collaborated with Needcompany, Ivana Müller, David Weber-Krebs,

Clément Layes, and Arkadi Zaidés, among others. He is the author of *Performing Temporalities in Contemporary European Dance: Unbecoming Rhythms* (Intellect, 2023).

Ann R. David

University of Roehampton, UK

Dramaturgical Interventions and Cultural Brokerages: Ram Gopal, Indian Dancer

My paper takes an historical stance, examining the performance work of Indian dancer Ram Gopal, active on the international stage from the late 1930s to mid 1960s. Through an analysis of his productions, I address the cultural negotiations of historicity, legacies, gender and contemporariness in his work and discuss the interweaving of past and present, local and global, colonial and decolonial in these historical performances. What were the relational dynamics between performers, audiences, and managers/impresarios? Did these early translations of classical dance forms for international audiences work through dramaturgical principles? In the light of encroaching modernism, the early part of the twentieth century saw some major fissures appearing in the spectatorship and understanding of dance performance. Using the metaphor of historical and cultural interweaving, a terminology and theoretical paradigm that nods to Roland Barthes' use of the concept of 'weaving' of text and textuality (Barthes 1975) and Erika Fischer-Lichte's coining of the notion of 'interweaving cultures in performance' (Fischer-Lichte 2009: 393), I examine Gopal's extraordinary and pioneering intercultural performance work and the cultural production of modernism through the history of interweaving cultures.

Gopal made use of different systems of economic power and cultural brokerage throughout his career and employed managers, agents, and impresarios to ease and facilitate bookings, to garner new audiences, and to promote his concerts. He also negotiated new types of performance structure especially for western audiences that shortened items, included musical interludes and, innovatively, brought in the spoken word as a descriptor to complex pieces. Was he unknowingly playing the role of dramaturg in this way in translating, adapting, and modifying meaning and visual impact? At a time before the acceptance of the dramaturg's role in dance performance, was he, as a gay man, curating aspects of his sexuality and attempting to allow his ideas freedom on stage? My

paper examines Gopal's performances in this light, touching on the politics of the archive, the themes of artistic heritage and post-colonial issues.

Biography – Professor Ann R David, PhD, is Visiting Professor & Cultural Engagement Fellow in Culture, Media and Creative Industries at King's College, London, as well as Professor Emerita of Dance & Cultural Engagement at the University of Roehampton, London. She specialises in dance anthropology & South Asian classical and popular dance, researching dance and ritual practices in UK Indian communities alongside issues of migration, identity and embodiment. She has recently completed a monograph of Indian dancer Ram Gopal (Bloomsbury) and published widely including on Bollywood dance and on the ritual dances of Tibetan Buddhism. She has given public talks at the V&A, British Library, British Museum & National Portrait Gallery and post-show discussions at Asia House, Nehru Centre, Sadler's Wells, Southbank, and Bhavan.

PANEL 11: THE SPIDER AND THE CRAB: DRAMATURGIES OF MOVING Laterally

Eylül Fidan Akıncı (Theater Rotterdam), Konstantina Georgelou (DAS Graduate School / Utrecht University), Efrosini Protopapa (The Place - London Contemporary Dance School) & Tamara Tomić-Vajagić (University of Roehampton)

The proposed curated panel session proposes and explores the notion of ‘lateral dramaturgy’; dramaturgy as a practice of lateral movement and, in turn, moving laterally as a dramaturgical practice. We are especially interested in the doings, knowings and embodyings of dance and choreography within their infrastructures, alongside the complementary movements of undoing, unknowing and disembodying those infrastructures.

Moving laterally, sideways, refuses the centered, the linear and the directed, possibilizing de-centring, incidentalness, inconsistency and opaqueness in knowledge and attention. In our aim to resist the anxiety of reasserting knowledge, and to suspend knowing by maintaining what is present, we are also searching for ways to move with our research sideways. We acknowledge that this takes place in western educational institutions and organisations where moving/thinking is mostly expected to be progressive and where laterality is usually associated with thinking creatively (often referred to as thinking ‘out of the box’), but rarely contributes to reconfigured or inconsistent directions or actions thereafter.

One of our basic questions then is ‘How do we move/think laterally?’; how might we be doing this in our individual yet interconnected practices – of making, collaborating, curating, dramaturging, writing – but also in the ways that we come together in research presentations such as this one. Our individual contributions will draw on recent practice research to raise questions around attention and (in)visibility, collage and fragmented narratives, institutional unruliness, unquiet belonging and experimental collaboration, as well as – inevitably perhaps – the micro-politics of speaking/thinking along each other.

The format of the session will include lateral dramaturgies in the moment of the encounter with each other and the audience. It will propose choreographies of distinct contributions that are interrupted and shapeshifted by each other (co-presenters as well as audience). Discussion will be invited throughout as well as at the end of the session, as a way of encouraging everyone in the room to think and participate in the event through a ‘lateral’ relation to others.

Moving laterally, sideways, instead of linearly and directly, possibilizes decentring, incidentality and obliqueness in knowledge and attention; it also allows one to circulate around a particular concern for a long time, to get absorbed into this while acknowledging how distraction is a constitutive part of the process. In this panel we create a performative space that experiments and debates with lateral dramaturgies. The presenters will reflect on the concept of lateral dramaturgy by discussing curatorial, institutional and choreographic cases in an interactive manner.

Biographies:

Dr. Eylül Fidan Akıncı works as the house dramaturg of Theater Rotterdam. She continues her independent research and teaching across the U.S., Europe, and Turkey.

Dr. Konstantina Georgelou works as a dramaturg and researcher. She is an assistant professor at Utrecht University and a tutor at the DAS Graduate School in Amsterdam.

Dr. Efrosini Protopapa is a choreographer and researcher working across dance, theatre, dramaturgy and performance. She is Director of Postgraduate Courses and Research at The Place – London Contemporary Dance School.

Dr. Tamara Tomić-Vajagić works across dance and visual culture. She teaches at the School of Arts, Roehampton University, London, where she received her doctorate in 2012.

PANEL 21: COLLABORATIVE PROCEDURES: “NOUVEAUX MODES DE COLLABORATION / NOUVEAUX RÉCITS”

A proposal for a Table ronde organized by EASTAP Task force Theory and Practice

Aarhus, June 2023

In the context of Aarhus Conference, the **EASTAP Theory & Practice Task force** proposal refers to dramaturgy concepts of scholars such as Jeroen Peters, Patrice Pavis, Nicolaus Müller Schoell etc. who consider *dramaturgy as the research of a common ground for construction of sense or significant potentials* and therefore the catalyzing function for analyzing materials and explore questions. In this frame of establishing a common ground between theorists and artists, we would like to explore the question of collaborative and dialogic processes that intertwines theory and practice in artistic research.

The round table will propose 4 examples of Artist/ Academic collaboration. For all the 4 participants, the procedure applied will be the same:

- 1 - A short narrative contextualizing the collaborative process (with *occasional* participation online of the artist (s) involved)
- 2- Naming the goals and means in each process
- 3- Analyzing the short/long terms effects with attention to failures as well as to success
- 4- Critique of the applied methodology and suggesting new modes of “making sense together”

Duration 2 hours

Mode Presential/ Distancial (ZOOM meeting with the artistic collaborator)

Moderation/ Synthesis: **Luk van den Dries** for theory/ And an Artist present in Aarhus

Participants/ EASTAP Task Force:

Alix de Morant (Université Paul-Valéry Montpellier 3) & **Germana Civera** (Danseuse, Chorégraphe. Artiste en résidence à l'ENSAM)

Marcela Moura (Faculté Cesgranrio - Rio de Janeiro) & **Pascale Weber** (Université Université Paris 1-Panthéon Sorbonne, École des Arts de la Sorbonne)

PANEL 36: ARTISTIC EXCHANGES: BETWEEN NATIONAL AND TRANSNATIONAL DRAMATURGIES

Stephen Elliot Wilmer (Trinity College Dublin), Ulla Kallenbach (University of Bergen), Annelis Kuhlmann (Aarhus University), Rita Fabris (University of Turin)

This curated panel explores dramaturgy in between the national and transnational, the cultural and the political, historical fact and the imaginary. Theatres have had a key role in imagining, constructing, cultivating, performing and examining national identities, but from a historical perspective, such national identity formation owed to a marked international outlook and transnational artistic exchange.

The panel will investigate the context and synergy between the national institution of the theatre and the transnational cultural exchange that took place in the long nineteenth century. This period was, simultaneously, an era of nation-building as well as a period of intense transnational exchange – brought to the theatre, for instance, by migrating and travelling artists which spurred an exchange, or re-imagining, of travelling ideas, plays, genres, themes, and practices of performance.

The panel will explore the broader European context of nationalization and ideas of the transnational before zooming in on the development of the Royal Danish Theatre, established as one of the first European national theatres in 1748. Here, we will follow the formation of trans/national dramaturgies developed by playwrights such as Ludvig Holberg, Adam Oehlenschläger and Johan Ludvig Heiberg, who adapted European theatrical practices to develop a Danish sense of character and “myth”, and we will investigate the way in which stage director at the Royal Danish Theatre 1899-1909 William Bloch’s productions of Holberg’s comedies put an emphasis on Danishness as a particular understanding of character, language, and stage design which continued to dominate over the 20th century.

The panel is curated by the research project Artistic Exchanges: The Royal Danish Theatre and Europe (funded by the Independent Research Fund Denmark).

Biographies:

Steve Wilmer, Professor, is Fellow Emeritus in Drama at the Trinity College Dublin and author of “Theatre, Society and the Nation: Staging American Identities” (2002). Other publications include “Theatre Worlds in Motion: Structures, Politics and Developments in the Countries of Western Europe” (1998, with Hans van Maanen), “Theatre, History and National Identities” (2001, with Helka Mäkinen and W. B. Worthen), “Writing and Re-writing National Theatre Histories” (2004), “Gendering the Nation in Iconography and Historiography (2013)” and “Performing ‘Polishness’” (2021).

Ulla Kallenbach, PhD, is Associate Professor of Theatre Studies at the University of Bergen, Norway, and President of the Association of Nordic Theatre Scholars. Her monograph, *The Theatre of Imagining – A Cultural History of Imagination in the Mind and on the Stage* (Palgrave 2018) was the first comprehensive study of the cultural history of imagination in the context of theatre and drama. Kallenbach is currently PI of Artistic Exchanges: The Royal Danish Theatre and Europe, which develops innovative digital methods to investigate artistic exchange, cultural mobility and performative representations of Europe through the unique archive of the Royal Danish Theatre.

Annelis Kuhlmann is Associate Professor in Dramaturgy, Aarhus University. Her PhD-dissertation, *Stanislavsky’s Theatre Concepts* (1997) investigated theatre pedagogical narratives, acting terminology, and imageries in materials in MAT, Moscow. Today, she has focus on transnational movements in theatre directing as practice in historical and contemporary contexts. Her archival works has led to publications both on directing in classics as well as in performance genres. Annelis has published extensively on Odin Teatret’s performances. She is co-founder of Centre for Historical Performance Practice – CHiPP (AU) – and takes part in editorial boards like *Nordic Theatre Studies*, *Il Castello di Elsinore*, *Teatro e Storia*, *Journal of Theatre Anthropology*.

Rita Maria Fabris is Researcher in Performing Arts Studies at the Department of Humanities, University of Turin. She combines research on the history of dance (from the Eighteenth to the Twentieth century) and teaching on community theatre and dance with third mission activities (scientific consultant in “eco-dance” and urban dance projects). Her publications include: with A. Rossi Ghiglione and A. Pagliarino (editors), *Caravan Next. A Social Community Theatre Project. Methodology, Evaluation and Analysis*, Milan, Franco Angeli, 2019; *Il Bildungsroman di August Bournonville. Studi di danza e identità in movimento*, ‘Mimesis Journal’, 8, 2 (2019), pp. 67-87; with N. Ferri, G. Schiavone, *Didactic and Artistic Innovation in the Media Dance Project: a Research Approach*, ‘Italian Journal of Health Education, Sports and Inclusive Didactics’, v. 6, n. 3, 202.

