

# FFF | INTERNATIONAL SYMPOSIUM:

Media, Politics, Performance:  
The Role of Intermedial Theatre in the Public Sphere

Monday – May 5<sup>th</sup>

14:00 pm to 14:30 pm

MAIN STAGE

## WELCOME & INTRODUCTION

Katia Arfara (Onassis Cultural Centre)  
Aneta Mancewicz (University of Bedfordshire )  
Ralf Remshardt (University of Florida)

14:30 pm to 16:00 pm

MAIN STAGE

## PANEL 1 Intermediality, Theatricality, Performativity

Chair: SAVAS PATSALIDIS (Aristotle University of Thessaloniki)

Respondent: ANDY LAVENDER (University of Surrey)

- Chiel Kattenbelt (Utrecht University)  
“Intermedial Theatre in a Mediatized Culture”
- Jean-Marc Larrue (Université de Montréal)  
“From Theatricality to Performativity to Theatricality: Intermediality as Politics”
- Marcello Vitali-Rosati (Université de Montréal)  
“Performance and Indecision: The Question of Freedom”
- Simon Hagemann (University of La Sorbonne Nouvelle Paris 3)  
“Political Strategies of Performance and Media Art in Digital Trans- and Posthumanist Culture”

16:00 pm

## COFFEE BREAK

16:30 pm to 18:00 pm

MAIN STAGE

## PANEL 2 Intermediality and Spectatorship

Chair: KATIA ARFARA (Onassis Cultural Centre)

Respondent: RALF REMSHARDT (University of Florida)

- Andy Lavender (University of Surrey)  
“The Visible Voice (or, The Word Made Flesh): Political Presence and Performative Utterance in the Public Sphere”
- Styliani Keramida (University of London)  
“Intermedial Practices and Spectatorship: ‘Prometheus in Athens’ by Rimini Protokoll”

- Sigrid Merx (Utrecht University)  
“Do We Agree on What We Think We See? Intermedial Confusion in Public Space in Dries Verhoeven’s ‘Ceci N’est Pas’”
- Rosie Klich (University of Kent)  
“Amplifying Sensory Spaces: The In and Out-Puts of Headphone Theatre”

IN ENGLISH WITH SIMULTANEOUS TRANSLATION IN GREEK

## Tuesday – May 6<sup>th</sup>

09:30 am to 11:00 am

UPPER STAGE

### **PANEL 3** Intermedial Narratives and/in Post-Human Landscapes

**Chair:** MARINA KOTZAMANI (University of Peloponnese)

**Respondent:** JOHAN CALLENS (Free University of Brussels)

- Avra Sidiropoulou (Open University of Cyprus)  
“Screens on Stage – Identities at Risk: Embracing Mediation in Postmodern Performance”
- P.A. Skantze (Roehampton University)  
“Repeat Colonial, Fast Forward Rewind”
- Eirini Nedelkopoulou (York St John University)  
“Performing Participation into the Open Air – KMA’s Congregation”
- Kristof van Baarle (Ghent University)  
“Illusions of Dissensus and Consensus in Kris Verdonck’s ‘M, a Reflection’ and ISOS”

11:00 am

### **COFFEE BREAK**

11:30 pm to 13:00pm

UPPER STAGE

### **PANEL 4** Intermediality, Activism and Social Media in the Post-Communist Era

**Chair:** ROSIE KLICH (University of Kent)

**Respondent:** ANETA MANCEWICZ (University of Bedfordshire)

- Elena Marchevska (London South Bank University)  
“The One Who Sings, Means Well – The Politics of Self-Organised Choirs and Performative Street Actions in the Former Republic of Macedonia”
- Olga Danylyuk (University of London)  
“Empire Strikes Back. The Failure of ‘Colour Revolution’ Model in Ukraine, 2015”
- Aksana Haiko (Theatre Director / Artist)

"The Beginning of Internet-Theatre in Belarus as Reaction to Censorship"

- [Riina Oruaas \(University of Tartu\)](#)  
"Scenes of Crisis: 'The Rise and Fall of Estonia' in Theatre NO99"

13:00 pm

## BREAK

### PANEL 5 Intermediality and "Live" Politics

Chair: CHIEL KATTENBELT (Utrecht University)

Respondent: SIGRID MERX (Utrecht University)

14:30 pm to 16:00 pm

UPPER STAGE

- [Karen Savage \(University of Lincoln\)](#)  
"Covering the Coverage: Copying News and Performative Reporting"
- [Flora Pitrolo \(Roehampton University\)](#)  
"Just a Little Bit: Some Notes on the Inhabitable Image"
- [Selby Wynn Schwartz \(Columbia University\)](#)  
"Acting In Concert: Well Contested Sites"
- [Paul Clarke \(University of Bristol\)](#)  
"Uninvited Guests Make Better Please': Profaning the News Media, Democratic Apparatus and Political Consensus"

IN ENGLISH WITH SIMULTANEOUS TRANSLATION IN GREEK

22:00 pm to 23:00 pm

CAMP

Contemporary Meeting  
Point

### PECHA KUCHA PRESENTATIONS at CAMP

Intermedial Artistic and Curatorial Practices

Chairs: KATIA ARFARA, ANETA MANCEWICZ, RALF REMSHARDT

- [SimulActor \(Art / Games Team\)](#)  
"Mediation – Intimidation"
- [Sozita Goudouna \(University of London\)](#)  
"Devised & Mediated Nature: Transitive Public Terrains and The Incursion of Media Ecology"
- [Marta Keil \(Polish Academy of Science's Art Institute\)](#)  
"Curatorial Strategies in Contemporary Performing Arts in Europe. Curator as a Producer of Culture and a Significant Figure in the Processes of Contemporary Culture's Creation in the Age of Late Capitalism in Europe after the Year 1989."
- [Christiana Galanopoulou \(MIR festival artistic director\)](#)  
"Art in the Public Space and Citizenship in Athens"

### CLOSING REMARKS

PECHA KUCHA PRESENTATIONS WILL BE HELD EXCLUSIVELY IN ENGLISH

# “Media, Politics, Performance: The Role of Intermedial Theatre in the Public Sphere”

### Chiel Kattenbelt

#### “Intermedial theatre in a mediatised culture”

I would like to discuss the validity claims of art in general and (intermedial) theatre in particular within the context of the mediatised Western culture and society. I will refer to Jürgen Habermas’s concept of *Öffentlichkeit* (*≈ public sphere*). We may observe a still increasing instrumentalisation of Western culture and society, which puts the ideals of *Öffentlichkeit* -- free accessibility, being free of power and of general interest -- more and more under pressure. What needs to be done in order to restore *Öffentlichkeit*? In which way and to what extent might theatre contribute to this? Is theatre in its limited capacity of live performance already marginalised to such an extent that it isn’t relevant anymore in a world so much dominated by mass media? Or could it still accomplish an emancipatory power in as far as 1) it is not or at least less dominated by the reproduction mechanisms of a global(ising) cultural economy, 2) it is embedded in the actuality of the here and now and for that reason a matter of now or never, and 3) it could address its audience as a public in the proper sense of the word instead of its audience as a mass? With regard to intermedial theatre I would like to discuss its critical potential in terms of putting the inherent performativity of art to the limit in order to expose what we so often consider to be real as to a large extent just being simulations and simulacra based on ideologies which are increasingly difficult to realise.

