PLAY / PERFORM / PARTICIPATE

ISIS CONFERENCE #2

16-18 APRIL 2015, UTRECHT

Conference Guide

Key Words 1: Eric Gordon

Key Words 2: Catherine D'Ignazio

Key Works 1: Jan van den Berg

Key Works 2: Karen Lancel & Hermen Maat

Website isis2015.nl
Twitter @PPPUtrecht

Thursday April 16th

10.00 - 13.15	Registration	Drift 27, Hall Library
13.15 - 13.30	Opening	Drift 13, 0.04
13.30 – 14.00	Introduction: *Saving Face* Key Work by Karen Lancel and Hermen Maat	Drift 13, 0.04
14.00 - 15.00	Key Words: Eric Gordon Chair: Joost Raessens	Drift 13, 0.04
15.00 - 15.30	Tea & coffee break	Drift 21, Hall and 0.06
15.30 - 17.00	Panels 1	
1.1.	Knowledge Production and Sharing: Merging Lecture Performance and Contemplative Dialogue Chair: Bart van Rosmalen Presenters: • Jochem Naafs and Lotte Wijers: Lecture Performance • Bart van Rosmalen: Contemplative Dialogue	Drift 23, 1.03
1.2.	The Making of… Playful Identities: The Ludification of Digital Media Cultures (panel includes book launch) Chair: Joost Raessens Presenters: • Joost Raessens: Homo Ludens 2.0: Play, Media, and Identity • Michiel de Lange: Playing Life in the Metropolis: Mobile Media and Identity in Jakarta • Sybille Lammes: Digital Cartographies as Playful Practices • René Glas: Breaking Reality: Exploring Pervasive Cheating in *Foursquare*	Drift 23, 1.04
1.3.	History, Memory and Politics: Writing History / Staging History / Historiography Chair: Andy Lavender Presenters: • Sarah Bay-Cheng: Big History, Small Screens: Intermediality as a Model for a New Performance Historiography • Klemens Gruber: Avant-Garde's Venture: A Playful Staging of Media • Christophe Collard: Mediation in Motion: Performing Permanent Presence	Drift 23, 1.13

1.4.	Re-/Inter-/Trans-: Mediating Conjunctures: Performativity and Participation Chair: Jean-Marc Larrue Presenters: • Marcello Vitali-Rosati: Trends, Forces and Convergences: Mediating Conjunctures • Jean-Marc Larrue: Sharing "the Sensible" and Participative Culture • Élisabeth Routhier: The Other Transmedia Storytelling: The Centripetal Force of (Re)Mediation in Literature • Cyrielle Dodet: Mediating Conjunctures: What Poetry on Stage Creates?	Drift 23, 2.06
1.5.	Technology and Stages: Extended/Augmented Reality Chair: Christina Papagiannouli Presenters: • Yoni Prior: Pragmatic Dramaturgy and Flat Actors: A Case Study of Telematic Performance • Eirini Nedelkopoulou: Ambient Sociability in Intermedial Performance Practice • Ralf Remshardt: Drama as Augmented Reality: Reading Brenda Laurel Backwards	Drift 23, 2.07
1.6.	Urban Interfaces: Public Spaces Chair: Eugene van Erven Presenters: • Line Marie Bruun Jespersen: Let´s Play Public Space • Sarah Dellmann: The Right to Play in Public. The Artwork *Play me. I'm yours*, Copyright and Basic Income • Brian Tan Yeow Hui: A Trace of Playfulness: Tracing the Stories of a City	Drift 23, 0.20
1.7.	Performing Perception: Readership and Participation Chair: Kiene Brillenburg Wurth Presenters: • Pedro Manuel: Performances of Readership • Aneta Mancewicz: New Audio-Plays: Politics of Performance and Participation • Esther van Ede: Previously on Participation: How Fans Recap "Binge-Published" Television Shows	Drift 23, 2.12
17.00 - 17.30	Tea & coffee break	Drift 21, Hall and 0.06
17.30 - 18.30	Key Words: Catherine D'Ignazio Chair: Ginette Verstraete	Drift 13, 0.04
18.30 - 20.00	Reception with drinks and snacks	Drift 21, Hall and 0.06

Friday 17th April

09.00 - 10.30	Panels 2	
2.1.	**Knowledge Production and Sharing: TwoScholars Presents: Encountering the Other — Research-Creation and Knowledge Production** Chair: Charlotte Poos Presenters: • TwoScholars presents: Performing Water Interfaces with Elements of Colonial Encounters • Evelyn Wan: The Scholar that Therefore I Am: From Situated Knowledges to Affective Encountering • Rumen Rachev: Those Aren't the Scholars You Are Looking For: The Undoing of the One, Towards the Notion of the Two	Drift 23, 1.03
2.2.	**The Making of … Mediaesthetic Play and Participation in Social Media** Chair: Ulrik Ekman Presenters: • Kristin Veel: The Playful Face of Surveillance • Ulrik Ekman: Complexity of Ephemeral Socialization and Individuation – Snap Video Chats • Kassandra Wellendorf: *Inside Out 2400* – Participation Art in Public Space and the Challenge of Technology • Mette-Marie Zacher Sørensen & Kassandra Wellendorf (collaborator): Face-to-Four Eyes - On a Performative Use of Threeing as a Way of Reflecting Face-to-Face Interaction and Snap Video Chat	Drift 23, 1.04
2.3.	**History, Memory and Politics: Archive and Memory / Archiving** Chair: Ivo Blom Presenters: • Sanne Koevoets: Feminist Archives: The Mediating Potentials of Archives • Gavin Findlay: Mediatization, Archives and the Efficacy of Performance • Stephanie de Smale: Transgressing Making, Showing, Moving: Material Performance in *Bounden*	Drift 23, 1.13
2.4.	**Re-/Inter-/Trans-: Transmedia Storytelling / Storyworlds** Chair: Eleonora Maria Mazzoli Presenters: • Camila Figueiredo: Transmedia Storytelling and Fan Production in *Cheias de Charme* • Sjors Martens: "Releasing Butterfree Is Stupid": Performativity Of Transmedial Worlds • Floortje Sprenkels: "Come Play With Us": The Liminal and Communal Participation in an Intermedial Storyworld	Drift 23, 2.06

2.5.	**Technology and Stages: Media Literacy** Chair: Christophe Collard Presenters: • Styliani (Stella) Keramida: Technology-Based Mediators and Intermedial Directing: How Are Technicians on Stage 'Playing', 'Performing' and 'Participating'? • Peter Missotten: Dancing with the Devil - An Outside/In Approach • Andy Lavender: The Intermedial Chorus: Social Media as a Vehicle for Interactive Performance (Along with Classical Tragedy)	Drift 23, 2.07
2.6.	**Urban Interfaces: The Playful Citizen** Chair: Sybille Lammes Presenters: • Joost Raessens & Sybille Lammes: Citizen's Participation in the Ludic Age • Michiel de Lange: Playful City-Making: The Citizen as Urban Planner in the Smart and Social City • Alex Gekker: Playing with Power: Casual Politicking as New Frame for Political Analysis • Sybille Lammes & René Glas: The Science of Cheating: Playing with the Rules in Citizen Science Games • Imar de Vries: Empowering Citizens: A Critical Analysis of Utopian Discourse	Drift 23, 0.20
2.7.	**Performing Perception: Ekphrasis** Chair: Rong Ou Presenters: • Miriam de Paiva Vieira: Performativity and Architectural Ekphrasis (presentation via Skype) • Jolene Mathieson: Emotion / Experience / Ekphrasis – How August W. Schlegel Performed a Poem in a Baroque Garden and Dawned a New Poetic Age • Beate Schirrmacher: Embodied Materiality: Intermediality and Performativity in Grass's and Jelinek's literary work	Drift 23, 2.12
10.30 - 11.00	Tea & coffee break	Drift 21, Hall and 0.06
11.00 - 12.30	Panels 3	
3.1		
3.2	**The Making of... The Real** Chair: Ralf Remshardt Presenters: • Hein Goeyens: Attempts at Authenticity: Obtaining the Real in Gob Squad's Kitchen • Olga Danylyuk: Serious Games: Fiction Discussed in Terms of Shaping Cultural Beliefs	Drift 23, 1.04

3.3	**History, Memory and Politics: Politics 1** Chair: Klemens Gruber Presenters: • Anne Gjelsvik: Three Faces of Terror • Eleonora Maria Mazzoli: Politics: Perform or...What Else? • Sorin Alexandrescu: Sharing a Life-world in a Political Theatre Thriller	Drift 23, 1.13
3.4	**Re-/Inter-/Trans-: Texts and Communications** Chair: Jeff Thoss Presenters: • Zornitsa Dimitrova: Participation Without a Code • Lilla Farmasi: The Reader in Nabokov's *The Original of Laura* • Lars Elleström: A Medium-Centered Model of Communication	Drift 23, 2.06
3.5	**Technology and Stages: Interactive Performance Environments** Chair: Joris Weijdom Presenters: • Matt Delbridge & Riku Roihankorpi: Hamlet's Norwegian Dolls House • Charlotte Poos: The Performance Work *Bimbo* by Boogaerdt / VanderSchoot: Intermediality in Operation	Drift 23, 2.07
3.6	**Urban Interfaces: Intermedial Spaces of Participation** Chair: Marina Turco Presenters: • Paola Monachesi and Donna Chu: *Firechat* Use in the Occupy Hong Kong Movement • Marina Turco: Intermedial Spaces of Emancipation: Action In-Between the Layers of the Urban Interface • Evelyn Wan: Techno-Tactics and Media Affects: Protest Cultures in Hong Kong and Beyond	Drift 23, 0.20
3.7	**Performing Perception: Affect and Experience** Chair: Zornitsa Dimitrova Presenters: • Robin Nelson: Affect and "the Intermedial Experiencer" (In Theatre and Performance) • Jørgen Bruhn: Media Pleasures? • Helena Lambrechts & Dieter Brusselaers & Benjamin Vandewalle: The Participative Automaton and (Post-)Modern Sensibilities: Benjamin Vandewalle's *Peri-Sphere*	Drift 23, 2.12
12.30 - 14.00	Lunch break	
14.00 - 15.30	Panels 4	

4.1	**Co-llaboration, Co-creation, Co-operation: New Interactions** Chair: Marina Turco Presenters: • Noam Knoller: Userly Performance - Human Computer Interaction in a Post-Cognitive User-Experience Economy • Pablo Abend and Benjamin Beil: Playful Participation - Co-Creativity and Playfulness in Computer Game Modding • Augusto, Yara: The Playful Writing of *O Perfeito Cozinheiro das Almas Deste Mundo*, Album of Oswald de Andrade's Garçonnière	Drift 23, 1.03
4.2	**The Making of... The Self 1** Chair: Jean-Marc Larrue Presenters: • Alberto Frigo: Playful Engagement of Rule Based Lifelogging Performances • Robert Lawrence: Performing the Self(ie), P(l)aying the Panopticon: Critical Intermedial Perspectives on the Terms of Participation in Social Media and Public Space • Kinga Balcsik-Tamás: Intermediality, Playfulness and Performativity in Video Clips of 30 Y, a Hungarian Popular Music Band	Drift 23, 1.04
4.3.	**History, Memory and Politics: Politics 2** Chair: Sorin Alexandrescu Presenters: • Aleksandra Milovanović: Processes of (Re)mediation and (Re)generation in First Balkan Web Series *JustSaying* • Riina Oruaas: Theatre as Educational Centre in a Mediatized Society • Ersan Ocak: Intermediality as an Approach to the New Media Documentary Practice and Theory	Drift 23, 1.13
4.4.		
4.5	**Technology and Stages: Performativity, Technology & Artistic Research** Chair: Nirav Christophe Presenters: • Falk Hübner: Reduction as a Means to Enhance Visual and Choreographic Potential in Musical Performance • Marloeke van der Vlugt: *Performance_as_Interface	Interface_as _Performance*: Embodied Interaction with Technology in Experimental Performance • Joris Weijdom & Nirav Christophe: Co-creation in Technologically Enhanced Performative Processes	Drift 25, 0.03