THEATRE WITH A BIGGER PICTURE: DRAMATURGIES FOR PLURAL SOCIETIES

Which bodies are being represented onstage? Whose stories are being told? Whose voices are being heard? And – equally important – which bodies, stories and voices are being ignored? Contemporary performing arts constitute an increasingly critical artistic practice to initiate and promote equality, diversity and inclusion. At the same time, not only populist politics, but also an institutional tendency to maintain the existing status quo reinforce the exclusion of minority groups, Indigenous peoples, immigrant and refugee communities as well as artistic expressions of a bigger world picture that does not harmonize with conservative national cultural agendas. This panel discussion brings together actors, directors and theatre makers whose work creates new plural and inclusive dramaturgies, linguistic diversity and culturally diverse representations on and beyond the stage, for a sharing of practices as well as problems in creating theatre for a contemporary plural society.

Participants:

Farnaz Arbabi, artistic co-director, Unga Klara, Sweden

Mie Kanø, Producer, Blaagaard Theater, Denmark

Sandra Yi Sencindiver, artistic director theatre danskdansk and initiator of the initiative “Et Større Billede/A Bigger Picture”, Denmark

Julia Wissert, artistic director, Schauspiel Dortmund, Germany

The conversation is moderated by the theatre researchers Rebecca Brinch and Dirk Gindt, Department of Theatre Studies, Stockholm University, Sweden.

ABSTRACTS FOR EMERGING SCHOLARS' FORUM

Alice Golisano

Amaru Ibarra Olguin

Andrea Zardi

Anna Barmettler

Ariana Sofia Galamba

Balázs Kalmár

Dominic Hedges

Elena Backhausen

Fateh Foroomand

Ferdinand Klüsener

Huayu Yang

Irene Vannelli

Iury Trojaborg

Jovana Malinaric

Jörgen Dahlqvist

Julia Tonsberg

Kamila Mamadnazarbekova

Liza Kardami

Margherita Bergamo Meneghini

Massimo Milella

Mirjam Kreuser

Nele Solf

Rosa Postlethwaite

Simone Dragone

Tanja Hylling Diers

Ula Talija Pollak

Valeria Venturelli

Yangzi Zhou

Alice Golisano

University of Warwick, UK / Cergy-Paris Université, France

Sibiu International Theatre Festival. A European dramaturgy of centre, periphery and crossroad?

In my paper, I intend to explore whether the curatorial approach to Sibiu International Theatre Festival could be described as a ‘Festival dramaturgy’, for if in Ong Ken Sen’s words a festival ‘is an intervention into the city, in a way to cut into the policies which politicians make about arts [...] A festival responds to the city, responds to the context in which the festival is in’ (2019; 185-186) then, in the case of FITS, there has always been a willing intervention on a variety of levels: the city, the regional, the national and the European. Thanks to the approach to curatorship of its director and his team, who acknowledged the plurality of Transylvania and Romania, and its potential role as bridge and a crossroad in the context of Europe and the EU, one could say they created their own dramaturgy through which they shaped every edition and, by doing so, constituted a temporary liminal artistic space at the border between who belongs to the European Union and who does not. Occurring in a region composed by multiple cultural, religious and ethnic identities, FITS takes up the roles of a heterotopia and a worksite for democracy, creating a community of people of diverse backgrounds dealing with common transversal socio-political issues by establishing debates through the performances presented in their editions. There is a dramaturgy that intends, by bringing on stage stories of humanity, of reconstruction, suffering, and identity, prying simultaneously on imagination, emotivity and rationality, to create a community around itself. I will articulate my presentation using its editions from the mid-90s and 2007, some performances they presented, and how they played into the European socio-political circumstances.

Biography – Fourth year PhD at the University of Warwick and Cergy-Paris (Eutopia co tutelle) based in Performance Studies in Warwick, and History in Cergy. BA in English, German and Translation studies (Genova) and Erasmus in Warwick MA in Theatre and Performance Research (Warwick). My PhD project focuses on European International Theatre festivals, and how they can foster a sense of European identity as cultural mediators and spaces of resistance. Volunteered for the European youth association AEGEE for a few years. I presented at both the EASTAP and the IFTR conferences in 2022. Currently, one of EASTAP’s student representatives.

Amaru Ibarra Olguín

University of Copenhagen, Denmark

Disidentificatory Shame in the Dramaturgy of Lukas Avendaño's *No soy Persona, soy Mariposa* (2014)

In his choreographic performance *No soy Persona, soy Mariposa* (“I am not a person, I am butterfly [2014]”), Zapotec performance artist Lukas Avendaño makes a journey into his personal and collective memory to underscore the open wounds inflicted upon his Muxheidad, which is a third gender within Zapotec culture. As a transgender and Indigeneous identity, muxheidad is stigmatized in Mexico and therefore attached to queer and racial shame. Through a disidentificatory strategy, Avendaño cleaves on this shame to critique and challenge the ongoing colonial power structures sustaining hierarchies of race, class, gender and sexuality in Mexico, and as a gateway for decolonial transformation.

I place Trencsényi's (2015) concept of dramaturgy as the “inner flow of a dynamic system”, that aims to capture the totality of the performance experience and its wider implication in the context in which it is performed, in relation to Avendaño's performance. I propose analyzing *No soy Persona, soy Mariposa* through the lens of shame to examine how affect might function as a structuring device, dictating not only the aesthetics but also the ethics of the artwork. I suggest that through shame, Avendaño enables to engage the spectator not only affectively, but also politically.

Biography – Amaru Ibarra Olguin is a PhD fellow at the Department of Arts and Cultural Studies of the University of Copenhagen. Her research project is entitled *Sinvergüencería: A Decolonial Aesthetic Strategy in Feminist Queer Latinx Disidentificatory Performance* and addresses the intersection between sexuality and racialization as articulated in contemporary feminist queer Latinx performance through the lens of affect theory. Her research areas include body art practices, cultural performance, queer theory, affect theory, gender studies, Latinx studies, decolonial theory and activism. She holds an MA in Theatre and Performance Studies from Stockholm University and a BA in Acting from La Casa de Teatro in México.

Andrea Zardi

University of Bologna, Italy

Rethinking, reenacting, questioning the dance: subversiveness of the body in the new forms of dramaturgy

This talk is proposed as a continuation of the discourse developed during the EASTAP conference in Milan. The legacy left by the great dance currents of the twentieth century and the progressive disappearance of the masters of choreography occupied the debate concerning the future perspective of dance. Faced with the passing away of normative references and traditional models rooted in aesthetic and formal imagery – a feeling of exhaustion “after the orgy” – dance has been able to rethink and rediscuss its nature through a plurality of dramaturgies. On the one hand, dance has restarted from a ‘dramaturgy of connections’, taking back the public space and an authentic relationship with communities, through several ways of reconfiguring the body – as in Voguing and Ballroom culture. Cultural studies also highlighted how contemporary dance is in constant dialogue with the public sphere, in the production of new ideologies and practices of resistance to power. On the other hand, the dance body increasingly proves to have an enhanced awareness of its nature as an archive, an object of interest for several disciplines. The contemporary panorama of dance reads the repertoire through the lens of re-enactment, allowing the document to speak again about the present. In this intervention, this talk aims to focus how dance dramaturgy is developing new methodologies and new paths through processes of rewriting and memory, in the communitarian sense underlined by Ricoeur.

Biography – Andrea Zardi, PhD. He graduated in History of Fine Arts at the University of Milan and with a master in Performing Arts at the University of Turin. He worked as an archivist for the Centro Studi del Teatro Stabile Torino, in 2017 he was a research fellow in the PRIN 2015 "Per-forming the Social: Formation, Care and Social Inclusion through Theatre". Currently Andrea works in the University of Bologna and freelance in La Sapienza - Rome (department of Psychology). His research focuses on the intersections between Dance, neuroaesthetic and Cultural Studies. Andrea is the director of the project ZA|DanceWorks.

Anna Barmettler

University of Berne, Switzerland

Hospitality, Anticipation and non-linear Curation at BUDA Kortrijk (BE)

Starting from my research focus on theatre festivals and residencies for performing arts, the paper examines the institutional profile of BUDA Kortrijk, one of the most important residencies in Flanders. Unlike public or private studio scholarships based on the idea of sending artists away, residencies like BUDA Kortrijk rely on principles of invitation and hospitality. The praxis in tension between absolute and conditional hospitality is still related to the notions of Jacques Derrida (Derrida 2000). Apart from hospitality, semantics of potentiality, anticipation or utopia – so far observed in regard to theatre festivals (Keil 2017, Zaointz 2020) – appears useful for analysis of residencies for performing artists as well.

Aligned to durational, multidisciplinary or research-oriented and thus very differently shaped working processes, the institutional dramaturgy (Boenisch 2022) of BUDA Kortrijk can be described as non-linear. In this case the curation is not pointed towards a public presentation (at the same site as the production process takes place), but supports and focuses on certain stages of working processes and methods of the artists. Anticipating a wider range of potential presentation formats or audiences, non-linear curating highlights the shift from presentation as the absolute focal point in the performing arts towards the greater visibility of and reflection on production processes.

Therefore, BUDA positions itself as a part of a larger network distributed among several producing/presenting institutions. While the French-Belgian cross-border festival NEXT forges regional networks and secure the institutional legitimation, BUDA also seeks to anchor itself as a local institution, especially through *compañeros*, non-professional locals trained to give feedback on residency showings. The case study production – Tie-Tool (2022) by Pauline Brun (FR) and Marcôs Simoes (PT/BE) – illustrates BUDA Kortrijk as a residency for new transnational collaborations accompanied by merging of production networks and infrastructural limitations.

Biography – Anna Barmettler studied Theatre Studies and Art History in Berne (CH) and Paris (FR). At the Swiss Arts Council Pro Helvetia, she coordinated reading tours and programs for young artists. Between 2016 and 2020 she worked as an assistant at the Konzert Theater Bern (CH) and the Bern University of the Arts (CH). Since March 2020, she is a doctoral candidate at the University of Bern, Institute of Theatre Studies as a part of the

Ambizione research project "Festivals and Institutional Change. Perspectives on transnational ways of working in contemporary theatre" (funded by Swiss National Foundation).

Ariana Sofia Galamba

University of Lisbon, Portugal

The erasure of female dramaturgs in early 20th century Portugal

From 1922 to 1927, *Revista De Teatro – Revista de Teatro e Música*, a Portuguese theatre journal, published more than fifty theatre pieces. Out of all the selected texts, only three were written by women – Aura Abranches, Ester Leão and Fernanda de Castro. While current historiography primarily credits male authors, an investigation of Madalena Arrependida (Aura Abranches), *Uma história de boneca* (Ester Leão) and *Náufragos* (Fernanda de Castro), reveals that such historiographies do not adequately address female dramaturgists, nor do they consider gender issues and female experiences/identities in their analysis. Each of these theatre pieces illustrate some aspects of Portuguese female writing in the early 20th century, although, as Josette Féral argues, when analyzing other plays: “At first glance, these various plays coming from different authors (...) have little in common beyond the fact that they were written by women and are centred around women” (1984: 551). In this paper we will argue that there are connections between our three selected plays, closely examining their similarities with the authors’ biographies – all of them coming from wealthy upper-class/artistic backgrounds. Portuguese female dramaturgs have been erased from history, aggravated by the fact that these plays were not published outside of the theatre journal that originally printed them. One could think that they were not reputable plays, but the critics of that period contradict that. Then, as Linda Nochlin (1971) asserts, the issue with the erasure of female authors is based on “purely intellectual” reasons, not only elitism. This study will shed a light on the common characteristics found in these “unknown” plays in relation to their authors’ backgrounds and what made them the only plays written by women that were published in one of the most important theatre journals in Portugal.