### Jean-Marc Larrue

#### “From Theatricality to Performativity to Theatricality: Intermediality as Politics”

Although the concept of performativity seemed to have overtaken and partially absorbed that of theatricality in the field of Theatre Studies during the 1990s (Fischer-Lichte, Postlewait), performance theoreticians these days feel that it is necessary to differentiate the two concepts by reactivating and rehabilitating the concept of theatricality (Feral, Carlson, Reinelt).

These changes, which are occurring at a time when intermedial scenic practices are developing and becoming predominant, are not minor insofar as they reflect a major political change. Stemming from a form of identity assertion, the concept of theatricality quickly took on negative connotations that were responsible for both its decline on the one hand and the meteoric success of the concept of performativity on the other. We argue that the rehabilitation of the concept of theatricality in theoretical discourse is primarily due to the requirements of intermedial practice and approaches.

### Marcello Vitali-Rosati

#### “Performance and indecision: the question of freedom”

Everything we do is partly determined or predetermined by factors outside our control. This kind of determinism can be highlighted by analyzing the context and framework of action, the technical and architectural apparatuses involved, and the habits, conventions and social rules concerned. Schechner clearly showed that performance is related to this kind of determinism, as in the case of sport viewed as performance.

In this presentation, I intend to challenge this viewpoint by differentiating performance from performativity by using a definition of performativity that reflects the degree of indecision and indeterminacy inherent in every expressive action. While apparatuses – and especially their technical or theatrical forms – pre-program the action, the performativity is what can short-circuit, divert or sabotage these apparatuses. In this sense, performativity represents an emergence of freedom of action and expression and is the condition of possibility of politics.

## **Simon Hagemann**

### **“Political strategies of performance and media art in digital trans- and posthumanist culture”**

In a culture of robots, cyborgs, automatic processes and the growing abolishment of differences between human and non human actors automation seems to become the leading paradigm. What does this mean for the political functions of mass media in contemporary culture and the political potential of intermedial art? Classical functions of information, political control, socialisation or education have to be considered in the context of the transformed digital culture. In a world of artificial intelligence the question of agency has to be reconsidered. Questions of political activity and art in the digital culture of smart machines and artificial intelligence are raised.

From this starting point we analyse how contemporary performance and media art artists intervene in the contemporary social media sphere and which methods they apply to reflect on and react to growing automating and its effects. Strategies of imitation, affirmation or opposition and politics of spectatorship are analysed and linked to political and intermedial performance theory. By analysing some examples of contemporary performance I would like to open the discussion on the effectiveness of these and other strategies and if these works could be considered as being critically or on the contrary as advertising a posthumanist society of automatism and control.

## **Andy Lavender**

### **“The Visible Voice (or, the word made flesh): political presence and performative utterance in the public sphere”**

There has been a turn to witness, testimony and performance in contemporary culture. This turn privileges individual voices and perspectives, but it also embraces collective action in response to economic and social matters. I consider this interrelation of seeing, being seen, and having a voice in acts of civic engagement that are intermedial, collectivist and deliberately political. Rimini Protokoll’s ‘Annual Shareholders Meeting’ (2009) entailed the company arranging for spectators to be present at the Daimler Annual Shareholders’ Meeting in the ICC Berlin. The Occupy movement facilitated demonstrations in more than 80 countries in response to the recent financial crisis, with (broadly) performative interventions. ‘Blurred Lines’ (National Theatre, London 2014) is a devised piece, featuring eight women, that engages with contemporary sexual politics. I examine such work in light of Castells’ suggestion (2013) that we observe in recent protest movements a colonisation of both virtual and urban spaces to develop new modes of interaction. Performance, here, stages tropes of scrutiny, infiltration, exposure and resistance. It dramatises issues to do with responsibility, agency, popular will and social process. And it theatricalises –indeed medialisises– acts of looking and speaking in ways that re-perform collective and individual intervention in today’s (post-Habermasian) multiple public spheres.

## **Styliani Keramida**

## **“Intermedial Practices in Contemporary Director’s Theatre and Spectatorship: ‘Prometheus in Athens’ by Rimini Protokoll”**

With the performance ‘Prometheus in Athens’ (Athens and Epidaurus Festival, 2010) the performance group Rimini Protokoll managed to respond to recent political and social issues in relation to the way that people in the 21st century relate to Greek mythology. The production provoked a vivid reaction from the audience and critics regarding the presence of ‘experts’ on stage within the context of contemporary documentary theatre; a sub-category of political theatre. In this paper I will demonstrate how Rimini Protokoll’s directorial strategy to engage intermedial practices succeeded in communicating a performance philosophy based on mediating intermedial dramatic effects. I will focus on the re-enactment of the Brechtian principle of the audience’s critical scrutiny and its participation in the drama, but within the phenomenon of contemporary director’s theatre and within a new kind of aesthetical context, such as intermediality. I will try to unveil whether and to what extent theatre as a cultural practice, in a reciprocal relation with the new cultural paradigm of hyper-media, corresponds and contributes to an ongoing process of challenging and re-establishing the notions of the director and the spectator.

### **Sigrid Merx**

#### **“Do We Agree on What We Think We See? Intermedial Confusion in Public Space in Dries Verhoeven’s ‘Ceci N’est Pas’”**

In 2013 Dries Verhoeven created the installation ‘Ceci N’est Pas’. For a week different scenes were shown in a glass box, on a square in the city of Utrecht (The Netherlands). The images were controversial, resisted easy reading and provoked discussion among the casual passers-by. I would like to argue that the intermedial dramaturgy of the performance was crucial in transforming the square in a ‘classical’ public space where people discuss matters of common concern.

In my paper I would like to discuss two intermedial strategies that Verhoeven employed, first of all the interplay between language and image. As in the case of a painting in a museum, with each scene we find a small plate with a title and a short description. Referencing Magritte’s famous painting, each scene is titled ‘Ceci n’est pas’... (‘This is not...’) followed by the theme of the scene. In this intermedial interplay between text and image – what you read might not be what you see - a discussion is triggered between passers-by not only about what it is what they think they see, but also if they agree on what they see and what it means.

Secondly I would like to discuss how the installation as a ‘window’ relates to the windows of the shops around it. The installation is putting something on display, albeit something radically different than what is on offer in these shops. I will argue that with this interplay between different kinds of windows the installation counters the dominant logic of contemporary neoliberal society by offering images that do lead people not to consume, but to meet and exchange ideas.

### **Rosemary Klich**

#### **“Amplifying Sensory Spaces: The In and Out-puts of Headphone Theatre”**

This paper will examine experiences of ‘headphone theatre’, addressing the specific mediality of headphones as enforcing perceptual immersion. Headphones isolate and connect, functioning both to separate the subject from the real world and as a means of accessing the performance text. Addressing the relationship of the visual and the aural and the potential subversion of the hierarchy of senses, this paper will examine the ways in which headphones manipulate relationships between what is seen (or not) and what is heard. Examples of headphone

theatre will be explored, with particular focus on David Rosenberg's 'The Ring' (marketed as 'an antidote to choice'), and discussion will consider the different effects of live and prerecorded sound. Cognitive science and gaming theory will inform how personal audio devices influence perceptions of being in a shared performance space, the production of mental imagery, and the potential for disturbance and hallucination. Finally, the ethical and political dimensions of such performances will be considered, as the experiencer is both acted-on and active.