4.6	Games 1: Video Games as Performance Art and the Perils of 'Gamification'	Drift 23, 1.03
	Chair: Graeme Kirkpatrick	
	Presenters:	
	• Olli Tapio Leino: On Material Constraints and Performativity in Playable Art	
	• Graeme Kirkpatrick: Ludic Form in Contemporary Theatre, Dance, Music and Performance	
	• Damien Charrieras: Video Game Design as Performance	
	• Sebastian Möring: Performed Meaning in Computer Games	
4.7	Intermedial Cinema 1: Remediated, Restaged Memories: On Generating "Reality" in (Post)communist Cinemas	Drift 23,.2.12
	Chair: Andrea Virginás	
	Presenters:	
	• Katalin Sándor: Filming the Camera – Reflexivity, Performativity and Re-Enactment in Lucian Pintilie's *Re-enactment* (1969) and *Niki and Flo* (2003)	
	• Mónika Dánél: Spect-actors – Between Watching and Play in the Re-Enactments of "Televised Revolution"	
	• Blos-Jáni Melinda: Looking for the "Real" and Refiguring the Communist Past in East-European Compilation Documentaries	
	• Andrea Virginás: Experiencing Foreign Spaces: Memories Lingering Between Afilmic, Profilmic and Diegetic Realities	
15.30 - 16.00	Tea & coffee break	Drift 21, Hall and 0.06
16.00 - 16.30	General Assembly ISIS	Drift 21, Sweelinkzaal
16.30 - 16.45	Short break just for a walk to Drift 23/25, where the next round of panels will take place	
16.45 - 18.15	Panels 5	
5.1.	Re-/Inter-/Trans-: Transpositions	Drift 23, 2.06
	Chair: Marcello Vitali-Rosati	
	Presenters:	
	• Rong Ou: Traditional Chinese Painting: An Intermedial Play of Sister Arts	
	• Emma Bálint: Wonderlands Down the Rabbit Hole	

5.2.	Technology and Stages: Interconnections	Drift 23, 2.07
	Chair: Helena Lambrechts	
	Presenters:	
	• Christina Papagiannouli: Intermedial Interculturalism: *Life Streaming* and *Call Cutta in a Box*	
	• Ana Carvalho: Performing Towards the Possibility of Expanded Consciousness	
	• Joanne Scott: The Aesthetics of Intermedial Interactivity	
5.3.	Games 2: Playfulness and Gamification	Drift 23, 1.03
	Chair: Alex Gekker	
	Presenters:	
	• Jeff Thoss: Shakespeare's Playful Paragone	
	• Sebastian Möring: The Mediality of Play – Play and Games Theory as Media Theory	
	• Joleen Blom: Re-Mastering Narrative in *SMT: Persona 3* and *SMT: Persona 4*	
5.4.	Intermedial Cinema 2: "Real" Versus "Intermedial": Playing for Both Sides	Drift 23, 2.12
	Chair: Ágnes Pethő	
	Presenters:	
	• Ágnes Pethő: Exhibiting the Real: The Performative Space of the Cinematic *Tableau*	
	• Hajnal Király: Playing with the Mind's Eye: Visual Clues, *Trompe l'oeils* in Contemporary Hungarian Cinema	
	• Judit Pieldner: Performing the Unspeakable. Intermedial Events in András Jeles's *Parallel Lives*	
19.00 - 20.00	Concert: *NewsReal* *music theatre for soprano, electronics and video* concept, composition, direction, video: *Falk Hübner* voice, performance: *Cora Schmeiser*	Drift 21, Sweelinckzaal

Saturday 18th April

09.00 - 10.30	Panels 6	
6.1.	Co-llaboration, Co-creation, Co-operation: Participation Chair: Ann-Sophie Lehmann Presenters: • Annemarie Kok: Magic Mirror. The Interplay of Freedom and Control in the Participatory Media Art of *Telewissen* • Biljana Mitrović: Playing, Performing and Participating in MMORPG Video Games	Drift 23, 1.03
6.2.	The Making of… The Self 2 Chair: Robert Lawrence Presenters: • Alena Sokhan: Call It Whatever: Toxic Essentialism or Escapist Intoxication in Queer Expression • Jocelyn Spence: The Challenge of Performance in Digital Media Sharing • Heidrun Führer: Provoking Art and Medium	Drift 23, 1.04
6.3.	History, Memory and Politics: Politics 3 Chair: Gavin Findlay (tbc) Presenters: • Laura Baggs: Hashtag Feminism and the Fight to End Violence: How Performative Participation Shaped an Intermedial Social Movement • Heidi Hart: Diva Meets Audience: Opera, Protest, and Play • Katia Arfara: Rimini Protokoll's *Situation Rooms*: Interaction as a Critical Model of an "augmented" Spectatorship	Drift 23, 1.13
6.4.		
6.5.		
6.6.	Urban Interfaces: Performative Cartography I (panel discussion) Chair: Anne Karin ten Bosch Presenters: • Naomi Bueno de Mesquita: Performative Cartography as Social Strategy • Liesbeth Groot Nibbelink: Performative Cartography as Aesthetic Strategy • Sigrid Merx: Performative Cartography as Educational Strategy	Drift 23, 0.20
6.7.	Intermedial Cinema 3 Chair: Sarah Dellmann Presenters: • Nina Köll: The Affective Economies of Staging Participation: Performative Audience Engagement and the Cinema Dispositif • Ivo Blom: Intermedial Roots and Self-Reflexivity: The Italian Strong Men in Silent Film • Jonathan Rozenkrantz: Playing with History: Be Kind Rewind and the Dubious Pleasure of Historical Revisionism	Drift 23, 2.12

10.30 - 11.00	Tea & coffee break	Drift 21, Hall and 006
11.00 - 12.30	Panels 7	
7.1.	Co-llaboration, Co-creation, Co-operation: Sampling and Modelling Chair: Chiel Kattenbelt Presenters: • Lise Skytte Jakobsen: Doing the 'Flip-Flop': Engaging the Museum Audience Through Scanning, Editing and 3D-printing Objects from the Collection • Sanjin Muftić: The Practical Guide to Live Performance Sampling • Arash Ghajarjazi: The Porosity of Play, Performance and Participation in Video Games	Drift 23, 1.03
7.2.	The Making of… Sonic Arts Chair: Aneta Mancewicz Presenters: • Emile Wennekes: Play by the (w)hole of the Cobra: Reflections on a Game Piece by John Zorn • Per Bäckström: Play, Performance and Media Flow in Öyvind Fahlström's Radio Play *The holy Torsten Nilsson*	Drift 23, 1.04
7.3.	History, Memory and Politics: A Media Archeological Approach to Theatre and Intermediality Chair: Sarah Bay-Cheng Presenters: • Rudi Knoops: Appropriating Cylindrical Anamorphosis: Media Archaeology as Motor for Artistic Expression • Kurt Vanhoutte: High Stakes: Scientific Experiments on Stage in the Capital of the 19th Century • Nele Wynants: Philosophical Toys. Optical illusion at Play in Theatre and Performance	Drift 23, 1.13
7.4.	Re-/Inter-/Trans-: Figures/Figurations Chair: Sjors Martens Presenters: • Abby Waysdorf: I'm Really In Hogwarts!: Simulation, Consumption, and The Wizarding World of Harry Potter • Mathias Bremgartner: Theatre Performing/Playing with Comics in Popeye's Godda Blues • Anette Almgren White: The Aesthetics of Playfulness in Contemporary Picture-books	Drift 23, 2.06

7.5.	**Technology and Stages: Presence** Chair: Matt Delbridge Presenters: • Willmar Sauter: Multimedia, Presence, Immersion – Extended Concepts of the 'Here and Now' • Pauline Brooks: Playing Across the Pond: Intermedial Telematic Dance Performance • Ildiko Rippel: Under the Covers (performance extract)	Drift 23, 2.07
7.6.	**Urban Interfaces: Performative Cartography II (workshop)** Chair: Sigrid Merx Presenters: • Naomi Bueno de Mesquita • Anne Karin ten Bosch • Liesbeth Groot Nibbelink • Sigrid Merx	Drift 23, 020
12.30 - 14.00	Lunch break	
14.00 - 15.00	Key Work: Performance by Jan van den Berg	Drift 21, Sweelinckzaal
15.00 - 15.30	Tea & coffee break	Drift 21, Hall and 0.06

15.30 - 17.00	**Roundtables**	
	Roundtable 1: Arts and Technology Moderators: Nirav Christophe and Robin Nelson This roundtable discusses the incorporation of digital technologies in different medial arts and focuses on artistic research as a way to approach these topics. Part of the meeting will be the book launch of *Performance as Interface / Interface as Performance; An exploration of embodied interaction with technology in experimental performance* by Marloeke van der Vlugt.	Drift 25, 0.02
	Roundtable 2: Participatory Cities Moderators: Nanna Verhoeff and Ginette Verstraete Susa Pop (Public Art Lab, Berlin; Connecting Cities), Eugene van Erven (Sharing Arts Lab, Utrecht University) and Karen Lancel (Studio Lancel/Maat, TU Delft) will present their projects that in different ways stage and design participatory engagement in urban, public spaces. In the following discussion with the audience we will address questions about the curation of participatory platforms in urban space, about the critical potential and ideals for change within urban spaces, and about the sustainability of these ambitions.	Drift 25, 2.03
	Roundtable 3: Politics and Aesthetics of the Intermedial Moderators: Klemens Gruber and Anne Gjelsvik Intermedial works transgress boundaries, and bring attention to "in-between" spaces, gaps and borders. We may notice that very often the intermedial is assumed to have an inherent critical potential, but what exactly does this entail? How could we recognise it or where do we relate it to and in what tradition could it be considered? This roundtable addresses the above issues with an eye on how theories of intermediality evolved and adapted to new technological and theoretical developments since the conception of the field.	Drift 25, 1.02
19.00 - 23.00	Farewell Buffet	Academiegebouw, Domplein 29

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Welcome

On behalf of the organising committee and the International Society for Intermedial Studies (ISIS), we are honoured and delighted to welcome you to Utrecht for the conference Play / Perform / Participate!

In the past decades, "intermediality" has proven to be one of the most productive terms in the domain of humanities, especially in the fields of media, film, performance, and literary studies. Founded in 1996, The International Society for Intermedial Studies (formerly Nordic Society for Intermedial Studies and Nordic Society for Interarts Studies) aims to promote intermedial research and postgraduate education by means of conferences, seminars and projects. With this second edition of the bi-annual conference hosted by ISIS, we hope to further explore interrelationships between art forms and media, and to discuss the intermedial valences of play, performance, and participation as increasingly intersecting practices. In the next few days, the keynotes, panels, performances and installations will address important themes and topics in contemporary media cultures in an interdisciplinary way, paying attention to the changing processes of participation and co-creation in politics and culture, the complexity of representations and interactions in a media-saturated environment, and the influence of all kinds of mediators on our interpretation of experiences, our sense of presence and affect.

This year's conference is hosted by Utrecht University, with the support of HKU University of the Arts Utrecht (Hogeschool voor de Kunsten Utrecht) and VU University Amsterdam (Vrije Universiteit Amsterdam). We hope that the conference will stage fruitful encounters among scholars and artists from different disciplines, institutions and geopolitical locations, who bring with them a variety of approaches to intermediality. With three full days of programme ahead of us, we wish you a fantastic time playing, performing and participating!

Chiel Kattenbelt
Conference Chair

http://isis2015.nl/
Twitter: *@PPPUtrecht*

International Society for Intermedial Studies

International Society for Intermedial Studies (former Nordic Society for Intermedial Studies and Nordic Society for Interarts Studies) was founded in 1996. Intermedial studies focuses on interrelationships between art forms and media. These relations are viewed in a general cultural context and apply to art forms in the broadest sense. The aim of the Society is to promote intermedial research and postgraduate education by means of conferences, seminars and projects.

Anyone involved in intermedial research may become a member. Membership in ISIS is free of charges and involves no obligations. You become a member by way off participating in an ISIS conference or sending a mail to the Society's chair Lars Elleström.