Biography – Ariana Sofia Galamba (she/her) is currently taking her MA in Theatre Studies at School of Arts and Humanities, University of Lisbon. She received a research grant from the Centre for Theatre Studies (CET – FLUL), where she is the Editorial Assistant of *Sinais de Cena – Performing Arts and Theatre Studies Journal*. Considering herself an aspiring young researcher, her interests converge in the dialogue established between Gender Studies and the History of Theatre in Portugal. Her master thesis focuses on three plays written by women that were published in the 1920s and how such plays came to be forgotten and erased.

Balázs Kalmár

Eötvös Loránd University, Hungary

The Dramaturgy of Holocaust Remembrance on the Hungarian Stages in the 1970s

After the Second World War and 1956, the Kádár regime can be considered the first political establishment with a peaceful, consolidated society and economy in Hungary. Political hegemony also meant cultural hegemony, and the cultural policy (supported - tolerated - forbidden) defined by the Kádár leadership set the framework for cultural life in Hungary, including the theatre. These were not sharply demarcated, but marked permeable areas, which were applied in each case in a specific way. Within these malleable frameworks, the commemoration (and with it, the forgetting) of recent events was also present in the theatre, both in state-supported theatre institutions and in various alternative, so-called amateur, media. In my lecture I will examine the dramaturgies of the 1960s in which the Holocaust, one of the greatest genocides of the 20th century, was remembered on Hungarian stages.

In my comparative study, I examine the productions of Peter Weiss's *The Investigation* at the National Theatre and *The Eighth Circle of Hell* at the Universitas Ensamble in 1967, and *Stations?* at the University Theatre of Szeged in 1971. I will examine the ways in which historical events are presented and the dramaturgies used to represent the past in state-supported and state-restricted institutions. The National Theatre was the only state-owned company to be granted permission to present *The Investigation*, while the University Theatre of Szeged and the Universitas Ensemble created performances in an amateur space protected by the universities. I am also curious to know what theatrical representations these performances signify and what international theatrical influences they may have had

Biography – Balázs Kalmár (1993): PhD-student at the Faculty of Humanities, Eötvös Loránd University. I did my bachelor and master studies at the Eötvös Loránd University of Sciences and Humanities. I wrote my BA thesis on the Hungarian performances of Shakespeare's *Richard, the Third* in the 1940s and 1950s, and my diploma thesis on two performances of the Aeschylus' *Oresteia* in the 1960s. I won first prize at the National Scientific Student Conference (OTDK) with MA thesis. In my doctoral research, I am investigating the connections between power and historical memory in the performances of József Ruszt in the 1960s and '70s. I am also part of a research group (led by Zoltán Imre) that investigates alternative/amateur theatre groups of the 1960s and 1970s. I am also

involved in theatre-making, and before the pandemic my company and I produced a contemporary Hungarian drama adaptation and a *Hamlet*-adaptation.

Dominic Hedges

University of Kent, UK

The image of the child on stage

There is an increasing trend of theatre practitioners collaborating with children to create performances for adult audiences. Whilst the topics for these shows vary they often boil down to one theme: adults' inability to look after children. From the late 90s, Belgium and the Netherlands have led the way in the European theatre landscape in this unique genre of theatre by young people for adults (TbYPA), with the UK breaking ground in this field in the last decade.

So why are established practitioners collaborating with children, and what is their desired effect on the audience?

Using Milo Rau's *Five Easy Pieces* (2015) for performance analysis, this contribution will draw upon the work of Erica Burman and Maaïke Bleeker to discuss the optics of young people on stage, and the ideologies that inform the way adults view children in art. It will consider the concept of *Verfremdung*, made popular by Brecht, in regards to the relationship between the adult spectator and young performer in an attempt to illustrate the political potency of the child's image in theatremaking.

This contribution will investigate the concept of the 'image of the child' and the audience gaze on children on stage. It will scrutinise the drive for authenticity and the striving toward preserving the young person's 'voice' in the rehearsal room. It will re-evaluate the reverence for the 'voice' of the young person as a mark of legitimising adult influences in creating theatre, by suggesting that it is rather their 'image' on stage that arrests the spectator and makes children's positioning in theatre dramaturgy so effective to adult practitioners.

Biography – Dominic Hedges is a theatremaker and PhD candidate from London. His research examines the field of theatre made by young people and the wider ideologies and institutions that contribute to critical and audience reception of such performances. His research also investigates the ethical considerations in the rehearsal room.

Dominic is also a practicing theatremaker with over ten years' experience creating professional theatre with children and young people. He is the Artistic Director of Thumbs Down, a company that stages performances with an intergenerational cast by adapting stories through improvisation. He is also leads youth theatres at Polka and Omnibus Theatres.

Elena Luisa Backhausen

University of Mainz, Germany

Dramaturgical networks of non-human actants in visual impaired dis:ability performances

The understanding of “dramaturgy as authorially or collectively crafted ‘actions at work’” (Barba & Savarese 1991 and cited by the CfP) hints at the very virulent question of this multidimensional term whether there is such a thing as individual authorship at all. As I will show, the essential factor of dramaturgy is collectivity in terms of present networks, which are always at stake in any actions. While we often consider mainly human entities that engage in networks, para-sport proves the multiple non-human elements that become relevant to their performance. (Bruno Latour 2012) When para-athletes perform, they are reliant on multiple factors, many of which are materials that are underestimated in their enabling function.

In my presentation, I will focus on non-human actants in performances of visually impaired athletes in paralympic sport that span a dramaturgical network of timing, dynamic, trust and synchronicity; factors that are crucial to athletes with visual impairments and help to understand what a crip dramaturgy could mean and look like. Materials like foam-tipped sticks that tap visual impaired swimmers to tell them when to turn, or a tether for runners that connects them to their guides are at core of their performance, forming a coexistence of human and non-human actors and assistants. For my observations, I will consider dis:ability connected to performance insofar as dis:ability is situational and relative and comes into existence when certain circumstances mismatch the body. (Goodley 2011; Tøssebrø 2000) While the social model connects dis:ability to social barriers, the relational model opens up the understanding for the situativity and the gradual process in which dis:ability can arise and disappear. Focusing on dis:ability as a situational and relational phenomenon, materials such as tapping sticks or tethers are allowing alliances in the first place; enable situations and dis:abilites to change and to intermingle as supportive potential in a network of diverse authors.

Biography – Elena Backhausen 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*dependency 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 will be released in June 2023 by Routledge.

Fateh Foroomand

Université Paris-Saclay/ SLAM laboratory, France

Comédien en situation de handicap et personnage dramatique : la dramaturgie de l'interprète hors-norme

Disabled actor and dramatic character: the dramaturgy of the out of the ordinary performer

En effectuant un travail ethnographique de terrain sur le jeu d'acteur chez les comédiens de la troupe Ariste-Créac en situation de handicap psychique, j'en suis venu à interroger les enjeux dramaturgiques de leur présence scénique.

Le choix d'un texte classique, *Antoine et Cléopâtre* de Shakespeare et la direction traditionnelle des comédiens d'une manière traditionnelle nous a amenés à approfondir la question de la dramaturgie dans le travail avec les comédiens en situation de handicap. Leur fragilité psychique peut-elle perturber la construction du personnage scénique ? Les comédiens naviguent d'une manière flottante entre leur propre personnalité et le rôle sans intégrer le monde imaginaire de la fiction.

Si l'art du comédien reste enfermé dans les limites spatio-temporelle de son existence (George Simmel), peut-on dire que le jeu comme expérimentation permet aux personnes en situation de handicap, en tant qu'une culture mineure, d'exercer le pouvoir (Deleuze), de prendre la parole ?

Leur présence ébranle les conventions théâtrales traditionnelles ainsi que les normes sociales et politiques. Si la dramaturgie consiste à tenir ensemble (Joseph Danan), ce genre de travail peut-il être considéré comme une co-composition entre deux mondes neurodiversité (les comédiens) et neurotypique (le metteur en scène) (Erin Manning)? La fragilité psychique qui menace perpétuellement la ligne précise de la mise en scène, peut-elle être mise en poème (Guattari) par la pratique collective de la dramaturgie sans oublier le positionnement éthique ? L'analyse de cette écologie complexe du plateau nous amènera-t-elle à une dramaturgie ouverte et en devenir proche de celle de la performance ?

Ce sont là les questions auxquelles mon travail cherche à répondre.

Biography – Études: Licence en théâtre, *Université d'Art*, Téhéran, Iran, 2006. Master en mise en scène théâtrale, *Université de Tarbiat Modares*, Téhéran, Iran, 2009. Master 2 Arts du spectacle, *Université Grenoble-Alpes*, Grenoble, France, 2019. Actuellement en quatrième année de doctorat en arts du spectacle, poursuivant une recherche intitulée *L'apport du handicap à la création théâtrale : une étude sur les comédiens en situation de handicap* sous la direction de Mme Isabelle Starkier, *Université Paris-Saclay* depuis 2019.

Expérience: Travailler dans plusieurs pièces en tant qu'acteur et metteur en scène, Téhéran, Iran (2008-2011). Enseignement contractuel, le département de théâtre de *l'Université de Salahaddin*, Erbil-Kurdistan irakien (2012-2017).

Ferdinand Klüsener

Ruhr-Universität Bochum, Germany

Schizodramaturgy

During my work on my dissertation on the radio theory of schizoanalysis, which I have been conducting at Ruhr-Universität Bochum since 2021, I came across the research of Flore Garcin-Marrou. Since 2009, she has been developing an extensive research corpus on the relationship between schizoanalysis, theater, and ecosophy. Through the thematic fields of schizoradio and schizotheater, which link schizoanalysis with performative arts, this lecture outlines a concept of schizodramaturgy. The schizoanalytic project was initiated in the 1970s by the philosopher Gilles Deleuze (1925-1995) and the psychotherapist and media activist Félix Guattari (1930-1992), branching out into various theoretical and practical fields. Based on this foundation, the lecture discusses Deleuze and Guattari's understanding of theater and relates it to the performances of Japanese media philosopher Tetsuo Kogawa (*1941), some of which were staged in the context of his schizoradioactivism on Mini-FM. Furthermore, it explores his overarching conception of radio art. The theatricality of the everyday comes into focus, oscillating between dramatization and therapy. Drawing on these aspects, the lecture extrapolates a concept of schizodramaturgy.

Biography - Ferdinand Klüsener is interested in the performing arts and experimental radio. He completed several award-winning projects with the collective ongoing project. He is the artistic director of the Anderer Kunstverein e.V. and lives in Leipzig. He has published theoretical texts and currently working on a PhD on “The Radiotheory of Schizoanalysis”. He spoke at several international conferences in 2022. His artistic projects combine Eat-Art, music production, hip hop, youth work, political activism, and French post-structuralism.