## **Avra Sidiropoulou**

### **"Screens on Stage - Identities at Risk: Embracing Mediation in Postmodern Performance"**

In current theatre practice, while performers increasingly demonstrate the work of acting through the objects of technology, directors have come to rely on the multimedia aesthetic to produce a mediated and often distorted vision of the human body and self, which forces us to consider different ways of reflecting and/or perceiving the individual within a radically and aggressively changing society. The fusion of live presence and mediated performance in the theatre has become a powerful carrier of identity, effecting not only a sense of distance between the actor and the character, but also a powerful oscillation between the actor's duality as living entity on the one hand and a haunting simulacrum, on the other. Whether explicitly present as stage machinery, or ingrained in the very texture of the *mise-en-scène*, video screens in the work of theatre directors such as Robert Lepage, Peter Sellars, Complicite's Simon McBurney and the Wooster Group's Liz LeCompte—among others—serve to heighten, control or undermine prevailing forms of representation. Within the understanding of textuality as an open, multi-referential field of exploration, digital technology in its various applications becomes a key structural as well as conceptual component in the overall creation, particularly in reference to how the "conventional" *dramatis personae* split, multiply and/or fuse, within a hyper-realistic, occasionally post-humanist landscape, which is fast becoming both "own" and "other".

## **P.A. Skantze**

### **"Repeat Colonial, Fast Forward Rewind"**

A strange collision happens in 'Cry Trojans', The Wooster Group's production of *Troilus and Cressida*: the intermedial construction offers its spectators the most unlikely product, 'authenticity.' Whatever the intent of the Wooster Group, the juxtaposition of characters who are 'native'—though who knows to where—and the strange afterlife of a videorecording of the collaboration the Wooster Group and the RSC produced at Stratford in 2012 the audience the very British voices of the absent RSC actors orchestrates a remarkably coherent Shakespeare play. The 'authenticity' comes through the manners of speech and accent, the relation of the actors to the film clips of 'The Fast Runner' [based on an Inuit legend made by Inuit actors and director 2001] and the way that the theatrical method 'native' one might say to the Wooster group foregrounds the theatrical in all of Shakespeare's work. This form of theatricality agitates against any psychological interpretations of character, resting on the language and the story made by theatrical means, something one might call fast forward rewind original practices. My talk will examine this phenomenon and the production of 'Cry Trojans' and look at how the production troubled many spectators in its fundamentally intermedial method of using the 'costume' of 'Inuit' and 'British actor' to make theatre.

## **Eirini Nedelkopoulou**

### **"Performing Participation into the Open Air – KMA's Congregation"**

This paper discusses KMA's 'Congregation' (2010, 2012, 2014), an interactive performance piece which takes place into the public space encouraging random pedestrian performers' active involvement in the making of the work; this invitation extends beyond the art context itself. The project foregrounds an intermedial network of communication between self and other, self and the net, self and community. In their introduction to

'Intermedialities: Philosophy, Arts, Politics' (2011) Henk Oosterling and Ewa Plonowska Ziarek argue that "the concept of intermediality stresses the necessity of situating philosophical and political debates on the new modes of being in common (inter-esse)" (1). In 'Congregation' "being in common" expresses an embodied participatory limbo where the experiencer oscillates between being and not being with others and between singularity and multiplicity. The project's network system is a vehicle for renegotiating what community is/does, while technology changes the ways in which the artistic experience is produced and shared.

This paper reflects on participation as an ambivalent social practice, which expresses the participants' commitment (or lack thereof) to each other and the artwork. In a cultural terrain that changes rapidly intermedial art is, no doubt, (re)configured by the financial, social and political alternations that define the way art/theatre/performance is made, experienced and shared. Postmillennial intermedial art often shifts its emphasis from the relationship between artists and audiences to inter-subjective, social relationships and new modes of *being with others*, while in solitude.

## **Kristof van Baarle**

### **"Illusions of dissensus and consensus in Kris Verdonck's 'M, a reflection' and 'ISOS'"**

Belgian theatre maker and visual artist Kris Verdonck has developed several strategies to create the illusion of a hologram over the past years. Two recent works, 'M, a reflection' (2012) and 'ISOS' (2014), also create holographic images and connect the use of new media to political contexts. The first, based on the life and work of Heiner Müller, confronts a live actor with his projected counterpart, blurring the border and visual difference between the real and the virtual. 'ISOS' stems from the work of J.G. Ballard and applies 3D technology to create virtual bodies inside high-tech dioramas. I propose to connect these virtual technologies to the notions of dissensus and consensus as they were developed by Jacques Rancière, also taking into account the literary sources of both performances. Whereas consensus is forced by dominant regimes, a favourite topic of Ballard, dissensus – the conflicting dialogue between different political entities – is pretended between instances of the same system as is often the case in Müller's text. Both art works create illusions of dissensus and consensus, criticising these same illusions that are created in contemporary politics and economy. On the one hand, 'M, a reflection' deals with illusions of dissensus in tautological conversations or pseudo-conflicts in the post-soviet era. On the other, 'ISOS' represents consensual images based on suburban life of the petty bourgeoisie. Verdonck cracks both illusions on the level of the content and the form. The live actor will for ever stay in a closed circuit with his virtual double in 'M, a reflection' and the virtual sculptures in 'ISOS' are confronted with sounds of social upheaval. Playing with the sensible, these performances reflect on power in the contemporary socio-political context, creating illusions of dissensus and consensus through new media.

## **Elena Marchevska**

### **"The one who sings, means well – The politics of self-organised choirs and performative street actions in the Former Republic of Macedonia"**

This paper will present and analyse the work of the self-organized choir 'Raspeani Skopjani', who through their work try to produce a counteranalysis of the political history of Republic of Macedonia and the urban development of its capital Skopje, which has been for so long and still remains largely falsified.

The phenomenon of self-organized choirs emerging in the last five years in the former Yugoslavia is considered a paradigmatic example of a pro-active, autonomous and emancipatory approach to the Yugoslav past. "Raspeani skopjani" started as a spontaneous (social media moderated) youth initiative in 2009, when the ultra conservative Macedonian government announced its grandeur plans for "Skopje 2014" to change the capital's central architecture. The Macedonian government's practice of investing in the construction of huge public sculptures, monuments, religious landmarks etc without any public debate has had a significant impact on emergence of self organized anti-establishment youth initiative.

Mainly using the blogosphere and social media to communicate and discuss their ideas, "Raspeani Skopjani" also took their protest to the streets of Skopje and revealed their identities. By bringing their virtual self's as actual



bodies on the street, they work hand in hand with Pollesch (2004) argument that, theatre should not only be an instrument enabling us to criticise society, but also a place in need of critical understanding. Therefore, those artists who wish to express their critical views onstage should make no exceptions when they are personally concerned. In the choir's spontaneous street performative actions 'the past' is not a monolithic block, nor 'the present' is a static and neutral representation of the government's historical intervention. The purpose of their performance is to investigate and expose the inseparability of memory, imagination, sensorial perception and actuality through embodied action.