Executive Board

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International Society for Intermedial Studies

Key Words 1: Eric Gordon

Tactical Play and Playful Tactics: The Limits of Games for Serious Work

Thursday 14.00-15.00 Drift 13, 0.04

The use of games for serious work is rather common in areas of development, human rights, and advocacy. But why do organizations look to games to address serious issues? And when are those issues too serious for a game? Games create players; they generate a subjectivity that is premised on "having fun" or autotelic activity, where the act of playing is meaningful in and of itself. But it is OK to want to play within genocide, domestic abuse, political repression? Why are organizations using games to communicate complex and serious ideas? And what are the limits of games for serious work? This interactive talk explores how organizations are using games and play tactically, and what these practices suggest for how people engage in political and social life.

Biography

Eric Gordon is an associate professor in the department of Visual and Media Arts at Emerson College where he is the founding director of the Engagement Lab. He is also a faculty associate at the Berkman Center for Internet and Society at Harvard University. Eric studies civic media and public engagement within the US and the developing world. He is specifically interested in the application of games and play in these contexts. In addition to being a researcher, he is also the designer of award winning "engagementgames," which are games that facilitate civic participation. He has served as an expert advisor for the UN Development Program, the International Red Cross/ Red Crescent, the World Bank, as well as municipal governments throughout the United States. In addition to articles and chapters on games, digital media, urbanism and civic engagement, he is the author of two books: Net Locality: Why Location Matters in a Networked World (Blackwell 2011, with Adriana de Souza e Silva) and The Urban Spectator: American Concept Cities From Kodak to Google (Dartmouth 2010). His edited volume (with Paul Mihailidis) entitled Civic Media: Technology, Design, Practice will be published by MIT Press in 2016. He received his PhD in 2003 from the School of Cinematic Arts at the University of Southern California.

Key Words 2: Catherine D'Ignazio

Small Data Futures
Thursday 17.30-18.30 Drift 13, 0.04
Catherine D'Ignazio's keynote lecture is a serendipitous exploration of how different systems for the collecting, mapping and visualisation of data might produce different and competing versions of the future. Drawing on numerous examples of new media works, both her own and others', she will show how playing, performing and participating are methods to take ownership over data futures, particularly in relationship to public life and civic imagination.

Biography
Catherine D'Ignazio is an artist, software developer and educator. She is the Director of the Institute for Infinitely Small Things, an interventionist performance troupe, and former Director of the Experimental Geography Research Cluster at RISD's Digital+Media MFA program. She taught in the Comparative Media Studies program at MIT in 2009 and 2012. Her artwork has been exhibited at the ICA Boston, Eyebeam, and MASSMoCA, and has won awards from the Tanne Foundation and Turbulence.org. Catherine has a BA in International Relations from Tufts University (Summa Cum Laude, Phi Beta Kappa) and an MFA in Studio Art from Maine College of Art. Catherine conducts research on critical geography and media attention. Her thesis looks at ways to "engineer serendipity"—to stage encounters with information outside our comfort zones, biases and habits. She is also interested in researching experimental ways of engaging more deeply with place and spatial justice issues through storytelling, maps, media, social practice, and algorithms.

Key Works 1: Jan van den Berg

Biography

Jan van den Berg is best described as an explorer extraordinaire. The expeditions he ventures upon do not so much take him to uncharted spots on the map of the world but to the limits of the naked eye and the naked intellect. He has a penchant for visiting people and (scientific) projects that demand the most of his imaginative capabilities, and provide him with well-informed stories which, when he tells them, soon have the spectator wondering whether this is still science or already fiction–or the other way around. Jan van den Berg is a documentary theatre- and filmmaker in the borderland of performing arts and science. He created a large variety of theatre shows about scientific topics such as genomics, artificial intelligence, mathematics, nanaphotonics, particle physics and the history of anatomy.

HIGGS

Saturday 14.30-15.30 Drift 21, Sweelinckzaal

HIGGS is a performance about the making of a particle also known as Higgs, a theatrical voyage of discovery with exclusive background stories and unique film footage.

In his performance Jan van den Berg deals with such issues as:

1. His subatomic love affair with the legendary *Higgs particle*.
2. His intermedial playing with, performing at, and participating in the international science community at *CERN* (the European Organization for Nuclear Research).
3. His experiences at the intersection of (media) art and science.

For seven whole years, Jan van den Berg kept a close track on the hunt for the legendary Higgs particle. As a theatre maker and filmmaker and also as a person versed in the arts: a man of the arts in the wondrous world of physics! Van den Berg descended many times into CERN's underground particle accelerator and asked dozens of Higgs hunters about their passion for the hunt–the hunt for that one needle in a million haystacks. A 'needle' which is often called the God particle. But why, actually? Van den Berg also became acquainted with Professor Peter Higgs in person, the man after whom the particle is named. An extremely amiable man, it turned out, when he interviewed him for his documentary. A bond of friendship grew between the British scientist and the Dutch artist.

On 30 June 2012, they were enjoying lunch together somewhere in Sicily when the telephone rang. Somebody from CERN was on the line: "I think we have it." Would Professor Higgs please come to Geneva as soon as possible? Van den Berg immediately started editing the final version of his documentary film and then… creating his lecture performance.

Key Works 2: Karen Lancel & Hermen Maat

lab' in which the artists invite their audience as co-researchers. The audience is invited to experiment and play with social technologies and to reflect on their perception of the city and their experience of body, presence, identity, and community. For every 'meeting place' they deconstruct existing communication technologies and strategies and design a new innovative, integrated montage and process of embodied and virtual interaction. The 'meeting places' are shown internationally in dynamic urban public spaces such as museums, squares, theatre halls, and train stations. Their work has been shown in for example Seoul, New York, Melbourne, Shanghai, Istanbul, Paris, London, and Amsterdam.

Biography

Karen Lancel is currently an artistic PhD candidate at the Technical University of Delft: Participatory Systems Initiative (prof. dr. Frances Brazier, dr. Caroline Nevejan). From 2008 to 2011, she was a member of the Amsterdam School of the Arts (AHK) research group 'ARTI' (Artistic research, Theory & Interpretation), and before that head of the interactive media art department (IME) at MFA Frank Mohr Institute Groningen. Hermen Maat teaches media art at the Minerva Art Academy Groningen and is part of the Minerva Academy research group on 'Image in Context' of dr. Anke Coumans.

Karen Lancel and Hermen Maat design objects, projections and digital networks to create 'meeting places' in cities public spaces. Each 'meeting place' or social sculpture functions as an artistic 'social

Saving Face

Friday and Saturday Drift 21, Hall

When defining our identity and the identity of others, our sensory abilities are increasingly replaced by networked surveillance and identification technologies. How do we experience the way our body and identity are being 'measured' as functional and controllable products? Can touch based perception play again a role in experiencing the other's identity? *Saving Face* reintroduces touch related perception in the digital and public domain with the help of a personal touching body scan. In the smart city context you are invited to touch and caress your own face; and in this way to compose an online networked identity to connect with family, friends and strangers worldwide.

In *Saving Face* you make your face visible on a big screen by touching your face. By caressing your own face you 'paint' your face on a large electronic screen. On the screen your face appears and merges slowly with the portraits of previous visitors. Your merged portrait on the screen shows a temporary identity, further transforming through every face-caressing act. Together you compose new, temporary, non-traceable, and non-controllable networked identities. All portraits are saved on a database. The portrait can be downloaded and printed on a *Saving Face* passport. *Saving Face* shows the identity as a temporal, social construction. Each self-portrait exists of socially generated traces of touching, which together show an ever transforming process based identity.

Conference Guide

The second ISIS Conference takes its moniker of 'Play, Perform, Participate' to heart and therefore features an exciting and diverse programme. To fully familiarise attendees with the different elements to be played, performed or participated in, please find an overview of the basic elements below.

Key Words and Key Works
—*where academic reflection meets performance practice*

- Eric Gordon *Tactical Play and Playful Tactics: The Limits of Games for Serious Work*
  Thursday 14.00-15.00 Drift 13, 0.04

- Catherine D'Ignazio *Small Data Futures*
  Thursday 17.30-18.30 Drift 13, 0.04

- Jan van den Berg *HIGGS*
  Saturday 14.00-15.00 Drift 21 Sweelinckzaal

- Karen Lancel and Hermen Maat *Saving Face*
  Friday and Saturday Drift 21, Hall

Conference Tracks
10 tracks of varying lengths
to gather academic strengths—
Follow a recommended thread,
or create your own path instead!

The ten tracks are as follows and can be identified by their name and colour in the program:

Technology and Stages

Re-/Inter-/Trans

History, Memory and Politics

Intermedial Cinema

Urban Interfaces

Co-llaboration, Co-creation, Co-operation

Knowledge Production and Sharing

The Making of...

Games

Performing Perception

Roundtables
Saturday April 18th, 15.30
3 roundtables to attend
to wrap up discussions at the end—
Bringing everyone together for a debate,
So come play, perform, and participate!

- *Art and Technology*
  Chaired by Nirav Christophe and Robin Nelson
- *Participatory Cities*
  Chaired by Nanna Verhoeff and Ginette Verstraete
- *Aesthetics and Politics of the Intermedial*
  Chaired by Anne Gjelsvik and Klemens Gruber

Publications Table

Drift 21, Hall
—*where books gather for new thoughts to emerge*

The Play Room

Drift 21, 0.06
—*where young scholars and artists disrupt your perception and inaugurate new modes of relation*

- Benjamin Vandewalle, with Helena Lambrechts and Dieter Brusselaers: *Peri-sphere*

- Hamish MacPherson: *How Many Chairs to Build the Future?*

Meeting Points

—*where catch-ups clink with coffee cups*

- Coffee and tea area: Drift 21, Hall
- Internet lounge: Drift 23, 0.12 & 0.13

The Concert: *NewsReal*

Friday 17th April, 19.00 Sweelinckzaal, Drift 21
Classic chamber opera in interaction with singing, video, text, images and—literally—today's news

Concept, composition, direction, video: *Falk Hübner*
Voice, performance: *Cora Schmeiser*

Free Guided Tour Utrecht City Centre

by *Lisa Wiegel*

During this tour through the historical city centre of Utrecht, you will discover the many stories and legends hidden in the crooked alleys, churchyards or down at the unique wharves. On Wednesday afternoon the tour will start at 14.30, on Thursday morning at 10.30. The tour is free and takes about 90 minutes. Max. participants per tour is 20 people.
(Click this box to sign up!)

Farewell Buffet

Saturday 18th April, 19.30
—*where historic building meets modern dining*
Aula, Academiegebouw (University Hall), Domplein 29

Practical Information

Venue

The conference will take place in several buildings along the Drift in Utrecht. The Drift is located near Janskerkhof and is located in walking distance of Utrecht Central Station. Many buslines also pass by the Drift (stop: Janskerkhof), most of them originating at Busstation Centrumzijde at Utrecht Central Station. To reach the Academybuilding take bus 2 and exit at stop Domplein. Buslines that stop at Janskerkhof are: 5, **8, 28**, 51, 52, 53, 55, 74, 77, 128, 251.

The specific venues for the conference are **Drift 21, 23, 25** *and* **27**. Specific rooms in which events take place can be found next to the event in the program. Please take care of the many cyclists on the Drift who often haphazardly ditch their bikes. Be advised that Drift 21, 23 and 25 usually can't be reached directly but must be accessed through Drift 27 (the University Library). To reach the other venues, enter Drift 27, pass the security desk and stairs to the bike racks and take the first set of exits on the right.

Public Transport Chipcard: OV-chipcard

The OV-chipkaart is the means of payment for the public transport system. The smart card is the size of a bank card and contains an invisible chip. You can add credit in euros to your OV- chipkaart with which you can travel anywhere within The Netherlands; on trains, metros, trams and buses. You can also buy single or return tickets from the bus driver.

For all public transport the 9292 website and the 9292 app are very helpful (the app is only available in Dutch).

Taxi

There is a taxi platform at the Central Station. You may follow the signs inside the station. Within the city there are several taxi platforms, for instance on Neude and Janskerkhof.

UTC Taxi: 030-230-0400.