Huayu Yang

Trinity College Dublin, Ireland

“Where We Die Together In Real Time”: Staging Prosthetic Liveness in To Be A Machine (Version 1.0)

To Be A Machine (Version 1.0), which premiered in October 2020 during the COVID-19 pandemic, was an adaptation of Mark O’Connell’s namesake non-fiction on Transhumanism by the Irish theatre company Dead Centre, live-streamed from the empty stage of Project Arts Centre in Dublin. Before the show, each audience member was asked to upload video clips of themselves watching, laughing, and eyes-closed listening, which would be displayed on screens fixed onto seats in the auditorium. These digital avatars become for the audience tokens of their alternative presence and, being doubled and canned repetitions, harrowing reminders of its alterity. Focusing on the idea of telepresence, “presence at a distance” (Causey 38) through virtual technology, this presentation would explore how the show creates a self-reflexive experience of digital theatrical liveness as uncannily prosthetic.

This presentation will trace the show’s dramaturgical simulation of the “theatre-going” experience of liveness in cyberspace. It generates a recursive spectatorship of “watching” and “watching myself watching”, which holds up a mirror to the experience of liveness itself. Through analysis of the audience’s perception of their doubled spatial positionality, as well as their constant calibration and synchronisation with the flow of time via the recursive screens from the auditorium to the audience’s device at hand, this presentation proposes that liveness in To Be A Machine (Version 1.0) is experienced not as an integrated attribute to theatre performance but a prosthetic other inducing anxiety and constant material confirmation. It leads to reflections on the radicalising prospect of a transhuman stage to shed theatre’s mortal coil and the nostalgic desire to reclaim corporeal temporal-spatial co-presence.

Biography – Huayu Yang is a PhD student in the Department of Drama at Trinity College Dublin and an Early Career Researcher based at the Trinity Long Room Hub Arts & Humanities Research Institute. She received her B.A. in English from Shandong University in China and her M.A. in Comparative Literature from University College London. Huayu’s PhD project focuses on the dramaturgy of the Irish theatre company Dead Centre. Her research interests include contemporary Irish theatre, postdramatic theatre, dramaturgy, and posthuman theatre.

Irene Vannelli

University of Rome, La Sapienza, Italy

The Transmission of Knowledge within Traditional Italian Theatre Companies in the 19th Century

I have chosen to name my paper 'Concerts of Crafts' because I believe it succeeds in effectively summarising both the fields of investigation and the goals of my research project, (which is still at an early stage). By concert traditional actors meant that part of the day that was dedicated to rehearsals of the performance. Therefore the thematic node on which I am directing my research should be understood as 'rehearsals of crafts', meaning how actors were trained for their craft.

With the term concert I would also like to give a specific qualification to my work, including the sense of 'agreement between the parties': the goal is that the research can offer a differentiated framework of training cases in Italian theatre of the 19th century.

The culture of the traditional theatre companies can be ascribed to the ones of oral mentality, where the transmission of knowledge does not take place through written texts, but through events, ways of operating: a knowledge that comes from the experience.

Our chirographic culture entrusts the transmission of knowledge to the written text, which is thus configured in an objectified-formalised manner. Instead, in the traditional theatre culture of the oral mentality we have situational knowledge, which identifies only in the scenic practice the operative field of the training.

I would like to reflect, therefore, on the research methodologies to be adopted: if on the one hand the project will have a historical perspective by investigating the processes of transformation over the course of the century, on the other hand it will necessarily recur to an anthropological line, which has for some time now been reflecting on the differences between the oral and written culture.

Biography – Irene Vannelli was born in Florence. After graduating in Medieval Archaeology from the University of Florence in 2012, she moved to Rome where she studied and practised theatre for several years until she enrolled in Performing Arts and Sciences at La Sapienza University in 2020. In October she won a scholarship for the PhD programme in Music and Performance at the Sapienza University of Rome. She is one of the editors of the university journal of theatre criticism, *Le Nottole di Minerva*, and she leads theatre workshops in the high schools in collaboration with Sapienza.

Iury Salustiano Trojaborg

Malmö Theatre Academy/Lund University, Sweden

Ancestral Dramaturgies

In this exposition I analyse how the artefacts of questioning and listening became resourceful in the procedure of excavating the personal and political reasons behind the migration journey my maternal grandmother Voinha (who turned 100 years old on April 08th 2021 and passed away on March 06th 2022) embarked on in 1945 from the Amazon rainforest region to Rio de Janeiro, Brazil; and further, my own immigration journey from Latin America to the Middle East and on to northern Europe, fifteen years ago. How coupling questioning with listening, allowed an oppressed woman to speak for herself, fostering in this way dramaturgies that brought awareness to feminist empowerment as means to tackle the colonial and patriarchal ways the Brazilian national identity, among many others, is constructed.

The style adopted for the presentation will be mainly anecdotal and based on audio and video footage of conversations I had with Voinha on different occasions. The recordings of our last in-person encounter became the foundation for the performance *Feliz Aniversário*, created primarily as a way of giving Voinha agency in telling her own migration journey. In December 2022 I had the chance to go back to Voinha's first address in Rio de Janeiro, the same place where we last met in 2018. Despite lacking her bodily presence, I searched for traces of her existence and ways of communicating with her by listening to the environment at my disposition. The recordings of the ancestral exchange that followed were based on the knowledge of the soil, of the flora, of the wind and of one particular memorabilia: Voinha's ever-present sewing machine.

The methodology adopted is autoethnography with the intention to offer nuanced, complex, and specific knowledge about particular lives, experiences and relationships, observing the growing necessity of developing dramaturgies of care and resistance.

Biography – I am an artist researcher who has worked practically and theoretically in Theatre, Performance, Dance and Opera in different environments and roles, including actor, performer, writer, director and dramaturge in Brazil, Germany, Denmark, Poland and Sweden. I am currently a doctoral candidate at Malmö Theatre Academy and also a member of the Agenda 2030 Graduate School at Lund University. A central question my doctoral research project *On Ancestrality and Regeneration: Performing Decolonial Journeys* poses

is: How effective is it to tackle the concept of sustainability within the European performing arts context, without also dealing with the burden of Europe's colonial past?
<http://www.iac.lu.se/iury-salustiano-trojaborg/>

Jovana Malinarić

University of Bologna, Italy

Thinking with a pencil in hand – the practice of performative dialogue

Today's process-based dramaturgical practices that move away from text-based or concept-based approaches have a huge influence on the practice of dramaturg's writing. There are more and more examples of writings in proximity to creation or as instances of an interface with other collaborators. This kind of writing is highly dynamic and relational, able to unveil the process of thinking as something happening in-between. I will focus on how it reveals itself as a type of dialogic meaning-making and how it plays a key role in the contemporary performative practices of writing in generating new creative potential. Writing is considered a symbolic system which articulates what we know, but it is also a tool whereby we come to these understandings; in other words, writing is a product and a process. Dramaturgs deal with what Marianne van Kerkhoven calls 'the conversion of feeling into knowledge and vice versa', (1994: 140) just as the practice of proximity of dramaturgical writings to the performative practice leads to the blurring of the preconceived notions about rules and authorship as well as interrelation between theoretical and practical knowledge. I propose the integration of two concepts, polyphony and listening writing, through which we can observe dramaturgical writings as a practice based on the encounter of perspectives and the engagement with surroundings that lead to what Bleeker calls "no-one's thought". What assumes importance is the concept of collaboration, which through embodiment and interplay of voices makes that written text become a sort of an unfinalizable living event that opens up new ways of knowing (and not knowing) while working and writing together.

Biography – Jovana Malinarić (1993 Montenegro) is a performing arts dramaturg and PhD researcher in Theatre and Performance Studies at the University of Bologna in collaboration with the University of Utrecht. Her research presents innovative approach on a contemporary dramaturgy as a practical knowledge investigating creative processes, relationship with the audience and self-positioning of dramaturg. As a dramaturg she worked for Ert National theatre (IT) and the Ministry of Culture of Montenegro with the Italian-Montenegrin project Connecting theatre. She attended the dramaturgy workshop with international master Martin Crimp at Biennale Collage – Venice in 2019.

Jörgen Dahlqvist

Malmö Theatre Academy / Lund University, Sweden

Brand: The Transformation of Documentary Material into A Fictive Narrative

This presentation discusses how material from documentary field work can be transformed into a fictive narrative. The sociologist Jeffrey C. Alexander uses theatre as a metaphor in his book *The Drama of Social life* (2003), when analysing the political sphere and its implications on social life. He claims that “if theories about theatrical and social dramas are mutually reflective, they are also substantively intertwined” (Alexander 2003, p. 141). This means that the embodiment of a person’s lived experience could be used to re-negotiate narratives and envision another future. The question is then how to transform momentary events of lived experience into a fictional storyline? A trip on a guided boat tour on the Rio Grande exploring migration gave examples of how dominant meta-narratives can either be amplified or resisted. The narratologist Marie-Laure makes a distinction between ‘being a narrative’ and ‘having narrativity’ (Ryan, 2004). According to Ryan, language is the medium of narrative, but events beyond verbal artefacts could have narrativity when they evoke a narrative script. It allows for methodological understanding of how thematic interpretation of real events can be transformed into a dramaturgical structure. This has informed the creation of a fictional storyline in a rewritten version of Ibsen’s play *Brand* which premiered in Malmö during the spring. In the play, the idealistic priest sacrifices everything and everyone for his beliefs. This uncompromising attitude is contrasted and rejected in the drama with inspiration from the documentary field work. During the writing process, this helped to conceptualise the intentions that lead to Brand’s death in the drama, which also enabled the situating of the dramatic text in a contemporary social sphere.

Biography – Jörgen Dahlqvist is a Swedish playwright and director. Since 2003 he has been the artistic director of the performing arts collective Teatr Weimar. He held the position as the dean of the Malmö Theatre Academy between 2009 and 2012, where he also worked as a teacher. Since 2021 he is a PhD student at the Institution.

Kamila Mamadnazarbekova

Sorbonne Université, France

Nuclear Sublime and Queer Melancholy of Young British Playwrights

Many scholars define the current crisis of the concept of nature as a crisis of sensibility (Coccia, 2010). In this context, it is interesting to observe the return of neo-romantic vocabulary with its melancholy, grieving, anxiety, solastalgia and loss. In her article *Melancholy Natures*, Queer ecologies, Catriona Mortimer-Sandilands states that ecological grieving is a condition of modernity, that is absolutely necessary to express and to process, 'because the alternative is a sorrow deeper still : the loss of meaning'. When the AIDS crisis devastated queer communities in the 1980s, many artists revealed a particular sensibility to environmental decline : the world is dying and so are you. It was also the moment of political mobilization and self-articulation facing catastrophe. Cambridge Guide to Queer Studies defines queer ecology as a discipline that combines the confrontational thrust of critical queer theory with a biological relationship denoted by ecology. Emerging as a reaction to normative and authoritarian science, to biopolitics and a state of emergency as a potential solution to climate crisis, queer ecology gives hope because it proposes alternative imaginaries and ways out of apocalyptic narratives.

British theatre working with climate anxiety has been historically marked by the women's peace movement and a gendered biased horror of nuclear threat. Today it is more interested in metamorphosis, symbiosis and interspecies kinship. It also becomes less didactic and less catastrophic, goes further beyond Brechtian parable and tragic oratory. If the technological sublime, it can be argued, resonates with its recent past, then queer ecology may be its possible future. To trace the intersection of gender and nature in works of feminist and non-binary British playwrights we would read texts by Kae Tempest (*Paradise*, 2021), Cordelya Lynn (*Like flesh*, 2021), Lucie Kirkwood (*The Children*, 2015) and Dawn King (*Foxfinder*, 2011).

Biography – Kamila Mamadnazarbekova is a cultural journalist and a doctoral student at PRITEPS laboratory of Sorbonne Université with articulated interests in British theatre and performance, decolonial feminism and new materialism. She is preparing her thesis on landscape theatre and the concept of nature on British stages of the XXIst century under the supervision of Professor Elisabeth Angel-Perez. Kamila graduated from the Moscow Theatre Academy (GITIS) and wrote for Theatre magazine, later she earned a Masters degree from Le Mans University with a thesis on Philippe Quesne. Kamila is part of Performing Water research platform.