## **Olga Danylyuk**

### **"Empire strikes back. The failure of 'colour revolution' model in Ukraine in 2015"**

*[...] there had never been a case in the history of the world when a ruling group did not avail itself of the most advanced technology in order to consolidate or expand its power.*

Simon Penny, Siggraph'91

In this paper I would like to discuss the downsides of the liberating possibilities of social media and Internet and subversive politics in the mediatised world. Despite all hopes no colour revolution produced a consolidated democracy so far. The recent 'mirror revolutions' in West and East of Ukraine were proclaimed 'staged' depending on the opponents' political views. The complicated subversive politics of power, which uses familiar staging and interventions practices of the grassroots activism, were overshadowed by the triumph of revolutionary activism. The very technologies that we easily recognise, the familiar representations are also used in the production and distribution of a diffused war, which is conducted as a battle of perceptions. It might be that it is no longer possible to distinct fact from fiction, as argued by Baudrillard, since 'the real has imploded through an excess of media construction of it' (Nelson in 'Intermediality in Theatre and Performance'). Particularly, when our society approached a second phase of mediatisation, the emphasis on the representationality of media is complicated by our affective relations with digital technology, which is embedded in our everyday life. We moved from the terminology of 'mass media' or 'the media' to the sense of media that is multi-modal and disperse. Nevertheless, in my view, intermedial performance practices as an anti biased environment became a mean to train our perception and interrogate mediatised reality. The potential of certain interrogative strategies would be discussed in relation to the current situation in Ukraine.

## **Haiko Aksana**

### **"Internet-theatre in Belarus as reaction to censorship"**

The main determining factor for Belarusian culture is the politics. And just like in the Soviet period, culture in Belarus is divided into official and independent routes. Unofficial culture is not to be seen in the media, it can exist only in some small niches that stay untouched by the government.

The same as in Soviet time censorship is functioning in Belarus. To perform it's necessary to have an approval from the ideological department. A demonstration of a performance to the censorship committee is required.

The first Internet-performance in Belarus was appeared as reaction to a prohibition of live performance. Theatre KH developed its own scenario for a few webcams with smart editing and showed prohibited play 'The Pants' in February 2013. As a result appeared not only a broadcast of a performance on-line, but the intermedial performance in which technology qualitatively transformed the source.

A simple reading of the play turned into a more voluminous and multi-layered product. Firstly, there was a way out of the boundaries of theatrical practices and creation of a product with a new language. And secondly, a new strategy to bypass of censorship and prohibitions was created. This is extremely relevant to the Belarusian reality.

Six months later, the first Internet broadcast of the performance 'King Lear' was organized by forbidden in Belarus Free Theatre...

## **Riina Oruaas**

### **“Screens of crisis: ‘The Rise and Fall of Estonia’ in Theatre NO99”**

In my paper I’m going to analyze the media aspect in Theatre NO99 production ‘The Rise and Fall of Estonia’ (2011, Tallinn), and how a performance questions the political and historical memory in everyday life in times of Interregnum, in Zygmunt Bauman’s terms.

‘Rise & Fall’ was part of the company’s larger project, a series of productions about Estonia. Former main themes have been ecological crisis, extinction of nation, art, and politics.

The marketing slogan of ‘Rise & Fall’ was “Fuck politics. Look at the people“. The performance took place in two buildings: the performers played in theatre’s own house while the audience was watching the performance in Nokia Concert Hall on a cinema screen. Almost the whole performance was mediated. Cinematic and theatrical aesthetics were mixed in such a way that the actual performance space was questioned in different ways. Abandoning presence of the performers and replacing it with filmed scenes revealed disruptions and discordances in the national identity and general history narrative. ‘Rise & Fall’ is critical and subversive in the way it uses stories, anachronistic overlapping in dramaturgy, music, props (e.g. various screens), also camera and montage to represent traumas of Soviet Occupation, (neo-)capitalist society, and the end of nation state.

## **Karen Savage**

### **“Covering the coverage: copying news and performative reporting”**

In her article, ‘RE-MEDIATION, INTER-MEDIATION, TRANS-MEDIATION’: The cosmopolitan trajectories of convergent journalism’, Chouliaraki explains, “Journalism is about doing things with words, not simply about using words to report facts. What journalism does with words, and indeed with pictures, is that it brings into being the community of people it addresses as its audiences. Journalism is, therefore, performative in the sense that it evokes or “performs” the very publics that it claims to inform” (p.268, 2012).

This performative paper will consider the role of ‘news’ as performance through travel. We will explore the role of journalist as performer and how embedding journalism is reporting as an immersive experience. This will be juxtaposed with personal and ‘travel---log’ experiences— detailing are---reporting and re---representation of events in Athens according to my experiences of the ‘place’ at an---Other time.

## **Flora Pitrolo**

### **“Just a Little Bit: some notes on the Inhabitable Image”**

My research into Italian visual theatres of the early 1980s has led me to theorise an image on stage which I have come to call ‘inhabitable’. By using this term, I refer to a set of processes which operate a coincidence between space and image, but which do not, crucially, pass through what we would refer to today as ‘immersion’; and to images which in posing themselves as inhabitable, rather than inhabited, point to a potentiality: the probably unfulfillable potentiality of the ‘real’ spectator inhabiting an ‘unreal’ locus.

Peppino Ortoleva, a scholar of television, notes that in the 1980s ‘Italian TV became filled with content which you were supposed to believe just a little bit’ (1995: 15). Performance at this time seems to develop a similar mechanism: the ‘here’ remains firmly the ‘here’, but it is a here into which the theatre breathes an ‘elsewhere’. A delicate, and potentially dangerous, kind of makebelieve is at work, in which the spectatorial angle needs to be continuously tilted, readjusted. Drawing on work referred to at the time as Neo-Spectacular, this paper seeks to illuminate this notion of inhabitability both as a theatrical device and as a representational system of wider philosophical and social implications.

## **Selby Wynn Schwartz**

### **“Acting in Concert: Well Contested Sites”**

In an age of digital presence and disaffected millennials, what are the prospects for involving young people in

social justice by staging intermedial art as live politics? This paper investigates the process of engaging American undergraduates in the politics of mass incarceration through the live presentation of a dance/theater film called *Well Contested Sites*. This film—made collaboratively by a choreographer, a videographer, and a group of formerly incarcerated men—shows the haunting of bodies by memories of imprisonment, as well as the lingering history of the ruined walls on Alcatraz. The *Well Contested Sites* project raises the issues of disparity and discrimination around race, gender, and class that maintain the carceral system in the US, but it does more than merely document a history of injustices. It performs an alternative: what it would mean to recover dignity for these bodies, to restore a capacity for movement, to re-choreograph agency in the very places it has been foreclosed? I propose that by staging the film as live politics, with live bodies, we establish something like intermedial shared presence: a rare moment of collective bodily ethics that nurtures the potential for ‘acting in concert.’

## **Paul Clarke**

### **“Uninvited Guests’ make better please: Profaning the News Media, Democratic Apparatus and Political Consensus”**

Giorgio Agamben’s essay ‘In Praise of Profanation’ proposes “profanation as the political task of the coming generation”. This paper uses Agamben’s text as a frame through which to think about Uninvited Guests’ Make Better Please, and thinks through this performance about Agamben’s proposal. Rather than being site-specific, Make Better Please was specific to the date on which it was performed, with each day’s unique script emerging from conversations with audience members, prompted by reading the day’s newspapers. The audience-generated content fed into a structure that borrowed from other forms and media; Quaker meetings, shamanic rites, rock gigs and radio broadcasts. Both performers and participating audience profaned the practices and means of print and broadcast media, from which the public tend to be separated, they put to new uses political debate and news reporting: democratic processes, press and media apparatuses that tend to be out of the public’s hands.