Directions to Utrecht

By train from Schiphol Airport to Utrecht Central Station

The train station is located directly under Schiphol Plaza. There are two types of train tickets available for traveling with the NS (Dutch Railways): a single-use chipcard or an OV chipcard. Both are available at the yellow ticket machines with the blue overhead sign reading 'train tickets' or at the Tickets & Service desk located close to the red and white-checked cube at Schiphol Plaza.

With both types of tickets you are required to check in at the train station and check out again when you arrive at your destination. Trains depart every 15 minutes from Schiphol Airport to Utrecht Central Station (either in the direction of Heerlen or Nijmegen). It takes about thirty minutes and a one-way ticket costs € 8.50. Plan your trip at the NS website or download the NS app (the app is only available in Dutch).

Food and Drinks

Lunch is provided on 17th April (Fri) and on 18th April (Sat). A wide selection of restaurants, eateries, and cafes can be found on Voorstraat/ Wittevrouwenstraat, round the corner from Drift where the conference venues are. We recommend:

Bakkerswinkel, Wittevrouwenstraat 2
   Great to have tea or lunch. Cute, cosy place with delicious pastries.
De Ontdekking, Voorstraat 110
   Also lovely for tea, lunch, and tasty smoothies, across from the Bakkerswinkel.
Pomo, Wittevrouwenstraat 22
   Delicious and affordable Surinamese food.
Gys, Voorstraat 77
   Organic restaurant with fresh ingredients at affordable prices.
Babby's Snacks, Voorstraat 76
   Indonesian take-away of good quality.
ACU, Voorstraat 71
   Vegan dinners at an affordable price with organic beers and juices, available on Tuesdays, Wednesdays, Thursdays and Sundays from 6 - 8.30PM.
Ana's Kuzin, Voorstraat 62
   Turkish eatery/ take-away with lots of authentic small dishes.

Da Portare Via, Voorstraat 35

Stone-oven pizza at affordable prices.

Tapasbar El Mundo, Voorstraat 18

Spanish tapas and sangria.

Also close to the venues

Meneer Smakers, Nobelstraat 143

A small and cosy (take-out) place, serving good
quality burgers and handmade fries. Please note: it is
only possible to pay by debit or credit card.

Café Hofman, Janskerkhof 17a

Visit this grand café for a lunch or dinner at a
somewhat affordable price. During the evenings,
there is live music.

Djakarta, Lucasbolwerk 19

A nice restaurant offering a wide variety of great
Indonesian dishes and rice tables.

For those with a bigger budget

Brasserie Bresson, Oudegracht 214

French restaurant with a good selection of wine.

De Rechtbank, Korte Nieuwstraat 14

Semi-fancy dishes served in a former courthouse
close to the Dom Tower.

De Artisjok, Nieuwegracht 33

A small restaurant with a homey atmosphere serving
fancy and high-quality dishes (with a mean artichoke salad)

For the coffee connoisseurs

Brandmeesters, Korte Jansstraat 5

Mean cuppa Joe close to the Dom

Simon Lévelt, Vismarkt 21A

Great coffee for take-away on the Oudegracht.

30mL, Mariastraat 35

Speciality brews and big mugs of filter coffee.

The Village, Voorstraat 46

Hipster cafe with friendly staff.

Blackbird Coffee & Vintage, Oudegracht 222

Speciality brews.

Douwe Egberts, Korte Jansstraat 17-19

For those who like flavoured shots in their coffee.
Do try the Heavenly Hazel one.

For the late nighters

De Bastaard, Jansveld 17

A theater café, with a friendly atmosphere, a pool
table and a nice little garden terrace.

Café Olivier, Achter Clarenburg 6

A Belgian beer Café located in a former clandestine
church, with a large selection of specialty beers.

't Oude Pothuys, Oudegracht 279

Located in one of Utrecht's many vaulted cellars,
this small café is always filled with nice people and
live music.

Kafé België, Oudegracht 196

Lots of beers and friendly staff.

Emergency and Medical Information

Of course we hope that your stay in the Netherlands will be without any problems regarding your health or safety. And most likely this will be the case. However, should you need any medical assistance or emergency services (ambulance, police or fire brigade), here is some useful information.

Ambulance, police or fire brigade: call **112**
(*this is the general European emergency number*).
For police matters which are not emergencies: call *0900-8844*
Utrecht University Security: call *(030) 253 4444*

Presentation Information

The presentation rooms possess:
- A computer with USB Ports
- An internet connection
- Sound system
- VGA Cable Connection
- Projector

Bringing a USB with your presentation is an ideal method. Bringing your own laptop is possible too but remember to bring your own Mac adapter and power source.

Presentations will take 20 minutes, monitored by the chair. In correspondence with the chair, time for questions will come after each presentation or after all presentations.

Weather

The weather is a much discussed conversation topic in the Netherlands. If at a loss of words, consider talking about the weather; it always gets a conversation going.

Do note that despite the conference taking place in April, the Netherlands has a Sea Climate. This means that temperatures will lie between *8 and 15 degrees Celcius* and there is a *high chance of rain*. Granted, the current predictions are warmer. There's really no telling. But pack an umbrella, just to be sure.

Photos

The conference will be documented through photographs. However, the amount of photographers is limited so not every panel can be caught on camera. If you take any pictures yourself and tweet them to the conference hashtag we can make sure they will also be placed on the website.

Installations

How Many Chairs to Build The Future?

Hamish MacPherson

MacPherson.hamish@gmail.com

Graduate from Roehampton University, London, United Kingdom

'*How Many Chairs to Build The Future?*' sits somewhere between choreography, sculpture, conversation and play. In simple terms it is a day-long installation in which people use 30 or more identical chairs to represent abstract concepts chosen at random. Working alone or in a group, for anything from 10 minutes, this quickly becomes a pretext/ alibi for discussion, improvisation and performance.

The piece normally operates with 100 or so abstract concepts covering a range of philosophical and political concepts (that participants can add to after 'playing') but my proposal is to focus the list to words sourced from the other contributions at the conference (for example from abstracts).

There is something about being able to see, touch and co-create other people's ideas that is both fun and profound. Through consensus and contradiction the process of arranging offers opportunities to renovate old concepts with new, as yet unknown, meanings.

The piece is part of my wider interest in how choreographic frameworks and scores can offer ways to think and talk in ways that are not available through traditional reading, writing and discussion. Positioned within the conference the work would offer an additional channel of discourse that uses the technologies of dance-making to supplement the existing modes of the academic conference.

Biography of the artist:

I am a choreographer interested in the ideologies of movement and how we think through our bodies. I make performances, installations, workshops and other things, often relating to politics and philosophy.

I used to work as a senior policy adviser in the UK civil service and have an MA in Human Values and Global Ethics from Kings College London. I have recently completed an MRes in Choreography and Performance at Roehampton University (distinction).

Peri-Sphere

Dieter Brusselaers

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Project Curator at Vlaamse Dienst voor Filmcultuur (VDFC), Brussels, Belgium

Helena Lambrechts

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Research and Curational intern at If I Can't Dance, I Don't Want To Be Part Of Your Revolution, Amsterdam, The Netherlands

Benjamin Vandewalle

plekie3248@yahoo.com

Artist

Essential to the expanding choreographic oeuvre of Benamin Vandewalle is the continuous interplay of media within the postmodern sensibility of contemporary society and a thorough intervention of the perceived "postmodern" character of technological immersion.

During the past few years, Vandewalle has gradually resorted more and more to the use of participative automatons and one-on-one installations for his various personal renditions of "technological embodiment", shifting the focus from a contemporary and specifically postmodern aesthetic (as exemplified in Jones 2006) to a more historical backdrop. By doing so, he means to imply that present-day concerns about mediated immersion should in fact be retraced to the myriad of (pre-)cinematic technologies that have governed sensory experience since modernity, as "perception in modern life became a mobile activity and the modern individual body the subject of both experimentation and new discourses" (Charney and Schwartz 1995).

For his new project *Peri-Sphere*, Vandewalle allies himself with Dieter Brusselaers and Helena Lambrechts for an investigation into the possible analog variants of postmodern, digitalized and cinematic immersion. Throughout the project, artistic research questioning the borderlines of direct and mediated experience will be carried out, leading to the development of an analog recreation of the bodily sensation of immersion. By means of one-on-one performance/installation using optic devices and performer-operated technologies, the set of rules governing our everyday perception and its performative aspects will be brought to light.

In *Peri-sphere*, a symbiosis of analog technology and contemporary theories of the sensorial explored by conceptual art (among others), compels the audience into a modus of self-reflexivity where the duality of the performer/viewer is made apparent along with the self-evident use of contemporary media and how these guide, and govern, the contemporary view and interaction.
At Play/Perform/Participate, the three artistic researchers will

engage in a panel rapport on the process and outcomes of this artistic research. Conference attendees will also be given the possibility to participate in a demonstration of the performance/ installation, as a prototype through which participants experience analog immersion will be presented during the course of the conference.

Biographies

Dieter Brusselaers studied Theatre and Film Studies as well as Literature of Modernity at the University of Antwerp. He currently works at VDFC (Vlaamse Dienst voor Filmcultuur) as project curator for Verbeelding in Context, a recurring live event connecting early cinema to historical sites from the nineteenth-century. He served as a dramaturgical assistant and production intern for Theater Zuidpool and Stefanie Huysmans.

Helena Lambrechts is a student of Theatre and Film Studies and Visual Culture at the University of Antwerp. In fall 2014, she became a trainee as researcher and curator in performing arts for If I Can't Dance I Don't Want To Be Part Of Your Revolution.

Benjamin Vandewalle studied at the Royal Ballet School Antwerp and graduated from P.A.R.T.S. in 2006. For Birdwatching (2009) and One / Zero (2011), both inquiries into the perception of space and motion, he collaborated with visual artist Erki De Vries. His internationally acclaimed performance on location Birdwatching 4x4 (2012) is still on tour. In 2013 he made the performance Point of View in collaboration with CAMPO (Ghent).

NewsReal
Friday 19.00-20.00 Drift 21 Sweelinckzaal

- concept, composition, direction, video: *Falk Hübner*
- voice, performance: *Cora Schmeiser*
- assistence: *Nadya van't Hoff*
- produced by *Theater Zeebelt Den Haag*
- with kind support of: *ArtEZ conservatory Arnhem, OCW Rotterdam*

NewsReal is an audio visual chamber opera by Falk Hübner and soprano Cora Schmeiser. In NewsReal, an incessant flow of information tries to finds its way in the life of a soprano.

Internet in our pockets, the newspaper in our bags, tv in the train. News have never been this close to us before. But do we actually manage to process all that information in just one day? And do we finally know more since information became that easily accessible?

A classic chamber opera rapidly changes into a complex interaction between singing, images and—literally—today's news. Cora Schmeiser sings short stories of news-characters like the young Iranian martyr Mehrdad Azizollahi and the wife of the Chinese dissident Liu Xiaobo; stories that gradually intertwine and thus turn into an overwhelming torrent of news that goes right through the singer, making her stagger, shimmer, doubt, laugh and fall. The music features a intriguing mix of jazz-sounds, blended with electronics and classical singing.

Conference Programme

Thursday 16th April

10.00 - 13.00
Registration
Drift 27 Hall - Library

13.15 - 13.30
Opening
by Frank Kessler and Lars Elleström
Drift 13, 0.04

13.30 - 14.00
Introduction: Saving Face
By Karen Lancel and Hermen Maat
Drift 13, 0.04

14.00 - 15.00
Key Words: Eric Gordon
Chair: Joost Raessens
Drift 13, 0.04

15.00 - 15.30
Tea and Coffee Break
Drift 21, Hall and 0.06

Thursday, 15.30   Drift 23, 1.13

History, Memory and Politics:
Writing History/ Staging History/Historiography

Chair: Andy Lavender

Theater and Performance Studies, University of Surrey, UK

Big History, Small Screens: Intermediality as a Model for a New Performance Historiography

Sarah Bay-Cheng

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Theatre & Performance, University at Buffalo, USA

In his most recent book, Software Takes Command, Lev Manovich argues that, "The use of software re-configures most basic social and cultural practices and makes us rethink the concepts and theories we developed to describe them" (loc. 643). According to Manovich, instead of analyzing static documents we now engage with "dynamic outputs of a real-time computation" that he identifies as "dynamic software performances" (loc. 648), experienced in real-time. Manovich is not alone in his conception of digital media and software as environments that construct their content as a kind of performance. Tom Scheinfeldt has referred to the impact of digital humanities as what he calls, "a performative history" (foundhistory. com) and in their extensive survey of the field, *Digital Humanities* (2012), Anne Burdick, et alia contend that the so-called 'demo culture' in the

digital humanities (as found in YouTube, TED talks, etc.) has contributed to "the resurgence of voice, of gesture, or extemporaneous speaking, of embodied *performances* of argument" (original emphasis, 11). Thus the digital humanities engender not only an intersection between digital media and computing technologies and scholarship, but also offer the methods by which scholarship and research can present as performance.