Liza Kardami

Freelance dance dramaturg, the Netherlands

Articulating Dramaturgy through Diagrammatic Practices

Within the discourse of contemporary dramaturgy, the theory-practice binary and the role of the dramaturg as a collaborator working from a distance are being constantly challenged. New forms of collaboration and a focus on the highly dynamic qualities of the practice are prominent. But what are the epistemological implications of such a shift? In my research, I focus on the potential of diagrammatic writing as a framework and a practice to provide a constructive mode of articulating and enacting this shift. The use of diagrammatic methods or metaphors is already present in the work of several prominent dramaturgs such as Bleeker, Lepecki, Cools, Mirčev, Kunst. However, a more systematic approach that can explore the ramifications and value of this coupling is currently missing. Coming from the field of media studies and philosophy, Sybille Krämer's work on the development of a theory of diagrammatics becomes a potent source for the scope of this research. Krämer (2010) underscores the epistemological value of diagrammatic writing as a cultural practice and a mode of knowledge production that bridges the noetic and the aesthetic. I consider the bridging of these two modes also an essential quality of dramaturgical practice. In this paper, I will provide a comparative analysis between some of the preliminary facets of Krämer's theory of diagrammatics and some core principles that characterise contemporary dramaturgical practices to indicate constructive points of convergence and divergence. Then, I will present some practical exercises that I devised and employed in the context of a dramaturgy workshop, which are informed by this ongoing research. Based on my observations of the participants' engagement with the exercises, I will reflect on the epistemological underpinnings of diagrammatic practices and on their potential to foster new ways of working together, explore ideas, uncover underlying assumptions and generate new speculative spaces.

Biographies – Liza Kardami is a dramaturg, lecturer and researcher in the field of performing arts based in the Netherlands and Greece. She worked as a lecturer at University of Utrecht in the Netherlands and taught various courses in the undergraduate program Media and Culture. In parallel, she has been collaborating with choreographer Lamprini Gkolia, whose works have been presented at well-known festivals such as Kalamata International Festival, Athens Video Dance Festival and Fringe Festival in Istanbul. She has also collaborated with theatre maker Ineke Noordhuizen in the Netherlands and with choreographer Alexia Simati on her latest work Ftou Xlefteria.

Margherita Bergamo Meneghini

University Paris 8, France

Staging the performance Eve 3.0: a case study

The staging of the ongoing project Eve 3.0 (Bergamo Meneghini, Boniotti, Desnoyers-Stewart and González-Franco, 2023) aims to give shape to several reflections. How can immersive technologies invest the audience into a dynamic of change in applied performance (Ackroyd, 2007)? How can the expressiveness of the body in contemporary dance be transmitted from the performer to the audience, in a co-piloting (Cosnier, 1996) and kinesthetic experience? Eve 3.0 proposes a multimedia dramaturgy for interaction with the audience (Hageböling, 2004). Twelve participants are simultaneously involved on stage, along with a performer and in front of an audience. The performance combines contemporary dance with a mixed reality experience (Benford and Giannachi, 2011), telling the stories of six characters through the embodiment of virtual bodies in virtual reality (Bertrand et al., 2018). The staging invites participants to contribute to a collective choreography, and thus to get closer to certain personality disorders such as addiction, anxiety, depression, obsession, jealousy and paranoia. The work questions the recurrent causes of these disorders and underlines the incentive to share that the engagement of the body can generate (Fuchs, 2010). The treatment of the virtual reality content is interrelated with the live performance. Upstream, there is an organic juxtaposition of elements: the bodies of the performer and the participants, the audio sources, the visual projections, the objects such as chairs, diaries and wireless virtual reality devices in 6DoF (Lang and Batallé, 2013), in which the virtual experience is formed by 360-degree film recorded with a camera positioned at the point of view of a performer's body, computer generated imagery, and augmented reality components. The choreography could be defined as the guideline: it takes into account proximity and exchange with the audience (Charliac, 2013), and therefore relies on the construction of an empathetic posture of the performer (Charliac, 2014).

Biography – Margherita Bergamo Meneghini is a dancer, choreographer and researcher. She has been working with virtual reality since 2017, when she founded Compagnie Voix. Her work *Eve, dance is an unplaceable place* (2018), co-created with Daniel González-Franco, won the Laval Virtual Award Recto VRso, the Grand Prix VR at the Kaohsiung Film Festival, and it is part of the IF digital catalog. She is currently devolving the project Eve 3.0 and writing a doctoral thesis on body-based storytelling through immersive digital art, affiliated to the research units Scènes du monde EDESTA Paris 8 and Visual, performing, media arts, University of Bologna.

Massimo Milella

University of Lisbon, Portugal

A proposal for an aesthetic dialogue between Performance and Still Life Painting: Absences of/in the Human Body in the performance *La Plaza* (2018) by El Conde de Torreñiel

“Vie immobile et silencieuse”, “choses mortes sans mouvement” are some of the ways in which French-speaking Baroque Age spectators called the new expanding painting genre that in the following centuries has been better known as “nature morte” or “still life”: the great “Anti-Albertian genre”, as Norman Bryson defines it in *Looking the Overlooked - Four Essays on Still Life Painting* (1990), where not only “physicality”, but also “all the values which human presence imposes on the world” are expelled. As the field of my PhD research is Performance Studies, I’m trying to create a dialogue between some particular contemporary performances and specific topics of the aesthetic of absence expressed in Still Life Art, as critical keys to access and to investigate the forms, the mechanisms, the dynamics of absences in the body on stage. In my intervention for Eastap Conference, I’ll focus on a phase of the process of my analysis of a performance, *La Plaza* by El Conde de Torreñiel (2018), in which I applied a topic of the aesthetic of Still Life to examine the three particular manifestations of Absence in the human body, explored in the performance. Specifically, I’ll test a dialogue between one of these models and the aesthetic of the painting *The recognition of Philopoemen* (ca.1609) by Pieter Paul Rubens and Frans Snyders.

Biography – Graduated cum laude in Classical Literature at the University of Parma. Thesis in Baroque Literature with Prof. Marzio Pieri. Educated in Theatre as an actor (Teatro Due Stabile of Parma), a playwright (Scuole Civiche Paolo Grassi di Milano) and a theatre critic (Biennale Teatro di Venezia, under the direction of Antonio Latella). Currently living in Lisbon, Portugal. I’m conducting a PhD in Theatre Studies at the University of Lisbon. I’m interested in connections between Performance Studies and Baroque Esthetics. I’m specifically working on the relations between Human and Non-Human body on the stage, Objects Oriented Ontology, Still Life.

Mirjam Kreuser

University of Mainz, Germany

The theatre considered as an empathic institute – Thoughts on the Dramaturgy of autobiographical performances by disabled and sick artists.

Friedrich Schiller proposed the theatre as a moral institute during a speech in 1784 reflecting upon the role of theatre in society. Schiller argues that the theatre can discuss societal ethical ideas as a moral and socio-political institute and conciliate emotional and rational drives as an aesthetic one (Schiller 1784). Schiller's speech and his Hamburg Dramaturgy shaped the canonical German understanding of theatre and playwrighting. Those normative settings of aesthetics as "the sense of the beautiful" (Schiller 1784) have always been at odds with disability performances, resulting in what Ato Quayson calls aesthetic nervousness, the moment when aesthetic experience is short-circuited with social protocols which tend to cast out the phenomenon of disability (Quayson 2007). Disability Theorist Tobin Siebers therefore outlines his disability aesthetics as not revolving around the idea of the beautiful but of the affective – aesthetics is the affective relation between human bodies. Disability has a specific affective potential and can challenge socio-political assumptions of our canonical understanding (Siebers 2010). Fully aware of the potential of their bodily and neurological disposition, disabled and sick artists have distanced themselves from classical dramaturgy and storytelling in their autobiographical plays. The example of my talk, Caroline Horton's "All of me. The Possibility of Future Splendour.", focusses more on portraying Horton's affective state to affect others rather than telling a well-thought-out storyline. This includes dramaturgical gimmicks like including musical inlays and splitting her own personas into different roles to tell a story of her affective stasis, not to induce an affective catharsis for the audience. This dramaturgy, which I will be exploring deeper, can be described by what German dramaturge Necati Öziri describes as the theatre as an empathic institute: the empathic institute doesn't seek to represent socio-political values through characters to make their audience feel human, but rather how those values determine characters' emotional states in different ways and make them recognizable as human in the audience's perception (aisthesis).

Biography – Mirjam Kreuser is working as a research associate at the University of Mainz at the Institute of Film, Theatre, Media and Cultural Studies where she majored in Theatre Studies. Last year, she completed her Master thesis "Crip-queer complicity. Orientation processes in theatre and Theatre studies", which will be published in 2023 by transcript.

She is part of the Collaborative Research Centre (CRC1482) “Studies in Human Categorization” (Humandifferenzierung), in the project focussing on Disability Performance as Human Categorization. Together with Benjamin Wihstutz and Daniele Vecchiato, she co-edited a volume “#Coronatheater. Transformations in the Performing Arts during the Covid19-pandemic”, released in autumn 2022 by Theater der Zeit, Berlin.

Nele Solf

Bern University, Switzerland

Dramaturgies of Trust – ambiguous factuality and fictionality in contemporary swiss performance theatre

In Swiss independent theatre one can experience many pieces devised from autobiographical and/or researched material – deemed documentary theatre (Nikitin, Schlewitt, Brenk, 2014) or maybe theatre of the real (Martin, 2012) – and just as often can be led down a puzzling path of ambiguous factuality and fictionality. A truthful account can be spun around and turn out to be made up, a fictional tale can emerge as painfully true after all, and in some cases the entanglement is so intricate that one never really knows what to mistrust and what to believe. My research is concerned with theatre that dances or stumbles over the threshold between factuality and fictionality. I ask what its creators do, how they go about it and what they try to clarify by obfuscating fact and fiction.

At EASTAP23 I want to focus on the part of my research concerned with the internal dramaturgies of such performances. Since the common assumption in theatre is to see fictional accounts – or at the very least person A pretending to be person B and thus a fictional narrative mode – a variety of methods and strategies are necessary to lay the groundworks for believability. Another technical array is employed for the upkeep of said believability, to keep the audience trusting. If then, this believability needs to be called into question, to decay or to tumble, certain dramaturgical choices must be made – to restore trust afterwards, just as well. Analyzing a selection of recent performances shown by independent artists in Switzerland, I want to carve out consistencies and commonalities of their dramaturgies of fact and fiction, of trust, doubt, and disbelief.

Biography – Nele Solf (*1987 in Berlin) studied Comparative Literature and Theatre Studies at Freie Universität Berlin before they moved to Zurich, where they finished their MA in Dramaturgy in 2020. Nele is a theater scholar and artist and works as dramaturg, author, and producer in the swiss independent theatre scene. They are currently pursuing a Ph.D. in Theatre Studies at Bern University, while working as an assistant to Prof. Dr. Alexandra Portmann. Since 2014 Nele has been a member of the performance collective Neue Dringlichkeit and has worked in many of their productions as producer, artistic lead, author, and performer.