Unlike polemical, socialist theatre of the past, Uninvited Guests’ agenda was not to persuade or unite the public around an issue, or to assemble them for or against a cause. In conclusion I will turn to Chantal Mouffe and Ernesto Laclau, who critique the possibility of “the democratization of democracy” and profane the concept of consensus, which they suggest has become sacred within leftist politics. In Make Better Please, multiple voices retain their precarious identity and singularity; are not subsumed into a collective, unified or fully inclusive “we”. I will argue that there is a relationship with Mouffe and Laclau’s conception of a pluralist democracy, constituted by sustained relations of antagonism as well as processes of identification.

## **SimulActor Team**

### **“Mediation – Intimidation”**

The interconnection between writing and automatism is well known since the 18<sup>th</sup> century, with Droz’s small automaton “the writer”. Today’s use of alternate identities in many social media platforms, the chance to express oneself freely and to co-write with individuals regardless spatial restrictions, renders digital technology a unique and powerful tool for expression. Building on the concept and experience of “experiments in automatic writing”, a collaborative writing-performance project which took place at Fornos Centre for Digital Culture in October 2011, under the supervision of Dr Manthos Santorineos, Associate Professor at Athens School of Fine Arts, digital performance team SimulActor explore the potential for dialogue and interaction between human and machine, touching matters of the new global public sphere.

More specifically, a performance writing session between human and computer takes place in real-time. Audience members, possibly international artists, willing to participate, can step in and improvise.

## **Sozita Goudouna**

### **“Devised & Mediated Nature: Transitive Public Terrains and the Incursion of Media Ecology”**

The presentation investigates a variety of issues and questions that could lead to a topical and more dynamic profile of the concept of intermedia research and interaction between live performance, art, ecology, and activism connected to the ways artists respond to current socio-political and ecological realities, to shifting public spheres and to threatened ecological commons through intermedia practice. More specifically, the presentation outlines the ways in which the collaborators of the company 'Out of the Box Intermedia' (<http://outoftheboxintermedia.org> based in London and Athens) draw on scientific/technological and eco-philosophical developments to devise temporal and spatial interrelations, new forms of performative interventions and to unfold the wide range of disciplines, theoretical, and artistic positions that comprise the relationships between spectator/scenographer, event/scene, intervention/cultural production and artist/scientist, in a series of collaborative productions by the company such as: 'Locus Solus' [Shunt Vaults London 2009, Byzantine Museum (outdoors) 2009 and Benaki Museum Athens, 2010], 'Eleventh Plateau' ( Site-specific, Island of Hydra, 2011), 'Un/Inhabited' (Site-specific, Island of Delos, 2012) and 'Publicscapes' (Monastiraki Square, 2013).

The presentation will focus on intermedia, site-specific performance, and on the many evolutions of theatrical location and dislocation and aims at relocating the notion of live performance from the indoor to the outdoor as an ecology of the expanded theatrical field; pointing to public intermedia interventions that promote artistic experimentation and that can actively reclaim an alternative practice of micro-politics beyond the confinement of the proscenium arch.

## **Marta Keil**

### **"Curatorial strategies in contemporary performing arts in Europe. Curator as a producer of culture and a significant figure in the processes of contemporary culture's creation in the age of late capitalism in Europe after the year 1989"**

Research project-goals and hypothesis. A dissertation draft :

Since the 1970s, we have been witness to paradigmatic economic, social and political changes concerning processes and conditions of production, referred to by Michael Hardt, Antonio Negri and others as a transition from industrial capitalism to cognitive capitalism. Economies based on material labour have been evolving towards becoming knowledge-based economies, in the light of which hierarchical industrial societies of the West are transforming into network-structured post-industrial societies. The economic changes (and the resulting social ones) have had a critical impact on the ways in which art has been produced and distributed over the last several decades. As the result, we may observe a huge development (but lately also a decrease) of theatre and dance festivals in Europe. I am convinced that in the societies of contemporary Europe, struggling with the economical, but also political crisis, facing the commercialization of the media, it's the task of the performing arts festival to develop a space for a regular public debate.

Hinging on the belief that social, economic and political contexts condition the work of artists and other producers of art, and – on a wider scale – the workings of culture at large, I endeavour to study the few examples of contemporary European theatre festivals, which are strictly political in terms of involving the ways in which the results of such a change can be observed in the processes of performing arts production in Europe. A particularly interesting the audience in the regular public discussion.

## **Christiana Galanopoulou**

### **"Art in the public space and citizenship in Athens"**

Named after the old orbital station, MIRfestival welcomes adventurous creation at the meeting point of arts, at the intersection between performance, live media and image, focusing on very contemporary forms of performing

arts. It is a platform where contemporary creation is being discovered, presenting meaningful, innovative and exciting artistic projects by established and emerging artists from the international community and encouraging creative reflection, exchange and encounters between artists and audiences. MIR is a biennial festival, now heading towards its 4<sup>th</sup> edition, in autumn 2014. Since 2008 MIRfestival has been presenting cutting edge contemporary performance in the public space seeking to explore its urban dimensions. We have been encouraging artists to open up the dialogue about social and political issues including for example the starting «crisis» in 2010, in the heart of the city, provoking the reactions of citizens, aiming to question their concept of citizenship and proposing new urban rituals of participation. In a constant dialogue with the presented artists, we have been questioning the notions of ‘public’ space as far as space for art is concerned, widening the borders of what was being considered as such.

Using visual material and examples from the interventions of MIRfestival’s artistic projects in the public space of Athens and through the reactions of the Athenians to the works, I would like to discuss the shifting notions of what is being conceived as «public space» in this particular city, as well as the appearing different facets of citizenship and their political dimensions.

## FFF SYMPOSIUM CVs

### Chiel Kattenbelt

Dr. Chiel Kattenbelt is associate professor within the Department for Media and Culture Studies at Utrecht University in The Netherlands. The central topics of his teaching and research are theatre and media theory, intermediality, semiotics and aesthetics. He is a founding member of the working group *Intermediality in theatre and performance* of the International Federation of Theatre Research (IFTR) and a board member of the International Association for Intermedial Studies (ISIS). (The next conference of ISIS will take place in Utrecht on 16, 17 and 18 April 2015. The theme of the conference is *Play, Perform, Participate*.) He is co-editor of *Intermediality in Theatre and Performance* (Amsterdam & New York: Rodopi Publishers, 2006) and *Mapping Intermediality in Performance* (Amsterdam: Amsterdam University Press, 2010).

### Jean-Marc Larrue

Jean-Marc Larrue is professor of theatre at Université de Montréal (Canada). His research mainly focuses on the Long Siècle’s theatre, modernism and media. He is the author or co-author of several works including Yiddish theatre in Montreal (Lansman-Jeu), *Les Nuits de la “ Main”* (VLB - with André-G. Bourassa), *Le Monument inattendu* (HMH-Hurtubise). Since 2007, he is co-director with Marie-Madeleine Mervant-Roux (CNRS, France) of an international research project on theatre sound. He is the recipient of grants from SSHRC and FQRSC (Québec research Fund).