This paper considers recent development in new media history and digital methodologies in light of intermediality. That is to say, how might intermediality suggest a model for an evolving model of new media historiography that increasingly relies on new digital technologies, performative records, and dynamic software environments that often turn history into performances even as they document the history of performance.

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Avant-Garde's Venture: A Playful Staging of Media

Klemens Gruber

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Department of Theatre, Film and Media Studies, University of Vienna, Austria

Extracting an aesthetic dimension from technology is the program of the historic avant-gardes – the artistic techniques become their genuine battlefield. In his studies on Brecht, Walter Benjamin develops a surprising strategy in view of the two opposite poles of art and technology, focusing on man being eliminated by technology – "by the radio and by the cinema". The prospective of man "nullified" by the media instigated Benjamin to demand that they should be "reduced to a format that is humane," offering the theater as a possible venue for doing so: as early as 1932, Benjamin,

with his lucid grasp of the media, pointed out that Epic Theatre was about "a retranslation of the methods of montage – so crucial in radio and film – from a technological process to a human one."

Where can we see these shifts from media to theatre? In Popova's stage design for Meyerhold's *Cocu Magnifique*, which, in spite of looking like a movie camera, still remained a "workbench" for actors; in Gustav Klutsis's radio-orators, these anthropomorphous media environments; and of course in Dziga Vertov's *Entuziazm*, which shows, besides a mise-en-scene of the working class, a visual critique of sign production in a semiotic society to come.

How the "retranslation" of mediatic procedures "from a technological process to a human one" can be seen some 50 years later highlighted in the first scene of Labiche's *L'affaire de la rue Lourcine* at the Berliner Schaubühne in a mise-en-scène from 1988 by Klaus Michael Grüber, the German director with Brechtian ascendants, with the young Udo Samel as rentier waking up after a long evening of eating and drinking with his old class mates.

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Mediation in Motion: Performing Permanent Presence

Christophe Collard

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Centre for Literature, Intermediality, and Culture (CLIC), Vrije Universiteit Brussel, Belgium

Pioneering scenographer Adolphe Appia once stated that "The art of stage production is the art of projecting into space what the original author was only able to project in time." Encapsulating the entire technical dimension

of a theatre production, the notion of 'scenography' could arguably be placed on equal footing with the dramatic text as object of analysis and stepping stone for further conceptualization. Especially when adopting a historiographical posture, as it entails the entanglement of human beings with technological devices while foregrounding history's own essentially mediated character.

In more concrete terms, addressing the process of writing history arguably yields insight into the various signifying systems and methods that bring it into being. Tackling signification from the angle of theatre scenography, consequently, reveals the act of 'meaning making' in its broadest sense as an immanent, collective entanglement of material enunciations that operate on, shape, and transform the world in real time. The proposed perspective thus provides a platform to reflect upon the principle of a 'permanent present' by dramatizing a 'process-metaphysics.'

As a "prototype of imagination" on behalf of its hypermedial capacity to integrate a boundless array of other media, theatre to Derrick De Kerckhove represents a rare "try-out space for new experiences and reflexions." It is in this capacity, consequently, that the pairing of architectural innovators Diller+Scofidio with NYC-based theatre troupe The Builders Association conceived of *Jet Lag* (1998), an "adventurous cross-media performance" (Wehle, 2002) combining live action, live and recorded video, computer animation, music, and dramatic text with two historical characters. The first of these faked his progress in an around-the-world sailing voyage before committing suicide after realizing he was drifting in circles, while the second flew across the Atlantic 167 times in a period of six months and ultimately likewise collapsed from travelling in a permanent present.

Performing Perception:
Readership and Participation

Chair: Kiene Brillenburg Wurth
Utrecht University, The Netherlands

Performances of Readership

Pedro Manuel
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Institute for Cultural Inquiry, Utrecht University, The Netherlands

With my paper I wish to address the recent phenomena of performances of readership, performances where an audience is invited to read a given script, aloud and one to another, as part of an autonomous participatory performance. Examples of this practice can be found in *The quiet volume* (2011), by Ant Hampton, *SMS - Short Message Spectacle* (2010) by Tim Etchells, *We are still watching* (2012) by Ivana Muller, and *All the players* (2013) by Zhana Ivanova.

Performances of readership query into diverse aspects of contemporary performance:
• the fact that such performances are devised to be autonomous participatory models, activated by the audience alone, imply a surrogacy of the living professional performer and problematize relations of co-presence between stage and audience;
• at the same time that performances of readership fit into a post-dramatic (Lehmann) setting — where the act of reading is primarily performative and only literary on a second instance — they are also escaping it,

coming closer to the disused notion of closet drama, "plays written to be read, not to be performed" that constitute "a history of anti-theatricality" (Puchner, 2007);

- In this regard, the performativity of reading doubly explore the medial conventions of theatre and performance through participation and play, as much as expose the conditions of visuality (Bleeker) as the text plays a decisive role in mediating the audience's gaze or in sensitizing the perception of the surroundings.

Readership becomes a strategy of suggestion, projection and perception in the theatre, following Fuchs' intuition about post-modern performance: "The text has became an actor (…) a much more radical theater of reading and writing (…) for it is a theater that presents no visual images to the eye (…) creating cybernetic dramas that push notions of "presence" into new, disembodied, territories." (1996: 91)

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New Audio-Plays: Politics of Performance and Participation

Aneta Mancewicz

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Department of Drama, Kingston University, United Kingdom

Several recent shows that rely on headphones used by the audience and/or by the actors (defined here as "new audio-plays") do so in a way that leads to new forms of play, performance and participation. The paper focuses on *No Man's Land* by Dries Verhoeven, which involves the principle of the play. There is a set of rules in this show, which makes it possible to happen in an urban landscape, yet still there is an element of unpredictability and the spirit of surprise. As the participants are walking through the streets with their individual guides, local immigrants, they are listening to a story that collects experiences of many immigrants living in this particular city. The recording enables the participants to develop a unique link with the guide and sets them against the busy life in the city. The performance develops thus mainly as a relationship between two people as equal partners in the play, who are given tasks to do, yet without being forced to take on fictional roles.

The paper sets *No Man's Land* in the context of other recent shows that rely on the use of headphones to describe how in the process of redefining forms of performance and participation they address the questions of interaction, inclusion, and community. As such, they encourage a reflection not only on the use of media in contemporary performance but also on the very politics of performance and participation

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Previously on Participation: How Fans Recap "Binge-Published" Television Shows

Esther van Ede

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Department of Media and Culture Studies, Utrecht University, The Netherlands

On demand streaming services like Netflix and Amazon have recently introduced a new distribution model that entails releasing all episodes of a television show at the same time via their websites. This is done to accommodate the immense rise of the viewer's desire to binge-watch its favorite shows and therefore I wish to call this new distribution method "binge-publishing." I want to argue that fan participation with regards to the

practice of recapping differs from fan participation surrounding shows that are broadcasted on a weekly schedule, mainly because there are no gaps in between the episodes.

Earlier practices like timeshifting had the potential to detach the viewers from the temporality of broadcasting and gave them the opportunity to omit the gaps within episodes, between episodes, and between seasons. Thereby these viewers also omitted their possibility to take place in a fan community, because fan participation is often linked to the original broadcast schedule. Binge-published television shows are gapless and because of the lack of gaps between the episodes, the viewer's memory does not need to be triggered constantly. Additionally, all viewers are free to watch the shows at their own speed. How does the practice of recapping take place? Drawing on examples from both binge-published shows and shows released on a weekly schedule, I hope to clarify the difference.

Knowledge Production and Sharing:
Merging Lecture Performance and Contemplative Dialogue

Chair: Bart van Rosmalen
HKU University of the Arts Utrecht, The Netherlands

In this session we would like to merge the formats of the lecture performance and the contemplative dialogue. We perform a paper, which in fact is posing questions rather than giving answers. By adding performative elements to the contemplative dialogue we would like to provoke alternative forms of exchanging knowledge.

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Lecture Performance

Jochem Naafs
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Lotte Wijers
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BIT dansdramaturgie,

1999 formed the start for a revival and new interpretation of the lecture performance, which might have started with Xavier Le Roy's *Product of Circumstances*. As Milder points out in her article "a part of the inner workings of a traditional form is explored through the language of the emancipated—talking—dancer" (2011, 19) in this work. This strategy was

also used by other choreographers and theatre makers like Jérôme Bel in *Pichet Klunchun and Myself* and *Véronique Doisneau.* These performances emancipate not only the performer, but the audience as well by sharing insights on the discipline of performance through that same discipline. This is what Jochem Naafs has been trying to do in his earlier works as well. The lecture performance makes explicit use of intermediality in its hypermedial form: by absorbing all media into the performance. "There is an intricacy in the form; the relevant question is […] how the precise construction of the form serves to hold and disseminate the message, meaning, and direct impact of a work of this nature's true substance: progressive thought (Milder 2011, 26-27)".

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Contemplative Dialogue

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Where the lecture performance seeks new strategies for the transfer of knowledge through intermediality, the contemplative dialogue dismisses most forms of media by focussing on reading (out loud) and writing. Like other revisited dialogues it creates a time frame for talking about a subject without actual discussion. This is used to talk for example about art and politics by Connecting Conversations, about art education by De Baak and HKU and by Lotte van den Berg and Daan 't Sas for various subjects in their current performance series *Building Conversation*. Other theatre makers are also working on new forms of exchange: Bojan Djordjev created a dinner performance to speak about the communist manifesto and marxism (*The*

Discrete Charm of Marxism) and Joachim Robbrecht held a performative symposium to speak about the health and happiness of Rotterdam. Bart van Rosmalen underlines three aspects of these dialogues: staging, form and physical realization (Unpublished, 5). The form of this dialogue has a characteristic of play in it, because although there are certain rules, participants are reacting and changing the course of the dialogue all the time. The reading out loud of the thoughts the participant wrote down has a staged quality, for roles of 'performer' and 'audience' are constantly being reversed.

Re-/Inter-/Trans-:
Mediating Conjunctures: Performativity and Participation

Chair: Jean-Marc Larrue

Université de Montréal, Canada

The form of everything that happens is mediated in one way or another. Such mediation can be thought of as a deterministic device. For instance, it could be said that everything that happens is formatted or fashioned in the same way by a particular form of mediation. However, the aim of this panel is rather to show the non-deterministic or "undecidable" dimensions that are inherent in the performative character of mediation. This is the standpoint from which we have developed the concept of "mediating conjunctures" – a concept that needs to be understood in terms of both performativity and participative culture.

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Sharing "the Sensible" and Participative Culture

Jean-Marc Larrue

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The emergence of intermedial thinking corresponds to a shift in attention from the material devices of mediation to the processes in which these devices participate and of which they constitute an element. Material devices are one of the constituent factors of what we call "mediating conjunctures". The primary effect of this shift in attention has been to bring to the fore the importance of relational dynamics (between media, agents, materialities, knowledge and so on) in every mediating activity, and secondarily to impose what has now become a core concept – namely, that of performativity. If mediating conjunctures – which correspond in practical terms to the semantic space sometimes occupied by the word 'medium' – are circumstantial and not permanent configurations whose only reason for being is to produce mediation, it can be said that the telos of every mediating conjuncture is performativity. If so, intermediality would thus be a "performativity of performativities". In this presentation, I will take these premises as the starting point of a re-examination of the model of the "distribution of the sensible" (sensible reality), as Jacques Rancière defined it, by focusing my analysis not on the object of the sharing but rather on the action of the sharing which, just like all mediating conjunctures, is continually being transformed and reconfigured. I will take examples from theatre to show how these transformations are generally part of the new form of performativity that is participative culture.