Rosa Postlethwaite

Coventry University, UK / Aarhus University, Denmark

“Solos” with sourdough: Dramaturgy with other-than-human species

In this panel contribution I will discuss how attending to the agency of other-than-humans within dramaturgy practice activates thinking about the Anthropocene. I introduce my dramaturgy practice in relation to post humanist discourse on ‘agency’ in conversation with theorists Karen Barad (2003, 2007) and Diana Coole (2013). Furthermore, I will introduce ethical questions raised by practice involving encounters between human and other-than-human species. I will discuss how the process in my first PhD project “Solos” with sourdough (“Solos”) responded to ethical questions, considering ‘response-ability’ (Haraway, 2016) and ‘dehumanist solidarity’ (Singh, 2017). My practice research PhD, ‘Dramaturgy with other-than-human species’, consists of live art projects that explore dramaturgy practice with yeasts and bacteria. “Solos” is a live art project exploring dramaturgy practice with sourdough, a microbiome of yeasts and bacteria which is commonly used in bread making. For the project I was guided by Robbrecht’s definition of dramaturgy as ‘the web of talks, thoughts, images and sensualities that brings us towards the conceptualisation of what we are actually doing (‘the work’), and often resembles an ‘unidentifiable object’ during an artistic process’ (2017, p. 138). Over eight weeks, March - August 2022, I attempted to do dramaturgical conversation with sourdough. I/we worked towards a series of four live art performances-to-camera, “Solos” (2022).

Biography – Rosa (she/they) works as a performance artist, dramaturg and facilitator across theatre, live art, dance and socially engaged art. They work collaboratively to make site-responsive performance, club nights, workshops, and shows.

Through performance Rosa tries to deconstruct, slow-down, reimagine and remake forms of sociality in order to shake up the taken-for-grantedness of the way things are. Their work is informed by queer, feminist, anti-racist and socialist practices.

They are currently a PhD researcher at the Centre for Dance Research, Coventry University, and Aarhus University 2022 – 2025. Rosa’s research is focused on multispecies dramaturgy practice.

Simone Dragone

University of Genoa, Italy

De-constructing the performance text, Archiving the Creative Process

Today ‘dramaturgy’ can be considered not only as playwriting but also as “‘work of the actions’ in the performance”. (Barba and Savarese 2006: 66). Referring to postdramatic theatre, dramaturgy does not consist of a linguistic representation of facts conveying meanings, but of an instance controlled by “the scenic composition, by a visual, not text-oriented dramaturgy”. (Lehmann 2006: 164) Moreover, in *A Theory of Dramaturgy*, Janek Szatkowski argues that dramaturgy is a negotiation among several factors, including choices and decisions made during the creative process. (Szatkowski 2019). It is, therefore, useful to make a distinction between the “performance text”, intended as “everything that takes place on stage that a spectator experiences”, and the “dramatic text”, that is “play, script, music score, or dance notation that exists prior to being staged”. (Schechner 2013: 227). In other words, dramaturgy and performance text can be considered as instances that, starting from a text or theme, are written and thought on and for the stage through a creative process from which a performance will result.

What the spectator sees is just the tip of the iceberg, the result of a process that, for some artistic experiences, could take years. Considering the performance text as the ‘dramaturgy made visible’, it is therefore possible to trace the genetics of the performance. The performance text, if de-constructed, allows to identify all those details and elements resulting from the artistic and aesthetic choices made during the creative process.

Applying an epistemological approach, through Derrida's theories of de-construction (Derrida 2002) and the notion of assemblage by Deleuze (Deleuze and Guattari 1987) and referring to the information ontologies for the performing arts that exist today (Sant 2017), the paper wants to investigate about the possibilities of archiving the creative process.

Biography – Simone Dragone (Genoa 1990) is a PhD student in Digital Humanities Arts, Performing Arts and Multimedia Technologies at the University of Genoa, Italy. From April 2019 to June 2022, he has been responsible for OTA (Odin Teatret Archives) in Holstebro (Denmark). Since 2020, he has been a member of the JTA (Journal of Theater Anthropology) editorial board, magazine founded and directed by Eugenio Barba. He is a member of the management committee of ilFalcone – Teatro Universitario di Genova.

Tanja Hylling Diers

Lund University / Malmö Theatre Academy, Sweden

Can a Body Speak? – an approach toward careful listening as dramaturgical practice

This proposal seeks to investigate how listening can be practiced in multiple ways during the creation of a performative work and how these modes of listening in combination can create a careful and responsible dramaturgical practice especially necessary when working in artistic projects with minority groups with no performer training. With Pauline Oliveros' radically open concept of 'deep listening' as the point of departure, I will look into how listening can offer the body a unique state for working with music in particular, and art in general. Rajni Shah's many experiments in listening offers a view on listening as not only an active state of being, as was also Oliveros' point, but also how listening instigates a responsibility in the listener that has a potential for transformation.

As part of my Ph.d in artistic research I make documentary works for the stage with professional performers, theatre makers and people from minority groups with expert knowledge on different experiences. I will use the choir performance about incarceration *Quiet Beats (Stille slag)* that premiered in October 2021 in Østerbro teater with five former inmates and seven opera singers on stage as the case study for my investigation on listening as dramaturgical practice.

Biography – Tanja Hylling Diers is a Copenhagen and Malmö based Ph.d-student at Lund University, Malmö Theatre Academy with a project that investigates how practices of listening and care can contribute to new knowledge in theatre productions centered around minority groups within a documentary performing arts context from a dramaturgical perspective. Diers has a cand mag. from Copenhagen University 2011 in Theatre and Performance Studies and a background as dramaturg in 50 plus production mostly in Denmark, but also in international collaborations.

Ula Tališa Pollak

University of Ljubljana, Slovenija

The Feminization of Work of a Practical Dramaturg in Slovenia

In this paper, I address the issue of feminization of the profession of dramaturg – in particular, the dramaturg who is involved in play and performance activities in Slovenia. When analyzing and reviewing the professional tasks of a practical female dramaturg and the recommended or required qualities, I found that this profession is very poorly researched, defined and elaborated. Moreover, most of the tasks and characteristics resemble those, traditionally ascribed to women, a mother in a patriarchal society (the director being pater familias, and actors children). Drawing on published works on dramaturgy in Slovenia, I will study the ratio of female to male dramaturgs in theatre institutions and in the non-institutional scene up to 2001. I have also collected current statistics on dramaturgs in permanent positions in Slovenian institutional theatre and statistics on dramaturgs participating as dramaturgs on projects in institutional theatres in the 2021/2022 season. The results show that today more women than men are engaged in practical dramaturgy. I hypothesize that the process of the emergence of director's theatre in Slovenia has contributed to this feminization of the profession. For this purpose, I also establish the year of the first results of this process and I process the statistics of graduates as well as those of dramaturges working in institutions and in the non-institutional scene before and after this year. Finally, I conclude that the process of feminization of the practical dramaturg has definitely taken place or is still ongoing. From the analysis, it could also be concluded that the process of feminization was initiated or at least contributed to by the emergence of director's theatre in Slovenia, but to say this with certainty, further research would have to be done.

Biography – I am a student of Dramaturgy and Performing Arts (Academy of Theatre, Radio, Film and Television, U. of Ljubljana), currently also an intern at Maska (<https://maska.si/en/>). I have been a dramaturg for a number of study theatre productions and reading performances as well as an assistant dramaturg for productions at institutional theatres; the productions participated at two major theatre festivals in Slovenia (Borštnikovo srečanje, Teden slovenske drame) and were selected for festivals throughout Slovenia. I have also run reading performances, have been involved in organizing symposia, have experience as an editor (Adept) and have published some reviews, interviews and articles.

Valeria Venturelli

University of Bologna, Italy

Hamlet in Volterra Prison: The Creative Process of “Compagnia della Fortezza” Explored in the Digital Archive Materials

The contribution aims to explore the extent to which the archival material of “Compagnia della Fortezza” allows for an analysis of the creative process behind the production of the show *Hamlet* (2001) directed by Armando Punzo. “Compagnia della Fortezza” is a long-standing prisoner's company that has been operating in Volterra prison since 1988 and has created an important historical archive.

As part of my PhD research at the University of Bologna, which aims to create a remotely accessible digital archive from the “Fund-Archive Compagnia della Fortezza” currently composed by 1358 videos, I've been analysing the creative process of the company's work from 1988 to 2014 starting from documented rehearsals and replicas, assemblies of third party materials and journalistic services.

This presentation focuses on the show *Hamlet* to underline what method was used during rehearsals, how the show evolved over time, how it positions itself within the overall history of the company and what role video footage had during its making.

After presenting the case study, a significant issue will be raised to the panel regarding the methodology required to study the work of a contemporary theatre company using an archival approach. Studying a play that has not been personally witnessed means making up for the absence of the experiential aspect, central to the spectator experience, through an analysis-reconstruction based on everything that remains of the scene. While this implies a distance from the “emotional punctuation” of the staging, the intermediate character of the document allows the spectacular text to become a theoretical object of knowledge.

Finally, the presentation wants to engage a discussion with the panel participants regarding the role of video testimony within a confined environment like a prison and the significance of establishing a public and accessible archive in terms of bridging the gap between the prison and society.

Biography – Valeria Venturelli is a PhD student at Alma Mater Studiorum University of Bologna, Department of the Arts, PhD in Visual, Performing and Media Arts. She is carrying out a research project focused on the digital archive of Compagnia della Fortezza entitled *The Digital Archive of the Compagnia della Fortezza. The audiovisual document as a dynamic memory of the performance and as historiographic object*. She is a member of the Editorial board of the magazine "Quaderni di Teatro Carcere" by Emilia Romagna Prison Theatre Network. Her main research topics include social theatre and digital archives.

Yangzi Zhou

University of Warwick, UK

The (un)feeling edge of intermedial dramaturgy: organisation of affective experience in two NT Live productions

This presentation is born out of my ongoing doctoral research into the construction of ‘theatreness’ in the decade-long history of National Theatre Live (NT Live), the live broadcasting programme of Britain’s National Theatre since 2009. I consider key moments in the process of manifesting both the abstract idea and the concrete experience of theatre in mediatised performances as first, the telling of a narratable spatial story by the intermedial dramaturgy of NT Live; second, the organisation of the affective experience out of the said spatial story, and lastly, an institutionalised framework which characterises the production and reception of mediatised theatre. With a particular interest in NT Live productions with elements that challenge the conception of the programme’s institutional agenda, this conference paper looks into two London productions broadcast through NT Live: *Yerma* (the Young Vic Theatre, 2017), and *Julie* (National Theatre – Lyttelton, 2018).

Based on affect theories within and beyond theatre studies, from Erin Hurley, Nicholas Ridout, and Sianne Ngai, this presentation acknowledges an intentional distance from the group of corresponding affects associated with mainstream theatrical experience. This comes as the result of rewriting and adaptation from the original plays by Lorca and Strindberg, respectively by Simon Stone and Polly Stenham, which disrupts the positive communication of affects with their affectless display of the heroine’s personal struggles. Through the analysis of camera composition, I will discuss the reworking on rhythm in the *Yerma* broadcast, as well as the focus on a distant tableau shot in the recorded performance of *Julie*, both of which subtly encourages an affective experience for the remote audience. This paper ultimately suggests a cultivated mode of expression of negative feelings with a historical nod to the dramatic classics adapted by these productions and an agenda to maintain the institutionalised outlook of NT Live, here through an ambivalent way of feeling work.

Biography – Yangzi Zhou is a third-year PhD student at the University of Warwick, where she also teaches undergraduate modules in Theatre and Performance Studies. Her doctoral project investigates the dramaturgical, experiential, and theoretical aspects that make the theatreness of live broadcast programmes such as National Theatre Live. She is interested

in thinking theatre in connection with media, literature and philosophy. She previously studied English literature and cultural studies at Nanjing University (BA, 2015) and University of Cambridge (MPhil, 2019).