### Marcello Vitali-Rosati

Marcello Vitali-Rosati is an Assistant Professor in Literature and Digital Culture at the Department of French Literature of the Université de Montréal. He studied Philosophy and Literature and holds a Ph.D. from the University of Pisa (Italy) and the University of Paris IV La Sorbonne. Previous publications include several articles and four books: *Riflessione e trascendenza : Itinerari a partire da Lévinas* (ETS, 2003), *Corps et virtuel: Itinéraires à partir de Merleau-Ponty* (Harmattan, 2009), *S’orienter dans le virtuel* (Hermann, 2012), and *Égarements: Amour, mort et identités numériques* (Hermann, 2014). His research focus is to develop a philosophical reflexion on digital technologies: the idea of digital identity, the concept of author in the age of the web, the forms of production, publication and diffusion of contents online, and the notion of editorialization.

**Simon Hagemann**

Simon Hagemann holds a PhD degree in theatre studies (University of La Sorbonne Nouvelle Paris 3) and is a Lecturer for German history and language at the University of Franche-Comté. He contributed papers on contemporary performances to international conferences (IFTR, Gesellschaft für Theaterwissenschaft, TaPRA, PSI) and published some articles on the relationship of theatre and mass media. His research interests include theatre and technology, intermediality and media art.

**Andy Lavender**

Andy Lavender is Professor of Theatre & Performance and Head of the School of Arts at the University of Surrey. He is co-editor of *Making Contemporary Theatre: International Rehearsal Processes* (Manchester University Press, 2010) and *Mapping Intermediality in Performance* (Amsterdam University Press, 2010); and artistic director of the theatre/performance company Lightwork.

**Styliani Keramida**

Dr Styliani Keramida completed a PhD at Royal Holloway, University of London (Technology, Theatrical Aesthetics and The Changing Role of the Director, 2013). She holds a Theatre Studies degree (2001) and an MPhil in Greek theatre (2005) from the University of Athens. She also studied Drama and Theatre at the University of Utrecht (2004), as well as performance, film and philosophy at Yale University (2008). She is a scholar of theatre, technology and performance, whose research examines the development of director's theatre and theatre theory, interrelated with the developments in the field of technology, tracing how the use of technology has figured in the aesthetic principles of the avant-garde practitioners over time. She has contributed articles to publications, as well as reviews and conference papers. She has taught dramaturgy and theatre directing. She has also been employed as a professional director.

**Sigrid Merx**

Dr Sigrid Merx is an Assistant Professor Theatre Studies at Utrecht University (Netherlands) where she teaches in the BA program Theater, Film and Television Studies and in the MA program Theatre Studies. She is coordinator of the BA program since September 2013 and co-director of Platform Scenography. Her current research focuses on performative interventions in (urban) public space and on public space 'as' performance. Previously she was a middle school drama teacher and active as a playwright. Occasionally she works as a writing coach and dramaturge in the field of community arts.

**Rosemary Klich**

Rosemary Klich is Lecturer and incoming Head of Drama at the University of Kent, Canterbury, UK. She has published in the areas of spectatorship and participation, intermedial performance, and immersive theatre and her teaching focuses on contemporary performance practices and performance art. Her co-authored book *Multimedia Performance* was published at the beginning of 2012 and she is a long-standing member of the International Federation for Theatre Research Intermediality Working Group.

**Avra Sidiropoulou**

Avra Sidiropoulou is a lecturer at the Open University of Cyprus, where she is currently the academic head of the Graduate Theatre Arts Program. Her main areas of specialization include the theatre of the director-auteur, adaptation and the ethics of directing and theory of theatre practice. She taught directing, acting, theatre history and theatre theory at the Theatre Arts Department of the University of Peloponnese at Nafplio and the Aristotle

University of Thessaloniki (Greece), at Bosphorus University in Istanbul, Turkey and at various acting schools in Athens. She is the artistic director of Athens-based Persona Theatre Company and has directed internationally. Her monograph *Authoring Performance: the Director in Contemporary Theatre* was published by Palgrave Macmillan in 2011. She recently contributed the "Greece" chapter to the University of Illinois Press edited volume *International Women Stage Directors*.

### **P.A. Skantze**

P.A. Skantze is a director, writer and spectator of theatre and performance based in London and Italy. She works internationally with her performance company Four Second Decay. Her performance projects include All that Fell, an experiment in physical radio, Audible Montage or Eurydice's Footsteps, and Stacks. Author of *Stillness in Motion in the Seventeenth-Century Theatre* (Routledge 2003), and *Itinerant Spectator/Itinerant Spectacle* (Punctum 2013), Skantze also writes on sound and the sonic arts, practice as research as a method of considering 17th-century theatre. Her most recent research project explores the epistemology of practice as research. Currently she is Reader in Performance Practices in the Department of Drama, Theatre and Performance at Roehampton University.

### **Eirini Nedelkopoulou**

Dr Eirini Nedelkopoulou is Lecturer in Theatre at York St John University. She is author and co-editor of *Performance & Phenomenology: Traditions and Transformations* (Routledge, December 2014) and "Hybridity: The intersections between Performance and Science", a special issue of *International Journal of Performance Arts & Digital Media* on (Taylor & Francis, September 2014). She is also co-convenor of TaPRA's Performance and New Technologies Working Group.

### **Kristof van Baarle**

Kristof van Baarle (°1989) holds MA degrees in Art Science (Ghent University) and Theatre Studies (University of Antwerp) and since October 2013 he is a research scholar (promotor: Christel Stalpaert) at Ghent University with a Ph. D. fellowship of the Research Foundation - Flanders (FWO). His research concerns the philosophy of Giorgio Agamben, the work of Belgian artist Kris Verdonck and the relation between technology and the human in a philosophical posthumanist constellation. He has published about this in *Performance Research* and *DOCUMENTA* and his MA thesis will be published in the series *AGENT-New Theses in Performance Research*. Kristof also works as a dramaturge for Kris Verdonck - A Two Dogs Company.

### **Elena Marchevska**

Dr Elena Marchevska is an interdisciplinary artist and researcher (BA, Theatre directing; MFA, Performance The School of The Art Institute of Chicago; PhD, University of Northampton). Following her doctoral study on screen and feminist performance practice, she continued to focus on contemporary multimedia performance practices. For a number of years, her primary interest was on the use of the screen in performance. Through exploring performances which brought together screen, somatic performance practice and auto ethnography, she has increasingly turned her attention to relationships between performance, female body and digital writing. She is currently working on research about radical self-organised performance practices in South East Europe and their urban manifestation.

### **Olga Danylyuk**

Olga Danylyuk is a practice-as-research student at CSSD, investigating new directions in intermedial performance praxis and the impact on the experiencer. Her research interests encompass film, photography and animation as prevailing creative tools in contemporary culture. Drawing on her extensive experience as a theatre director and designer, Olga takes a critical approach to the mediatized culture which is exemplified in her recent works concerning war and conflict: *Serious Games* (2014), *Soldiers of the Last Empire* (2013), *Death Club* (2012 ). Other

directing work includes performances: '13 Scenes InSanity' (Backhill, London), 'When We were Gods' (Edinburgh Fringe Festival), 'Poem Unwritten' (Camden People Theatre, London) and short film 'Black Cat Leaves the Black Track' (selected for NY Short Film Festival).

### **Haiko Aksana**

Haiko Aksana - Theatre Director, Actress, Founder of The Kryly Halopa Theatre ([www.teatrkh.com](http://www.teatrkh.com)), animator of culture

Director of an independent alternative theatre group and one of the numerous alternative theatres in Belarus. Has directed and played in 10 productions which were performed in international theatre festivals in Belarus, Poland, Ukraine, Russia, Denmark and Germany.