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Trends, Forces and Convergences: Mediating Conjunctures

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What exactly do we mean by mediation since it is a term that continues to be too vague and too specific at the same time? Too vague because it tells us nothing about how and when the mediating operation takes place, and too specific because it implicitly assumes that only one operation is involved – that of mediation. However, when we look at what is happening during an

action, we realize that what is actually taking place is more complex. In fact, there is not just a single mediator but rather a nexus of forces in operation during the action and these forces intersect, blend, conflict and meet in a continuous process. If we look at the interplay of these forces, we can discern a particular kind of conjuncture. This is what we call a "mediating conjuncture". The mediating conjuncture is the ever-changing context of the action – the dynamic configuration formed by all the forces at play in a given space and time at the moment of action. This conjuncture is what makes the action possible, since it is the space or scene where the action takes place as well as a force that partly conditions the action.

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The Other Transmedia Storytelling: The Centripetal Force of (Re) Mediation in Literature

Élisabeth Routhier

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Phenomena of expansion, acceleration or movement are determining several tangents of current research. In response, experts like Jenkins and Ryan have focused on studying the transmedia storytelling that can be found in transfictional works that disseminate the elements of their universes in various products, media and platforms in a way that creates more complex and complete experiences. However, it is also possible to go in the opposite direction and consider the concept of transmedia storytelling in more clearly circumscribed mediatic products in which other forms of mediation respond more to a centripetal dynamic rather than a centrifugal and tend more towards a particular object that is to be created

or re-created. The relationships in this other type of transmedia storytelling are thus inverted. We move from the dissemination of a decentralized universe without any single entry point to the (re) construction of a centre around which the various elements embedded in a single mediatic product are combined and which is constituted by this act of gathering, transforming, integrating and fundamentally altering the mediations it configures. Both forms of transmedial narration thus reflect two different mediating forces: one complicates a system of relationships by using mediation to expand the system, while the other combines mediations to produce a new object, while also integrating itself into the mediatic configuration it is helping to create. What we are referring to, more importantly, are two different modes of participating in the construction of reality.

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Mediating Conjunctures: What Poetry on Stage Creates?

Cyrielle Dodet

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Over the past two decades, poetic texts performed on Quebecois and French stages have consistently laid emphasis on interfaces, that is to say mediating conjunctures integrating poetry and theatre, words and stage, readers and spectators and other such so-called binary oppositions. Defined by A. R. Galloway as "an autonomous zone", a "generative friction between different formats" (The Interface effect : 31), interface is significant in such works because it proposes other ways of performing and participating.

Both Daniel Danis' *La Trilogie des flous* in his own mise-en-scene and Sarah Kane's 4.48 Psychosis directed by Claude Régy blur the distinction

between poetry and drama and mix them up, which thereby offering a wide range of possibilities. As they play with poetic and theatrical conventions in writing and in staging, these works foreground the respective materialities of their media and their dynamic relationships.

I argue that exploring interfaces means thinking differently the aesthetic participation. The relationship between poetry and drama in such hybrid works can be defined as a "remediation". However, "remediation" in this case does not seek to represent the real in a more authentic way, as Bolter and Grusin claimed. Quite on the contrary, it manages to present the real as a continuous process, and to share an experience which redefines not only what the real might be, but also what kind of real it is that constitutes us as participants in artistic process.

The Making of... Playful Identities:
The Ludification of Digital Media Cultures
(Panel & Book Launch)

Chair: Joost Raessens
Utrecht University, The Netherlands

During this panel we will present and discuss our recently published book *Playful Identities: The ludification of Digital Media Cultures* (AUP 2015). The book is the result of our interdisciplinary research project "Playful Identities: From Narrative to Ludic Self-Construction" funded by the Netherlands Organisation for Scientific Research (NWO) and led by Jos de Mul, Valerie Frissen and Joost Raessens. (The digital version of the book is now available online as a free download from this link). The edited volume we wish to present during this conference brings together main experts in the field to look at digital media cultures through a ludic lens and investigate how playful identities take shape in contemporary media cultures. It provides a state-of-the-art philosophical and theoretical framework for understanding play in the digital age, as well as offering analyses of a wide range of contemporary phenomena in terms of play, media and identity. The editors of the book will both explain the background and rationale of the book as well as present their separate contributions to the book.

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Homo Ludens 2.0: Play, Media, and Identity

Joost Raessens

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Department of Media and Culture Studies, Utrecht University, The Netherlands

The aim of the interdisciplinary (conceptual-philosophical, media-theoretical, and qualitative empirical) Playful Identities research project (NWO, 2005-2011) was to investigate if, and if so, to what extent and in what way, digital information and communication technologies are transforming the (construction of) personal and cultural identity. To that end we have developed a theory of ludic identity that critically elaborates on Ricoeur's theory of narrative identity. In this theory, play and games are not only appropriate metaphors for human identity, but they are also conceived as means by which people reflexively construct their identity. In his presentation, Joost Raessens will sketch the outlines of this project, against the background of which the other panelists, who all participated in the research project, will present some of the research projects in more detail.

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Playing Life In The Metropolis: Mobile Media and Identity in Jakarta

Michiel de Lange

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Ricoeur's narrative identity theory concerns the mediation of human identity through stories. With the rapid rise of digital media technologies the question rises whether still "narrative is the privileged form of mediation". By presenting empirical evidence from fieldwork research in Indonesian metropolis Jakarta about mobile media use and by forwarding several strands of theoretical criticisms, I argue that narrative needs to be complemented with the notion of 'playful identity' in order to shift attention to changing processes of identity mediation under the influence of urban new media.

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Digital Cartographies as Playful Practices

Sybille Lammes

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This presentation is about the triad relation between digital mapping practises, spatial stories and playful identities. Contrary to what media scholars have argued before about new media and contemporary cultures, digital mapping practises have actually brought us new senses of place and a strong urge to locate ourselves and to come to terms with our identities through story-like constructions of our whereabouts. Central to my argument is the notion that digital cartographies allow a greater degree of two-way interaction between map and user than analogue maps do. Digital map users are not just reading maps, but also constantly influence the shape and look of the map itself. Digital maps have thus altered our conception of maps as 'objectified' representations of space that has been

a touchstone for centuries. Instead they have become more personal sources for constructing stories of one's whereabouts.

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Breaking Reality: Exploring Pervasive Cheating in *Foursquare*

René Glas

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This presentation explores the notion of cheating in location-based mobile applications, with the popular smartphone app *Foursquare* as main case study. The question is if and how devious practices in Foursquare like cheating impact and pervade the boundaries between play and non-play as well as the boundaries between being a player and a user. These practices, it is argued, challenge the notion of a playful identity. This contribution to the book was conceived at the beginning of the gamification phenomenon. *Foursquare*, once the prime example of gamification, has since been joined by a plethora of gamified media on all levels of culture and society. As such, in this talk, I will also revisit the notion of pervasive cheating explored in the chapter based on more current developments and critical thinking on gamification.

Urban Interfaces:
Public Spaces

Chair: Eugene van Erven
Utrecht University, The Netherlands

Let´s Play Public Space

Line Marie Bruun Jespersen

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Department of Communication, Aalborg University, Denmark

This paper takes departure in contemporary urban design created for a playful and physically active audience, and discusses 'play' as a design parameter for engaging the public in urban life. The urban design projects are examples of a relational and performance oriented approach to the use of public space. The same tendency can be traced in urban art and in urban interventions, where participation is established through performative actions, physical interaction and play-like activities. In these projects the design becomes a medium for social interaction and integration.

The paper investigates the role of play in urban design and asks more specifically:

• How can we describe and investigate the role of play/playfulness in urban design?

• What what kinds of play can be observed within urban design?

• Are there specific types of play that are favoured and recurring, when it comes to urban design and urban art?

Tools for categorizing types of play developed by play theorists (Hutt 1979,

Hughes 2002, Caillois 2001) will be be applied in the analysis of the urban design projects, in order to find useful terms for describing and analyzing play in urban design. Examples of urban art and urban interventions will be introduced in a critical investigation of the diversity in the use of playful elements in public space design, and will point to the potential of adapting more play types in urban design

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The Right to Play in Public. The Artwork "Play Me. I'm yours", Copyright and Basic Income

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Department of Arts, Culture and Media, University of Groningen, The Netherlands

"Play me I'm yours," an artwork by Luke Jerram (2008) is a great example to explore the restrictions on play imposed by commodified culture and its interconnections with intellectual property laws, remuneration of composers, and access to creative participation in the public urban sphere. "Play me I'm yours" consists of pianos placed in public urban spaces. Everyone is invited to play them. The appropriation of urban space through participation, through performing a song, or listening to someone playing it, can be witnessed in a myriad of videos on youtube and has been discussed mainly by scholars of urban culture and geography.

However, librarian and copyright specialist Lionel Maurel aka Calimaq pointed to the fact that many of the performances of "Play me I'm yours" actually violate copyright laws, as the performance of copyright-protected material in public is, by law, not free (Calimaq 2014). Even though no lawsuits against the artist or piano players have been reported, it remains disturbing that performances of "Play me I'm yours" and other participatory cultural projects are partially illegal (or at least not free) under the current jurisdiction of, at least, the Netherlands and France.

If we agree that access to culture for everyone is desirable and that all composers and creators of music should be able to sustain themselves, and if we find that copyright laws do not achieve either, then we should look for alternatives that better serve the cause. I will use this case to present law initiatives that aim to increase access to cultural products (i.e. a critical understanding of what Open Access can be, but not necessarily is) and link this to models that detach income of (not only) artists from exploiting intellectual property. This would, I contest, legalize "Play me I'm yours" and allow everyone to play in public.

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A Trace of Playfulness: Tracing the Stories of a City

Brian Tan Yeow Hui
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While there has been a propensity to favour the big and the bold – with people and nations scrambling to leave megalithic memorials and monumental legacies, there is something delightful and playful about a tiny trace. The trace straddles the liminal space of being both a verb and a noun and its meaning takes on various permutations - it could mean a discovery, an outline, a copy of something, a pathway or a mark or object indicating the presence of something before (See "Trace"). Derrida has also proposed

that the trace is a rupture where the presence of incongruities is brought to the fore, becoming at once a new entity, but at the same time, being a reflection of the presence of what was previously erased (Jacques Derrida). Artists like Slinkachu have played up the transformative qualities of a trace by leaving tiny installations in and around the city, using Little People, and thereby transforming the landscape. This paper posits that the starting point of playing lies in a trace, and that the trace is very much performative and contains its own politics and performances. That a trace is almost invisible and largely ignored, yet once noticed, leaves an indelible imprint, adds to its allure. The trace plays with the city and the urbanscape, teasing its fabric by being fully present, but yet remaining unseen, unless someone actively looks for it. This paper then hopes to excavate the potential of using traces to perform the city's narratives and to examine how the playfulness of traces and leaving traces provides a means of coping with and perhaps, resisting, the hegemony that a city enforces. There is little scholarship surrounding the performativity of a trace and this paper hopes to prove that the oft-overlooked trace is in actuality purposeful in its playfulness.

Chair: Christina Papagiannouli
University of South Wales, London, United Kingdom

Pragmatic Dramaturgy and Flat Actors: A Case Study of Telematic Perfomance

Yoni Prior
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This paper will examine the circular logic that emerged in a number of telematic performance projects devised in collaborations between Dutch and Australian university students. The desire to push against a set of cultural, practical, temporal, spatial and institutional constraints imposed by, or present in, the locations in which we taught generated the initial prompt for the use of a telematic framework for devising performance across remote locations. The engagement with this framework however, brought us hard up against a complex set of technological constraints which governed the stories we could tell, the ways in which the collaborative process was shaped and managed, and the formal and aesthetic aspects of the performances we produced. The translocation of the performance-making project into the telematic environment meant that connections between 'actors' were bounded and shaped by the dictates of these architectures and compelled a re-evaluation and re-callibration of conventional processual, narrative,

and formal approaches to performance composition, and in performance. In particular, the dictates of differential dimensionalities, latency and restrictions on eye contact in this liminal space coerced a dramaturgical rethinking, and a translation of conventional strategies of mise en scene into what Aleksandar Sasha Dundjerovic terms techno-en-scene.