SPECIAL PROJECTS

Artist talk: Chris Thorpe

Book launch: The Palgrave handbook of theatre and migration

Lunch Presentation: New approaches to analysing drama with digital tools.
Demonstration and discussion

Plenary: Situated knowing in contemporary Polish and Ukrainian dramaturgy. A step forward beyond epistemic injustice

Presentation of Issue 6 of the European Journal of Theatre and Performance

Observatoire Critique

Open workshop: A Dramaturgy of Questions

ARTIST TALK: CHRIS THORPE

Playwright and performer, UK

THEATRE VS. THE WORLD

A session with and on Chris Thorpe's show *A Family Business* - a piece about working with diplomats and NGOs involved in nuclear disarmament treaty negotiations. *A Family Business* explores this hidden threat and looks at the people who do talk about them. How do ordinary people communicate about extraordinarily important issues?

Chris Thorpe is one of the most interesting voices in the performance and docu theater genre. Here he examines the threat of nuclear weapons, nuclear war, and the challenges of nuclear disarmament.

The session uses some of the material of the show to open a conversation with the audience about how we link the local and the global in theatre, while retaining a sense of individual agency.

BOOK LAUNCH – THE PALGRAVE HANDBOOK OF THEATRE AND MIGRATION

[Palgrave Studies in Performance and Migration](#) is a new book series co-edited by Yana Meerzon and Steve E. Wilmer. With the arrival of over a million refugees into Europe in 2015 and millions of displaced Ukrainians in 2022, the topic of migration once again has become a major source of public concern and discussion. Theatre has continually addressed this theme both in its dramaturgy and in its performance practices. This series brings together a range of scholarship focusing on many eras of cultural and theatrical performance, as well as numerous geographical and social conditions to offer an understanding of the complexities of theatre and migration. The co-editors will be attending the EASTAP 2023 conference and are ready to begin a dialogue with prospective authors. We welcome personal inquiries and suggestions for short meetings at the conference or after it. Do not hesitate to drop a line at ymeerzon@uottawa.ca and/or swilmer@tcd.ie

Series editors

Yana Meerzon, university of Ottawa

Steve Wilmer, Trinity College Dublin

About the series

This series brings together a range of scholarships (including monographs and edited collections) focusing on many eras of performances, as well as numerous geographical and social conditions, to offer an understanding of the complexities of theatre and migration. The series editors understand the term ‘performance’ both as indicative of theatre performances (including dramaturgy), performance art (various aspects of this form, including dance), and cultural performances. Authors of prospective books will be asked to define this term in relation to their individual projects. The same type of inclusive definition and positioning should apply to the term ‘migration’, which can be inclusive of asylum seeking, exile (internal and external), cosmopolitan travel, refugees, issues of return and so on.

Possible topics for consideration might include, but are not limited to, the following:

- Performance/Migration and Human Rights
- Performance/Migration and Race
- Performance/Migration and Citizenship
- Performance/Migration and Climate Change
- Performance/Migration and Activism
- Performance/Migration and Digital Humanities

LUNCH PRESENTATION: NEW APPROACHES TO ANALYSING DRAMA WITH DIGITAL TOOLS. DEMONSTRATION AND DISCUSSION

How can digital dramaturgy be applied in both dramaturgic research and practice?

Digital dramaturgy is still a relatively new phenomenon in the field of theatre studies, but offers new perspectives for understanding both deep structures of single works and of large corpora of data. This working demonstration gives an introduction to digital dramaturgy, and opens up for a discussion of what the quantitative analysis offers in comparison with the qualitative close reading – and how the distant and close reading of drama may complement and inform each other. In particular, we will discuss how the non-textual, invisible theatricality and performativity, including the embodied presence of the actors and spectators, might be discovered via digital analysis. We will present examples of both statistical analyses and visualisations. We welcome both newcomers and experienced digital users to this session, which demonstrates a range of newly developed tools for digital dramaturgy. The working session presents the results of the National eScience Pilot Project, Danish Theatre Archives in the age of digitalization in research and in education, under the Danish e-Infrastructure Cooperation (DeIC). The aim of the project was to develop tools for digital analysis of drama (in Rstudio) taking as a case study Danish-Norwegian early Enlightenment playwright Ludvig Holberg's (1684–1754) comedies.

The demonstration will be followed by a Q&A session.

Biographies:

Ulla Kallenbach, PhD, is Associate Professor of Theatre Studies at the University of Bergen, Norway, and President of the Association of Nordic Theatre Scholars.

Her monograph, *The Theatre of Imagining – A Cultural History of Imagination in the Mind and on the Stage* (Palgrave 2018) was the first comprehensive study of the cultural history of imagination in the context of theatre and drama. Kallenbach is currently PI of Artistic Exchanges: The Royal Danish Theatre and Europe, which develops innovative digital methods to investigate artistic exchange, cultural mobility and performative representations of Europe through the unique archive of the Royal Danish Theatre. See ullakallenbach.net for info and publications.

Annelis Kuhlmann is Associate Professor in Dramaturgy. Her PhD-dissertation, Stanislavsky's Theatre Concepts (1997) adopted a Stanislavsky text corpus to a database, investigating theatre pedagogical narratives, acting terminology, and imageries. Since 1997, she has been employed at Dramaturgi at Aarhus University. Annelis has published extensively on Odin Teatret's performances. She is co-founder of Centre for Historical Performance Practice – CHiPP (AU). Her major research topic is directing as practice in historical and contemporary contexts. In this case she works with digital theatre archives in research and teaching.

Anna Lawaetz, PhD, is responsible for the Theatre Collection at The Royal Danish Library and part of the Committee of The International Association of Libraries, Museums, Archives and Documentation Centres of the Performing Arts. In her PhD-dissertation *Stemmebrug og stemmeidealer i Danmark Radio* (2014) she proposed a new digital method for analyzing voice recordings by using a combination of acoustic analysis tools and a range of listening categories. Lawaetz is currently a part of the dance archive research project *Viden i bevægelse* (2023-26) and writing a monography about the movement from radio drama to acoustic theatre experiences in the research project *Fra hørespil til lydteater* (2023-25). Kallenbach and Lawaetz has together edited *Stage/Page/Play – Interdisciplinary Approaches to Theatre and Theatricality* (Multivers 2016).

SITUATED KNOWING IN CONTEMPORARY POLISH AND UKRAINIAN DRAMATURGY. A STEP FORWARD BEYOND EPISTEMIC INJUSTICE

Ewa Bal

Jagellonian University, Poland

Performing Polish -Ukrainian Border. Polish and Ukrainian drama as an epistemic lens of decolonial thinking between the East and the West

In my speech, I would like to look at the Polish-Ukrainian border through the prism of 2 events, that occurred last year: the influx on Poland's eastern border of a wave of migration from Syria, Afghanistan and Kurdistan, and the arrival of some 3 million refugees from war-torn Ukraine. Both events prompt us to look at the Polish-Ukrainian border within two complementary perspectives. On the one hand, it has become the scene of a politics of hostility (Achille Mbembe, *Politique de l'inimitié*, 2018) and 'fear of small numbers' (Arjun Appadurai, *Fear of small numbers*, 2008), becoming a dividing line and at the same time a front line in the struggle against the "Other". On the other hand, the border can be seen as an example of a contact zone (Marie Luise Pratt, *Imperial Eyes*, 1992), in which distant or conflicted communities develop strategies of mutual understanding, concern and care. The very Polish-Ukrainian border has become the subject of numerous theatrical performances and dramatic texts in Poland and Ukraine over the last 10 years. In addition to the explicit critique of policies of hostility and neo-racism, as well as of the naïve faith in the ethical transformation of Western societies, these plays address the issue of overcoming the abyssal gap between Eastern and Western Europe, imagined back in the Enlightenment (Larry Wolf, *Inventing Eastern Europe*, 1992). They play with historical perceptions and dynamically changing perspectives on what we used to identify with the East and West of Europe. Thus, I will try to treat the theatre plays of Polish-Ukrainian artists such as Katarzyna Szyngiera, Olga Maciupa and Olena Apczel as examples of an epistemic lens through which we can not only deeply explore and define intercultural relations in that part of the world lying 'in between' Global West and Global East, but also find examples of useful utopias in which the principle of local decolonial thinking towards both the Global West and the Russian Empire is better fulfilled.

Biography – Ewa Bal, PhD, professor, Head of the Laboratory for Research on Knowledge/Creative Practices of Local Cultures at Jagiellonian University. Formerly professor of the "Orientale" University in Napoli. Her early research focused on Italian theatre

and drama (2 monographs) Currently she focuses on decolonial performative practices in Central and Eastern Europe, dramaturgies and performances of ethnic minorities from Polish and Ukrainian, Spanish and Italian cultural backgrounds. She co-edited several collective monographs on theory of performance, including most recently with Mateusz Chaberski: *Situated Knowing. Epistemic Perspectives on Performance* (Routledge 2021). Editor in chief of the Jagiellonian University publishing series *Advances in Performance Studies*, where 8 volumes have been published. Visiting professor of Italian, Spanish and American universities, member of IFTR and EASTAP.

Ira Chuzhynova

Directorate Arts and Culture, Ministry of Culture and Information Policy of Ukraine, Ukraine

The decolonization of public and cultural space through contemporary Ukrainian drama

Although it seems that the process of decommunization has been finished in many European, former Soviet bloc countries, in Ukraine still the decolonization of public space and cultural space, which can be understood as getting rid of the signs of the communist state, is one of the vectors that determines both state policy in the field of culture and the trend of repertory programs based on contemporary Ukrainian drama. Ukrainian contemporary directors and playwrights offer different methods of identifying and debunking post-communist manifestations in Ukrainian reality. Sometimes this distancing from the communist past takes the form of denial or an subjective image of an independent country, as well as a manifested civic identity. In my presentation I will try to trace the paths of this internal cultural decommunization, as a decolonial strategy, on the examples of contemporary Ukrainian drama.

Biography – Iryna Chuzhynova, PhD in theatre art, Director of the Directorate of Arts & Culture in the Ministry of Culture and Information Policy of Ukraine. Author more than 300 publications in newspapers & magazines about Ukrainian and European theatre process. In 2012-2015 co-founder and curator of Les Kurbas Ukrainian Emerging Directors Festival in Kyiv. In 2016-2019 curator from Ukrainian side of all-Ukrainian competition “Taking the Stage” (theatre program of British Council in Ukraine). From 2019 till 2021 – a head of analytical department of Ukrainian Cultural Foundation, a state-owned institution with the aim to facilitate development of culture and arts in Ukraine. From 2021 till 2022 - professor of Kyiv Municipal Academy of Variety and Circus Arts. Member and co-founder of NGO "Coalition of Cultural Actors".

Maya Harbuzyuk
Ivan Franko National University of Lviv, Ukraine

Coming out of silence

The topic of the speech is a paraphrase of the title of the book by Polish literary critic Agnieszka Matusiak “Out of Silence”, which was published in Ukrainian in 2020. She explored the complex and long-lasting mechanisms of overcoming post-totalitarian and post-colonial trauma by Ukrainian literature, including drama. The process of overcoming the traumatic “dumbness” about the events of the Second World War and the Holocaust, according to A. Matusiak, has become an integral part of the development of Ukrainian society, literature, and art over the past ten years of independence. On February 24, 2022, Ukrainian society, its culture and art, having experienced large-scale Russian aggression, were thrown back into the “zone of silence”. Silence-shock, silence-fear, silence-trauma. The inappropriateness of any artistic language to describe a new – tragic – experience, the inability to adequately reproduce the traumatic states experienced by society, the loss of meaning, doubts about the possibility and necessity of art in times of war led to “numbness”, freezing of the body of culture for a certain period of time.