Recent Projects:(2006- 2013) Projects Of Animation Of Culture in Warsaw and Belarus: in orphanages, with incapacitated people, (2008- 2010) organization of Day of Padgarodskaya Street (multicultural festival united performances, exhibitions, concerts, film screenings), (2013) Beginning Of The Internet Theatre In Belarus, (2013) organization of the educational platform in Brest (presentations, lectures, discussions, theatre, activism etc, (2013) Chernobyl Project (documental project by materials of expeditions to the Chernobyl zone, interviewing people who were evacuated, internet- forums dedicated to the construction of the nuclear power plant in Belarus)

### **Riina Oruaas**

I'm Lecturer and PhD Student of theatre research in University of Tartu, writing thesis on topic "Postmodernist aesthetics in Estonian Theatre". I have given lectures in the Department of Scenography, Estonian Academy of Arts and worked as Editor in the Estonian Drama Theatre. Current administrative responsibilities: Estonian Association of Theatre Researchers and Theatre Critics, chairman (since 2012). I am member of IFTR Intermediality in Theatre and Performance working group (since 2013).

### **Karen Savage**

Dr Karen savage works part time at the University of Lincoln where she teaches in the Performing Arts Department and the Media Department. She is also a performer with KeepHouse Performance exploring contemporary issues in interdisciplinary ways. Karen is a member of the Intermediality Working group as part of The International Federation for Theatre Research.

### **Flora Pitrolo**

Flora Pitrolo a writer, scholar and broadcaster. She is currently in the final stages of her PhD at University of Roehampton, London, entitled 'What Was Before isn't Anymore: Image, Theatre, and the Italian New Spectacularity 1978 to 1984'.

### **Selby Wynn Schwartz**

Selby Wynn Schwartz, a Visiting Scholar in Performance Studies at NYU, co-directs a new interdisciplinary program at Columbia University in Writing and Human Rights. Her articles on dance, gender, politics, and intermedial performance have appeared in *Women and Performance*, *PAJ: A Journal of Performance and Art*, *Dance Research Journal*, *Critical Dance/Ballet-Dance Magazine*, *In Dance*, *Dance International*, and *Conversations Across the Field of Dance Studies: Visual Culture and the Performing Arts*, and a chapter is forthcoming in the *Oxford Handbook of Screendance*. In 2011, she received the Society of Dance History Scholars' Lippincott Award for the Best English-



language Article in Dance Studies.

### **Paul Clarke**

Paul Clarke is an artist, theatre director and Lecturer in Performance Studies at University of Bristol, where he is one of the researchers on the Performing Documents project, a collaboration with Arnolfini, In Between Time Productions and University of Exeter. From 2008-2010 he was Research Fellow on Performing the Archive: the Future of the Past, hosted by University of Bristol's Live Art Archives and Arnolfini archive. Since 1998 he has directed the theatre company Uninvited Guests, whose work has toured internationally and shown at Southbank Centre, Tate Britain, Royal Shakespeare Company, National Review of Live Art and Fierce Festival. Uninvited Guests' performances blur the line between theatre and social ceremonies, with audiences participating in events that are celebratory and critical of these times. Paul is also a member of the art collective Performance Re-enactment Society (PRS), with which he has performed and curated projects for The Pigs of Today are the Hams of Tomorrow, Plymouth Arts Centre, Norwich Arts Centre, Art Athina, Arnolfini, Spike Island, South London Gallery, Walsall Art Gallery and Leeds Met University Gallery. Recent publications include 'Performing the Archive: the Future of the Past', in *Performing Archives / Archives of Performance*, edited by Rune Gade and Gunhild Borggreen, Museum Tusculanum Press.

### **SimulActor**

SimulActor is an art/games team, based in Athens, specializing in digital performance. Its members are Elena Timplalexi and Christos Tsamardas. Elena is a researcher, theatre director, writer and game designer. Her works include performances and visual arts projects with Magenta team (2011-) and UtopiArt (2002-2008). She has been awarded with *Alexander S. Onassis Public Benefit Foundation* scholarship for theatre practice (2005) with Ridiculusmus theatre Company, UK, and PhD scholarship from the Hellenic State Scholarships Foundation. She currently finishes her PhD on analog and digital RPGs. Christos is a computer programmer and a web developer with an active involvement in artistic projects and a long experience in multimedia and games production. He runs his own software development company, which mainly produces business, education and leisure software for the last 15 years.

### **Sozita Goudouna**

Dr. Sozita Goudouna's book on intermediality entitled "Mediated Breath: Interfaces between Beckett's intermedial Breath, Fried's Theatricality & the Visual Arts" is forthcoming in 2014. Sozita is the founding director of *Out Of The Box Intermedia* and has curated intermedia projects in venues such as: the Shunt Vaults, Hunterian Museum, French Institute, ICA, BarbicanCentre, Benaki Museum, Byzantine Museum, Place-London. She is currently production associate of Marina Abramovic's film "Seven Deaths," directed by seven prominent directors such as: Polanski, Almodovar. Sozita is the artistic director of the programme *PublicScapes: Art and Curatorial Practices in the Public*, organised by Art-Professionals-In-Athens Residency. The Onassis scholar holds a PhD on *Intermediality* from the University of London, she holds a BA in Philosophy & Theatre and MA in Directing (Kings College & Royal Academy of Dramatic Arts). She is collaborating with ISIS (International Society for Intermedial Studies) for a new publication "*The Journal of Intermedia Studies*" and is a contributing editor of Routledge and has formerly been associate editor of STP Studies in Theatre and Performance (Intellect). Her scholarly work appears in *Body, Space & Technology Journal*, *The Journal Of Poverty/Routledge*, *The International Journal of The Arts in Society*, *Next Ecology Issue*, *Interdisciplinary Press* etc and she has given lectures at Tate Modern, Documenta/Kassel, PSI, IFTR, Tapra, Prague Quadrennial, Venice&Sydney Biennale.

### **Marta Keil**

Marta Keil (b. 1983) – performing arts curator, at the moment cooperates with the Centre for Culture in Lublin, Schauspielhaus Bochum, Institute of Contemporary Arts in Yerevan and Goethe Institute in Warszawa. She created and curates the East European Performing Arts Platform ([www.eepap.org](http://www.eepap.org)). Since

2012 program curator of Theatre Confrontations - international theatre festival in Lublin ([www.konfrontacje.pl](http://www.konfrontacje.pl)). Between 2008 and 2012 she worked as performing arts curator in the Adam Mickiewicz Institute and cooperated with the Theater Institute, where she has been curating the Dramaturgical Forum since 2008. Co-founder of the MicaMoca.Project Berlin: temporary performing art center in Berlin (2011). Between 2006-2008 curated Reminiscences - the international theatre festival in Krakow ([www.krt-festival.pl](http://www.krt-festival.pl)). She has published in *Dialog*, *Dwutygodnik*, *Teatr*, *Didaskalia* and *Notatnik Teatralny*. She writes a blog [www.fraukeil.wordpress.com](http://www.fraukeil.wordpress.com). PhD student at the Polish Academy of Science's Art Institute (thesis: curatorship in contemporary performing arts).