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Ambient Sociability in Intermedial Performance Practice

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Technological innovation, from communication technologies, ubiquitous networks to the Internet of Things and distributed cognition, have a significant impact on artistic practice, cultural production and, as an extension, on modes of participatory experience. Drawing on different examples of intermedial practice (Rimini Protokoll, CoLab, Blast Theory, Dries Verhoeven), this paper focuses on the moments of the experiencer's *confusion* when in contact with relational and networked technologies. These technologies trigger on-going and multiple exchanges between different devices and the participants responding to both individual and group actions. Networked systems present the participants with the choice to be alone, while together; this flexibility in the social structure of the works invites distributed attention. The artwork opens up to the experiencer and the experiencer can see into *it* introducing oneself to others, showing oneself, and making oneself present *on the stage* of the intermedial experience. The paper discusses intermedial practice as a transformative process of *confusion* in the experiencer's situation, where networked technology brings new modes of "being in common" (Nancy 1991) to the foreground of participatory experience. I suggest that the 'being-in-common' in this intermedial context expresses a case of embodied limbo where the experiencer oscillates between being and not being with others, between interval and separation, between self and the net, between self and community. Communication networks function as vehicle for renegotiating the participants' attention while technology changes the ways in which artistic experience is produced and shared in the *nowness* of the live event.

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Drama as Augmented Reality: Reading Brenda Laurel Backwards

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In 1991, Brenda Laurel's *Computers as Theatre* redefined the notion of human-computer interface (HCI) in the terms of Aristotelian dramaturgy, introducing a mimetic model of interactivity and positing that in successful HCI "the representation is all there is." *Computers as Theatre* became a theoretical touchstone for game design and virtual reality environments.

The paper reconsiders Laurel's original contribution in light of her own reconsideration – she released a revised edition of her text in 2013. Emergent technologies such as telepresence, immersion, and augmented reality have complicated Laurel's model, shifting it from a dramatic to a (broadly) postdramatic one. At the same time, can we read Laurel backwards, so to speak, looking at "theatre as computers" and "drama as augmented reality"? In the second part, the paper will consider three recent plays which themselves dramatize the virtual environment: *Dark Play or Stories for Boys*, by Carlos Murillo; *Leveling Up*, by Deborah Zoe Laufer; and *The Nether*, by Jennifer Haley.

17.00 - 17.30

Tea and Coffee Break

Drift 21, Hall and 0.06

17.30 - 18.30

Key Words: Catherine D'Ignazio

Chair: Ginette Verstraete

Drift 13, 0.04

18.30 - 20.00

Reception

(Drinks and Snacks)

Drift 21, Hall and 0.06

Friday 17th April

Knowledge Production and Sharing:

TwoScholars presents:

Encountering the Other—Research-Creation and Knowledge Production

Chair: Charlotte Poos

Utrecht University, The Netherlands

TwoScholars Presents: Performing Water Interfaces with Elements of Colonial Encounters

Rumen Rachev & Evelyn Wan

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In this lecture performance we study water as an interface whereby colonial encounters are activated and shaped. Interface, in its simplest definition, is what lies in between parts or systems, and can simultaneously be a filter, a control device, and a tool that structures social interactions in public space. Through discussions on colonial water management practices, we approach water as a prototypical interface that structures hierarchies and designates boundaries between the coloniser and the savage. Through this intervention, we take on a postcolonial/ decolonial angle on interfaces and interfacing technologies. These include looking at water as providing the surface for (slave and trade) ships to sale, as a discipling tool for cultural dominance over the so called 'natives', and as a diving line between colonizers/colonized.

This understanding of water is predicated upon a media archaeological perspective to dig deep into the everyday life structure of technologically mediated life. In its material manifestation, water also plays an important role in technology: from the usage of water to cool down data centers, to harvesting the power of water to produce electricity, to water introduced as a material metaphor where technology becomes more 'fluid'. By aligning different perspectives of water as material and metaphorical, we map out how water performs and participates as an interface.

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The Scholar That Therefore I Am: From Situated Knowledges to Affective Encountering

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In this paper I reflect upon the experience of research creation, stemming largely from Donna Haraway's writings in *When Species Meet* (2008) and Brian Massumi and Erin Manning's collaboration in *Thought in the Act* (2014). Through these two books, I discuss the material-semiotic conditions that structure the encounters and non-encounters between myself and my collaborator, and between us and our research subject (books, theories, stories, artworks, etc.). This reflection on the methodological entanglements aims to shed light on the four main domains within the colonial matrix of power identified by decolonial scholars, that are also potentially at work within research practices. These include control of economy, control of authority, control of gender and sexuality, and control of subjectivity and knowledge.

Borrowing from Donna Haraway's conceptualisations of situated knowledges and encountering, and Massumi/Manning's process ontology, I trace how the non-/encounter creates resonances that co-constitute the scholars who we are and create the conditions under which we advance our arguments, and the matrix of power at work. I propose to zoom in on the moment of encountering as a way to introduce a meta-perspective into the practice of writing and research, and unpack the power-knowledge nexus and processes of individuation and subjectivation entailed by these encounters.

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Those Aren't the Scholars You are Looking For: The Undoing of the One, Towards the Notion of the Two

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This paper serves as a platform to reflect upon the collaborative work of the TwoScholars and especially to enunciate on the concept of the Two (as the name TwoScholars suggests). Drawing from the work of Alain Badiou (2002) and his notion of the Two, reflective analysis is deployed to trace how the collaboration of the TwoScholars is not towards becoming One and united, but rather opening towards the field of multiplicities and becoming Two. TwoScholars serves as a performative practice of undoing the One and setting a line of thinking and acting towards the cosmos of Two-ing. Reflecting on the paper writen as TwoScholars, the aim was not to have a single united though or way of writing, but rather to entagle together a web of meaning and lines of convergence.

Setting further a dialog upon the Two, the works of Maria Puig de la Bellacasa (2010) and Maria Lugones (2003) are taken as corner stones to pave the way for how the connections between author 1 and author 2 within time became just Two. De la Bellacasa involves the concept of matters of concern and extrapolates upon how to develop not only matters of care (taken from Bruno Latour), but actually be concern for the Other and act upon this care respectively. This is entwined within the writing process of the Two and how to involve matters of care in writing practices. In the case of Lugones, she writes upon playful worls, such are the worlds of author 1 and 2 and how the notion of playfulness comes to being, in the encounters between the authors and their relationality not only in the academic world, but outside of it as well. TwoScholars bring along their geographic embodied memories and share how the academia influenced the way they act and think with/in the world.

History, Memory and Politics:
Archive and Memory/Archiving

Chair: Ivo Blom

VU University Amsterdam, The Netherlands

Feminist Archives: The Mediating Potentials of Archives

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The Archive is a promising, but also very complex, metaphor to signify our relationship with the past. Archives materially instantiate as well as perform different versions of "the past". Clearly, archives can not and do not provide unfettered access to any unmediated truth, even if such had at some point existed. In fact, archives have brought their own specific media into being: think for instance of indexes, catalogs, etc. In a way, archives can be thought of as the ultimate media: they remediate and materialize the very relationships that produce and sustain our notion of the present. Feminist archives have taken innovative approaches to making explicit the mediating potential of archives, in order to mobilize its politics. Two examples from feminist archival practices will illustrate why these politics are at once more complex and simultaneously far more concrete than Archive Theory seems to suggest.

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Mediatization, archives and the efficacy of performance

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Performance and indeed all artistic practices are now inevitably mediatized to a great extent. This ranges from deliberate action by the artists, incorporating media in the work, and recording the work, through to distribution of the work and ongoing interaction with social networks. Performance theory and practices have of course changed to take this into account, with varying velocities depending on the artform and characteristics of the media. It is important to ask how we got here and what we learned along the way.

From the 1970s artists began using video as an extension of their self and their actions as well as a tool to examine their performance. Recording and broadcast hugely increased the potential reach of the work. As Kershaw and others have recorded, experimental theatre practices have had deliberate intentions to create change in their audiences, not only individual behaviours but the broader community, sometimes with considerable success e.g. Welfare State. This increased the level of engagement and communication between performers and spectators, to the point where the audience became regarded as co-creators. Kershaw identifies a necessity to assess the efficacy of performance. Experiments such as those by Tulloch compare the way audience groups from different social classes "read" a performance, but results have so far been limited.

Auslander, Reason and others show that we need to understand the audience as not just those physically present. Liveness is a kernel, and the impact continues to work beyond the performance. Can mediatization,

such as the use of online archives to stimulate engagement and memory, be used to explore the individual and collectives responses to the work in detail over time to assess the effect of the work on the community?

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Transgressing Making, Showing, Moving: Material Performance in *Bounden*

Stephanie de Smale

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This paper explores the material memory of performance present in media applications. Using the game Bounden as a theoretical object, it addresses the question to what extent the material layers of artistic practice in the game Bounden provide insight into transgression between play and performance. The argument in this paper draws in particular from theories of material culture that recognise the dynamic relationship between the player and its object. Technology, like speech, has the ability to perform, and with its design realise a specific action in the world. Zooming into the materiality of the game Bounden, I focus on how the object imprints specific actions, and how it has influenced the art of making the game. There are two main ideas central in this paper: first, the idea that analysing the technological performativity of a game leads to the memory of performance. Second, that this performance is subject to translations that shape and distort this memory. To illustrate, the working hypothesis will unfold three types of memory present in the act of playing: computational memory, sonic memory, and embodied memory. The value of this research is that it sheds light on the way objects are made out of a series of material practices, and that analysing this body of information leads to the art of performance.

Performing Perception: Ekphrasis

Chair: Rong Ou

Hangzhou Normal University, China

Performativity and Architectural Ekphrasis

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"Intermediality is seen, more often than not, as something that actively "does", "performs" something, and not merely "is", states Ágnes Pethó (Pethó, 2010, p.60). The Greek rhetorical device ekphrasis is a type of intermedial reference which, according to Mieke Bal, can be understood as "the discursive genre in which words and image vie for greater performative power" (Bal, 2006, p.125). This performative power plays a rather important role in ancient ekphrasis, as demonstrated by Bernadette Banaszkiewicz and Heidrun Führer. According to them, ekphrastic passages are able to reach the eyes of the audience/readers' minds by eliciting their "performative capacity to imagine, and [provoking] emotional effects linked to […] culturally influenced mental images" (Banaszkiewicz & Führer, 2014, p.59). Therefore, I find this rescue of role played by performativity quite useful to the investigation of architectural ekphrasis.

The novel *Clara and Mr. Tiffany* (2011), by the American author Susan Vreeland, blends reality and fiction to tell about the life and oeuvre of the designer Clara Driscoll, the chief of women's department at Tiffany Studios.

In the novel, the readers' performative capacity of visualizing the hectic fin-de-siècle New York City is achieved through the vast use of ekphrastic technique. This paper aims at contrasting the role played by performativity in iconic projections and in architectural ekphrasis. The notions of iconic projection by Hans Lund and ekphrastic performativity by Bernadette Banaszkiewicz and Heidrun Führer, along with the definition of ekphrasis by Claus Clüver, will be used as theoretical support.