How did Ukrainian drama come out of this total – individual and collective – crisis, in terms of language, narratives, productive and creative activities in the conditions of large-scale war? Whose voices were the first to be heard? How can one write about the war within the war itself? These and other questions allow us to outline the phenomenon of “coming out of silence” of Ukrainian drama in the conditions of the ongoing war.

Biography – Maiia Harbuzyuk, PhD, professor at Ivan Franko National University in Lviv and Dean of the Faculty of Culture and Arts. Formerly literary director at the M. Zankovetskaya National Theatre in Lviv. Editor-in-chief of the theatrological journal “Proscenium” of I. Franko LNU. President of the Committee on Theatre Studies of the Scientific Society named after Taras Shevchenko. Author of more than 220 articles on the history, theory of theatre, current stage life of Lviv and Ukraine. Her monograph *Ukraine in the Polish Theatre of the Nineteenth Century: Strategies and Forms of Representation* was devoted to the imaginative aspects of Polish-Ukrainian theatrical relations. She teaches a master's course on "Postcolonial Studies in Theatre Studies" in Lviv, as well as classes in theatre studies at the Ukrainian Catholic University in Lviv.

Oleksandr Pronkevich
Ukrainian Catholic University, Ukraine

“War, What is your Name?”: Epistemic Injustice and decolonization in the Anthology The Unnamed War

The war of Russia started against Ukraine on February 24, 2022, became the impetus for creating a great amount of plays representing the suffering and the resilience of the Ukrainian people. In the presentation they will be interpreted as texts that reflect “practices of knowledge production” or “practices of situated knowing” or “epistemic lenses” (Bal, Chaberski, 2021) which help discover phenomena and processes defining the existential civilization choice of Ukraine as a culture located between the West (Europe and the USA) and the East (Russia). The attention will be focused on the anthology of plays *The Unnamed War* edited by Oleh Mykolaychuk and Nadiia Miroshnychenko. This book has been chosen because it stresses the idea that the project is an epistemic tool aimed at knowing the nature of the war, which remains undefined until now. It is still named a conflict or special operation. “Even those who have chosen the term war, are lost in definitions. It used to be a “hybrid war”, now we can hear that is “the great war”, or “the full-scale war”, “Russian-Ukrainian War” or sometimes “World War III”, because it has changed the world radically. However, it is still “unnamed war””. The study will use the concepts of epistemic injustice and decolonization for analyzing the genre peculiarities and discourse practices reproduced in characters’ speeches to identify which name is given to the war by each author whose texts have been selected for the anthology. Each play will be interpreted as new situation providing new knowledge to answer the question articulated in the title of the presentation.

Biography – Oleksandr Pronkevich, PhD, professor, Head of Philology Department of Ukrainian Catholic University. President of the Association of Hispanists of Ukraine, member of the Ukrainian Association of Fulbright Academic Exchange Program Alumni and International Association of Hispanists; Fulbright Scholar, University of Wisconsin-Madison (2003-2004), stipend of the Spanish Government, University of the Basque Country-Alava, Spain (2005), visiting professor at the University Montclair, New Jersey, USA (2011). A leading researcher and a member of research teams of a number of international and Ukrainian research projects financed by governments of Spain, Poland, Germany, and Ukraine. His main fields of research interests are Spanish literature and Spanish-Ukrainian cultural dialog. Author of about 170 papers, author and editor 9 books.

PRESENTATION OF ISSUE 6 OF THE EUROPEAN JOURNAL OF THEATRE AND PERFORMANCE

This session is dedicated to the public launch of the 6th issue of the *European Journal of Theatre and Performance* (EJTP), published by EASTAP since its foundation in 2017. A few members of the editorial team will present the main topics of the journal's recurring sections in this new issue. They will discuss the Essays section, which explores the various manifestations of "fluidity" in theatre and performance, both from historical and contemporary perspectives; the From the Archives section, which focuses on the work of the Romanian cross-dressing actor Miluță Gheorghiu; the Artist in Focus section, which sheds light on the artistic career of Constanza Macras, the 2022 EASTAP Associate Artist; and the Book Reviews section, which offers critical discussions of several recent significant publications in theatre and performance studies, both within English and non-English speaking academia.

Next to the presentation of the new journal issue, the panelists will also discuss the recent decision of EJTP to move from publishing one to two issues per year and to start alternating between a general Essays section, for which contributions can be submitted on a continual basis, and a themed Essays section, for which Calls for Papers on specific themes are issued.

The session will also leave ample time for discussion with attendees as it intended to be a unique opportunity to receive feedback on EJTP's profile, its editorial policy, and its future directions.

OBSERVATOIRE CRITIQUE

The Observatoire Critique brings together undergraduate and postgraduate students from across European universities with the goal of employing both live-commentary and critical reflection to encapsulate the complexity and liveness of research events in the theatre and performance research domain. The Observatoire experiments with different languages, digital tools of communication and archival resources to achieve its aims. It will follow the panels and workshops of the 6th EASTAP Conference. All the materials (posts, videos, interviews, podcasts) will be published during and after the conference on the website <https://www.observatoirecritique.fr> and on social media.

Supervisor:

Erica Magris (University of Paris 8, France)

Participants:

Mathilde Bully (University of Paris 8, France)

Yael Burstein (University of Paris 8, France)

Manuela Figueiredo Dos Santos (University of Paris 8, France)

Juliette Meulle (University of Paris 8, France)

Simon Oueiny (University of Paris 8, France)

Sarah Young (University of Paris 8, France)

Markus Hansen (University of NTNU, Norway)

Rasmus Lyngkjær (Aarhus University, Denmark)

Open Workshop: A Dramaturgy of Questions

Starting from Seachange Lab's project *Rehearsal Matters* and publication *The Art of Rehearsal*, we invite you to consider the questions that can be asked of artistic practice - that is, what we ask and how and when, in trying to understand and verbalize artistic processes. What kinds of answers are we looking for? What slips between the questions? And in reverse: What kinds of questions does artistic practice answer?

The workshop will consist of a short presentation and an informal, practical mapping of questions and reflections in the space.

Rehearsal Matters is an online collection of interviews with 40 European and North American artists from theatre, dance and performance. All are asked the same five questions about their artistic work process. In 2017, eighteen of the interviews were published in *The Art of Rehearsal - Conversations with Contemporary Theatre-Makers*, Bloomsbury Methuen Drama. www.rehearsal-matters.org.

Biographies – Barbara Simonsen is director, dramaturg and artistic director and founder of Teater Seachange and Seachange Lab in Aarhus, Denmark: an independent theatre company, and an artist-driven, international centre for practical artistic research and performing arts experiments. She holds a Master of Comparative Literature and Dramaturgy from Aarhus University and has taught in the Aarhus University departments of Dramaturgy, Comparative Literature and Aesthetics and Culture. Her experimental productions range from physical and musical theatre to cross-over works, interactive installations and site-specific audio walks. She has worked for many years as consultant and facilitator for directors, playwrights, choreographers and companies, specialising in the analysis and development of process.

Isabelle Reynaud is a stage director and the artistic director of Teater Carbon. She has worked as a freelance stage director, concept developer, and project manager since 1989. Her interdisciplinary work within the performing arts includes the Reumert-nominated docufiction "Track//Track," award-winning theatre productions, poetry performances, music literary walks, site-specific installations and the recent immersive performance *DIX*, combining the 20th century universe of the expressionist Otto Dix with a site-specific installation. She has been a member of the artistic management of Laboratoriet (now Seachange Lab), a Danish centre for practical artistic research during the period 2005-2013, and co-created *Rehearsal Matters*, a digital knowledge bank of work methods and processes in the field of performing arts. She is an experienced speaker, supervisor and teacher in acting, performing arts methods, project management and cultural understanding at various universities, theatre-schools and festivals.

EASTAP23 MASTERCLASSES

Linh Le

SIGNA

Anna Franziska Jäger & Nathan Ooms

Marina Otero

Unga Klara

LINH LE

Performance artist and climate activist, Denmark



Becoming species and paying tribute to the diversity of life - guided meditation and ritual

What species are you? Connect to other species through decomposing your human ego and let other life take space.

Linh Le will guide you into awakening your species and honoring them.

Biography - Linh Le is a performance artist and climate activist. Linh Le is of a new generation of artists who, with their own bodies, are exploring the possibility of finding a balance between a growing desperation and maintaining the belief in a different way of being human / species.

Linh Le is co-founder and member of the performance climate activist group Becoming Species which in close alliance with Extinction Rebellion and Embassy of the Species Copenhagen has made several performative actions in public space to amplify nature's diverse voices.

SIGNA

Performance group, Denmark



Becoming Insinuated

Exploring Immersive Performance Installation through the Artistic Practice of SIGNA

The workshop is designed to introduce participants to key elements of the immersive performance installations of SIGNA. Through hands-on exercises, participants will gain a deeper comprehension of the techniques used by SIGNA to create hermetically sealed fictions, exploring the uncanny aspects of human interaction, and to understand the importance of sensory detail, and the use of authentic objects.

Learning Objectives:

- Understand the fundamental concepts of SIGNA's immersive performance installations.
- Learn about the history and aesthetic of SIGNA.
- Understand the importance of set design and the use of authentic objects and sensory detail in creating an immersive experience.

Biography – See under EASTAP23 associate artists

ANNA FRANZISKA JÄGER & NATHAN OOMS

Performance group, Belgium



Editing Fury

During the workshop, we will work around different principles of text editing present in our practice of writing for theatre. We would like to propose writing methods and tools in which editing text follows formal or systematic interventions and explores algorithmic or bot-like qualities. How can we operate as a kind of language machines?

We will use ‘textual readymades’, the template, repetition and looping as guiding principles. By applying formal interventions and alternations on a text, we can examine the interplay between content and form and challenge our sense of coherence.

Biography – See under Keynote speakers

MARINA OTERO

Director / performer / author / teacher, Argentina



I IS A BODY

I is a body proposes to understand the body as matter.

The body as life-file. “I is another,” said Rimbaud. It is necessary to know oneself to understand the world, and one can only understand the world when one assumes a vision foreign to oneself.

In the workshop we will work from physical language, improvisation and writing, approaching the practice from the idea of doubling between a subjective “I” and an objective “I”. It will seek to observe everything that is put into operation, from subtleties to great expressions, generating technical tools that allow us to make the particularities of each one more and more aware. Move the pieces, move the holes, move the organs, move the present; move that file where the past, present and destiny are synthesized. Its objective is to explore the limits that are established between reality and fiction, creating a transition between the unconscious and the conscious, from a personal poetics that combines the role of authorx, narratorx and performer. The workshop is aimed at dancers, choreographers, actors, directors and playwrights.

Biography - Director, performer, author, and teacher Marina Otero was born in Buenos Aires in 1984 and she is currently residing in Madrid. She creates the Remember to Live project, based on building an endless theatrical piece on her own life that will end the day she dies.

Unga Klara

Youth Theater, Sweden



Memories for Use – working with a child perspective

This workshop deals with how you can practically investigate the child perspective – and use it in producing theatre for children. With exercises concerning memories and experiences from our own childhood, we get insights on what is to be made important, and a possibility to more deeply relate to the young audience. How do we create narratives beyond clichés and given notions, to more honestly and directly address the child audience?

With the Unga Klara method Memories for use, we approach the possibilities of creating theatre with a child perspective. Workshop leaders: Farnaz Arbabi, artistic director, and Erik Uddenberg, dramaturge.

Biography - Unga Klara is the world renowned national theatre for young audiences located in Sweden, working internationally. Unga Klara was founded in 1975 by legendary director Suzanne Osten and has since been a groundbreaking avant-garde theatre. As of 2014 the artistic leadership was bequeathed to Farnaz Arbabi and Gustav Deinoff, who have continued Unga Klara's work and added perspectives on diversity, intersectionality and availability.