### **Christiana Galanopoulou**

Christiana Galanopoulou is an art historian, curator, festival programmer, dramaturge and author of texts on art. She studied Archaeology and Art History at the University of Athens, and she holds an MA in Gallery Studies from Essex University and a DEA in Art History from Paris I Panthéon-Sorbonne University. In 2000 she founded VideoDance, a festival on movement and the moving image, which she directed until 2007. She is currently the artistic director of MIRfestival in Athens, which she founded in 2008. She has collaborated with many Greek and European cultural institutions. Her work focuses on the intersection between contemporary audio-visual culture and the performing arts.

### **Savas Patsalidis**

Professor of theatre history and theory in the School of English and in the Graduate School of the Theatre Department of Aristotle University. He also teaches in the Drama School of the State Theatre of Northern Greece. He is the author of eleven books on drama criticism/theory and co-editor of another thirteen. He has published numerous articles in Greece and abroad, most of them focusing on theatre theory and history. In addition to his academic activities, he is also the theatre reviewer of the daily newspaper *Aggelioforos* and a regular theatre commentator for the newspaper *Eleftherotypia*. He is on the editorial board (and as of this month editor-in-chief) of *Critical Stages* (the e-journal of the International Association of Theatre Critics), member of the City of Thessaloniki Theatre Council and president of the committee for the annual theatre translation prize. His two-volume study of American theatre (*Theatre, Society, Nation: From America to the United States*, Thessaloniki: University Studio Press, 2010), was awarded first prize by the Hellenic Association of Theatre Critics for best theatre study of the year. "*Theatre and Globalization*" and "*Theatre Interventions*" are his latest book-length publications. Savas Patsalidis has been a Fulbright scholar. He was also offered the Onassis Distinguished Lectureship Award.

### **Marina Kotzamani**

Marina Kotzamani is full time faculty in the Theater Department of the University of the Peloponnese. She has a doctorate in Theater from CUNY, New York. Moreover, she studied Linguistics and Philosophy at graduate level at MIT (M.Sc.) and as an undergraduate at University College London. Her research interests focus on modern and contemporary production and reception of Greek drama, popular theater as well as contemporary art and performance. She has published articles in *Theater/Yale School of Drama*, *PAJ* and *Theater Survey*. Recent work includes "*Lysistrata on Broadway*" στο D. Olson, επιμ. *Ancient Comedy and Reception. Essays in Honor of Jeffrey Henderson*. Berlin/Boston: De Gruyter 2013 and *Οδηγία προς τους Ξελιγομένους κατά Μποστ*. Αθήνα, ΤΑ ΝΕΑ, 2013, which presented material from an exhibition she curated on the political cartoons of Bost, at the Benaki Museum (*Food, Glorious Food! Bost and the Press*, 2013). She is currently writing a book on the production

history of Aristophanes in the West from the French Revolution to the Age of the Web. She worked for several years as Assistant Professor in the Classics department at Columbia University. Moreover, she has collaborated with Off and Off Off Broadway Theater companies in New York, including LaMama, Mabou Mines and CSC as a dramaturg.

### **Johan Callens**

Johan Callens teaches at the Vrije Universiteit Brussel and has published widely on American drama and performance. Essays of his have appeared, amongst others, in *American Studies/Amerikastudien*, *Theatre Research International*, *The Journal for Dramatic Theory and Criticism*, *Modern Drama*, *The Drama Review*, *Theatre Journal* and *PAJ: A Journal of Performance & Art*. In 2004 he edited the collection *The Wooster Group and Its Traditions*. More recent books of his are *Dis/Figuring Sam Shepard* (2007) and *Crossings: David Mamet's Work in Different Genres and Media* (2009).

### **Katia Arfara**

Katia Arfara is an independent researcher and curator in the field of the performing arts. She holds a PhD in contemporary art history from Paris I- Panthéon/Sorbonne University. Her essays at the crossroads of theatre, dance and visual arts have appeared in various journals such as *Theatre Research International*, *Performance Research*, *Ligéia*, *Alternatives Théâtrales*, and critical anthologies such as "Bastard or Playmate?" (Amsterdam University Press, 2012), "Mapping Intermediality in Performance" (Amsterdam University Press, 2010). Her current interests focus on documentary theatre, new media practices and installations. She has lectured extensively in France and Greece. Dr Arfara is a member of the Intermediality Working Group of the IFTR. She is currently Artistic Director of Theatre and Dance at the Onassis Cultural Center in Athens. She is the author of "Théâtralités contemporaines. Entre les arts plastiques et les arts de la scène" (Peter Lang, 2011).

### **Aneta Mancewicz**

Aneta Mancewicz is a Senior Lecturer in Theatre at the University of Bedfordshire and a Course Coordinator in Theatre & Professional Practice and English & Theatre Studies. Prior to that, she was a Lecturer in English Literature at Kazimierz Wielki University Bydgoszcz, Poland (2004-2013). She was a Marie Curie Research Fellow at The Royal Central School of Speech and Drama, University of London (2011-2013), and a Kosciuszko Foundation Fellow at Theatre Department, Graduate Center, City University of New York (2010-2011). Aneta holds a Ph.D. in Literature and Drama from Jagiellonian University, Cracow, Poland. Her book in Polish *Biedny Hamlet* [Poor Hamlet], published by Księgarnia Akademicka Press in 2010, examines deconstructions of *Hamlet* in post-war European drama. Her monograph in English on intermedial performances of Shakespeare in contemporary Europe is forthcoming in Palgrave Macmillan in September 2014. She is the Editor of the European section of the Global Shakespeares Video & Performance Archive, curated by MIT and a Co-Convener of the Intermediality Working Group at the IFTR.

### **Ralf Remshardt**

Ralf Remshardt is professor of theatre at the University of Florida (USA). He is the Graduate Performance Program Coordinator and annually recruits and advises the incoming Masters students in Acting. In 2012, he was the Interim Director of the School of Theatre and Dance. He is a graduate of the Ludwig-Maximilians-Universität München and the Freie Universität Berlin (Germany), where he received an M.A. in German Literature and Theatre Studies, and the University of California at Santa Barbara

(USA), where he was awarded a Ph.D. in Dramatic Art. He has previously taught theatre at Denison University in Ohio.

Remshardt is an experienced director, translator, and dramaturg. He has lectured and delivered papers nationally and internationally at conferences in Canada, Germany, Great Britain, The Netherlands, Portugal, Spain, China, Russia, and Chile. His publications in both English and German have appeared in *Comparative Drama*, *Theatre Survey*, *Theatre Journal*, *Essays in Theatre*, *Theater der Zeit*, *Western European Stages*, *Victorian Studies*, *Communications*, and other journals, as well as in several edited collections. His book, *Staging the Savage God: The Grotesque in Performance*, was published in 2004. He co-produced a documentary film about New York Latino/Hispanic theatre to be premiered in New York and on US television in May 2014.

He has served as a translator and adaptor and has directed at university and professional theatres, including plays by Euripides, Shakespeare, Brecht, Beckett, Stoppard, Dürrenmatt, Falk Richter, and Koltès. In the summer of 2009, he was invited to stage his adaptation of *Einstein's Dreams* in Beijing (China). Dr. Remshardt was awarded a 2006-2008 University of Florida Research Foundation Professorship. He was named the College of Fine Arts International Educator of the Year for 2010. He teaches theatre history and theory, dramaturgy, playwriting, and seminars on topics such as comic drama or contemporary European theatre.