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Emotion / Experience / Ekphrasis – How August W. Schlegel Performed a Poem in a Baroque Garden and Dawned a New Poetic Age

Jolene Mathieson

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August Wilhelm Schlegel's complex, innovative essay on aesthetic philosophy, *Die Gemählde: Gespräch* (1799), is presented in the form of a conversation between three friends (a critic, a connoisseur, and a painter) during a visit at the Dresdner Kunstgalerie. They meet in the famous antiquity rooms and begin to debate the laws of verbal art description, but eventually move into the gallery gardens, where they then engage in a performance of forms: the connoisseur composes prose pieces, the painter protests, and the critic 'takes the stage' to 'slam' some poetry, at which point the essay evolves into a crown of art ekphrastic sonnets. While the paragone, in a very playful tone, is one central concern here, this paper will also focus on the intersection of Kunstreligion (art as religion) and performativity. I will address one particular sonnet, "*Die Mutter Gottes in der Herrlichkeit*" (an

English translation will be provided), in order to show how Schlegel elevates aesthetics to a religion, by which aesthetic form is used as a conduit to create a profoundly emotional experience of verbal vision. Schlegel not only plays with a sceptical, sacrilegious-religious dialectic based on the debate surrounding idolatry and iconoclasm, the notions of performance and the communal are key to his vision of using intermedial ekphrasis as means to dawn a new age of poetry where the Sisters Arts are (dis)united in religious/aesthetic fervour.

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Embodied Materiality: Intermediality and Performativity in Grass's and Jelinek's literary work

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The interest in a heightened form of language's performativity and material perception is characteristic of the literary work of Günter Grass and Elfriede Jelinek. Both, in their way, highlight the materiality and mediality of the language -- in very different ways: In Grass's prose, language appears as a material to work with, as concrete as the artist's working tools, as clay, paper, or charcoal may be. This aspect is connected with Grass's intermedial working process as a writer and an artist in which he frequently works with the same range of topics both as writer and an artist. In Jelinek's prose, language itself, with all its polyphonic meanings, emancipates itself from signifying only one thing or one meaning. This occurs in several

layers that the reader or spectator cannot easily grasp, but can only join as experience; this is often connected or explained with Jelinek's training in music and composition.

The performativity of language is thus, in both cases, closely linked with intermediality. In this paper, the intermedial and performative aspects in Grass's and Jelinek's literary work make it possible to examine more closely the interconnection of performativity and intermediality pointed out by Sybille Krämer (2004, 2008). This interconnection has time and again proven difficult in reception, as Grass and Jelinek both seriously challenge the concept of language as a sign, since they annul the double structure of the sign and its meaning (Larsen 2010). This paper presents ways in which the awareness of mediality of language results in a highly performative language, forcing the recipient to pay attention to its materiality. Understanding the mediality and performativity of language thus points towards a more embodied, material understanding of language.

Re-/Inter-/Trans-:
Transmedia Storytelling/Storyworlds

Chair: Eleonora Maria Mazzoli
Utrecht University, The Netherlands

Transmedia Storytelling and Fan Production in *Cheias de Charme*

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In recent years, contemporary productions have more and more made use of transmedia storytelling strategies, getting involved in a network in which the story unfolds across multiple platforms and several media converge and intertwine. One of the aspects of transmedia storytelling is to allow and even encourage the response of an audience, eager to make an opinion and suggest the path a story should take. In order to examine the new narrative dynamics and some possibilities of fan activity at play in this scenario, we have chosen to analyze *Cheias de charme*, a Brazilian telenovela by Izabel de Oliveira and Filipe Miguez aired from April to September, 2012, a modern and humorous retelling of the Cinderella tale, with caricature and extravagant characters. *Cheias de Charme* can be considered a landmark among Brazilian TV productions because it was successful in several platforms – videos, websites, character's blogs, campaigns in social networks, parody contests and books –, offering tools that allowed audience participation, interaction, immersion, content sharing and, in several moments, crossing the boundaries between reality and fiction.

By promoting an intense dialogue between producers and the audience, the novela represents a successful example of transmedia storytelling, the first project in Brazilian television to reach its goal concerning audience participation, interaction and engagement. But, moreover, it established new ways of experiencing television in Brazil.

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"Releasing Butterfree Is Stupid": Mechanics in Transmedial Worlds

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Games add mechanics to transmedial worlds which rely heavily on earlier instalments but can simultaneously redefine the build-up of these worlds. This presentation will therefore question how the conflation of semiotic and mechanic elements affects the shared trans-medial world built between instalments. In a recent article Espen Aarseth distinguishes a representative, semiotic layer and an interactive mechanical layer as the ontological elements of games. Transmedial worlds are often studied from a semiotic perspective only. The heightened reliance on videogames in the formation of these worlds requires increased attention to the kinaesthetic dimension of worlds.

Pokémon Red, Batman: Arkham Asylum and *Dark Souls* compared to see how mechanics are integrated into established transmedial worlds. It will be argued that mechanics can enhance the semiotic domain, establish and expand focalization of the avatar-character but limits player agency to fit in a particular predefined domain. The added mechanics can alter the general idea of 'worldness', thereby influencing the interpretation of past

and future instalments. This paper will argue for more attention to medium specificity in transmedial worlds research while simultaneously recognizing the fluidity and subjectivity of such worlds.

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"Come Play With Us": The Liminal and Communal Participation in an Intermedial Storyworld

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Many believe that *Endgame's* particular medial design is the future of storytelling: a project that was always already conceived of as existing across multiple platforms, with a young-adult dystopian story told through several platforms such as books, novellas, games and films together with non-traditional storytelling media such as Google search results, mapping coordinates, YouTube videos and social media websites. It is a project that is innovative in its proactive and interactive structure, design and set-up. I will try to outline and analyse the ways in which this whole fictional universe is structured, how this structure perhaps can better be called intermedial world-making instead of the 'traditional' transmedia storytelling and what exactly this structure means for the experience of the participant.

Using my own participation through autoethnographic research, I will see how Endgame is experienced and how particularly the liminal, in-between position of the participant (in-between the different media platforms, in-between online and offline, in-between self and self-in-narrative, in-between being consumer and producer, and in-between self and others) has huge implications for the ways in which such a fictional universe can

be experienced. For, intermedial convergence practices may not only instigate a unique experience of in-between different media platforms within a fictional universe, they may also help to construct a unique experience of in-betweenness within actively playing and collectively participating in the Endgame universe. I will then investigate what this particular liminal design -creating such a particular experience, -might mean for the way people participate in it together, and how it might create vast communities of people all around the world surrounding this cultural artefact. Ultimately, I will argue that liminality can be seen as a valuable strategy to construct and sustain consumers' engagement and loyalty for such future medial phenomena.

Chair: Christophe Collard
Vrije Universiteit Brussel, Belgium

Technology-Based Mediators and Intermedial Directing: How Are Technicians on Stage 'Playing', 'Performing' and 'Participating'?

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Today contemporary directors of intermedial theatre rely crucially on a range of collaborators who are experts on technological issues. For example, the directors have connected particular qualities of the performance, such as distinctive dramatic effects based on intermedial practices, with the role of the technicians on stage. Therefore, they have included them to a significant extent in their productions to enhance the audience experience and perception of the performance. But how do technicians on stage 'play', 'perform' and 'participate'?

In my paper I would first like to discuss how this directorial practice functions as a particular intersection that locates intermediality. Secondly, I would like to examine how this practice suggests different shifting paradigms of theatricality. I will finally also focus on how directors, by using in their productions technology-based mediators as the above, have challenged conventional expectations and have demanded different perceptions from the audience. In this paper I will argue that the presence of the technical

manager/technician/technical operator as a performer on stage, visible to the audience, has a determining significance for the function of different directing models. I will show that this interplay between performers and technology-based mediators establishes an aesthetic way of mediating the directors' staging philosophy and theatricality within the workings of intermediality.

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Dancing with the Devil - an Outside/In Approach

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Whenever combining media in an art form, it's good to keep the wisdom of Marshall McLuhan in the back of your mind: "The Medium is the Message". One could see this "message" as a survival strategy of the medium itself, a way of putting itself at the top of the food chain, in the struggle for survival between media. This can become quite problematic when combining media—especially for a fragile—or slow, to put it in the terminology of Paul Virilio medium as live performance.

The Toneelacademie tries to encourage the use of all kind of contemporary (digital) media at the heart of students creations. Not only because of the playful myriad of artistic possibilities these technological media provide, but also because it can tell us something fundamental about these media themselves. These student creations give testimony to the - overwhelming and underexposed - impact of media in our daily life.

Combining a critical attitude with playfulness, we developed an outside-

in approach to enhance the media-awareness of our young creators. We invite them to build a performance from brickstones of digital media, without a premediated idea of the content. Starting from some kind of a 'Rorschach-assignment' - a meaningless phrase -, they create weekly new performances. Along the principles of the creative misunderstanding, these results will be influenced by the mind of the creators and by the media they used. Carefully discussing the layers of meaning in the resulting performance will expose the strategies of the medium itself.

The students acquire during these 8 weeks of creations and feedback, an enhanced sensitivity (and suspicion) for the workings of the medium itself. How to defend the fragility of a live performance against the overpowering speed of the used media? In short: how to dance with the Devil?

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The Intermedial Chorus: social media as a vehicle for interactive performance (along with classical tragedy)

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This proposal responds to the conference's invitation to conceive 'alternative formats of presentation that are playful, performative and participatory'. It takes the form of a live interactive exchange through a social media platform, in order to stage a contemporary chorus in the sense of classical Greek theatre – a set of responses to matters of immediate public import.

Assuming the conventional 20-minute conference slot, it is structured as follows:

A) 5 mins – introduction

B) 10 mins – curated interactive participation by delegates

C) 5 mins – reflections and (interim) conclusions

The exchanges in B) take place through a selected platform: indicatively, Branch or Ning (t.b.c.). The intention is to provide an invitation-only, user-friendly virtual space for social exchange that allows us to test the potential of real-time social networking interaction as a performance interface. Delegates are invited in advance to sign up to the platform, and the session takes place through statements, questions and provocations from the curator and open-ended response and ongoing interaction by delegates.

The session iterates a potential solution to the staging of the chorus in a contemporary intermedial culture, and is part of a longer practice-as-research process to develop an intermedial production of Euripides' *Hecabe*. The discussion is curated so that it addresses some of the central themes of Hecabe that are resonant today in various theatres of war, terror and social control:

• the rights and wrongs of systems of honour
• the rights and wrongs of sacrifice (for an idea, a cause, to help, spare or punish others)
• the rights and wrongs of revenge for acts of betrayal and murder

Texts/blogs and other materials generated during the interactive discussion will be displayed live onscreen, so that the discussion is presented and experienced as a form of performance. The session concludes with a brief consideration of the challenges and affordances of social discussion platforms for performance interaction.

Interactive Presentation. Smart-Device required for Piratepad. To participate contact a.lavender@surray.ac.uk

The Making of…
Mediaesthetic Play and Participation in Social Media

Chair: Ulrik Ekman

University of Copenhagen, Denmark

This panel presents approaches to the kinds of intermedial play and participation unfolding today in everyday and artistic practices involving social and mobile media. The panel focuses on 'mediaesthetic' issues raised by playfully performative explorations of the potentials offered by social and mobile media for world-making, staging, socialization, and personalization. In the context of mixed realities coming to presence at once as a general ecology of old and new media and as an atmospheric aesthetics of ubiquitous sensation, such explorations provoke critical reflection on the unresolved problems concerning our existing notions of 'media,' 'aesthetics,' and their intertwining.

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The Playful Face of Surveillance

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With reference to *Facebook*, theatre historian E. J. Westlake has termed the exhibitionist inclination in contemporary culture to have our existence validated by the gaze of others – i.e. that it is more terrifying not to be

seen than being seen - "performative surveillance". Cultural theorist Peter Weibel has interpreted these developments as the panoptic principle's transformation into "a pleasure principle". His argument is that "new forms of exhibitionism and voyeurism have formed under the new conditions of the gaze in the technical age". The aim of this paper is to take a closer look at how we as humans play, perform and participate in surveillance practices by looking at social, mobile, aesthetic and architectural responses to surveillance. In particular I shall look at the online game datadealer.com that plays with the practice of collecting and selling personal data and read it against Manu Luksch's film *Faceless* (2007), which appropriates cctv material to explore a dystopic 'faceless' society. The aim is to explore two very different ways of pointing to the embedment of surveillance in our everyday lives, which despite their critical stance, both uses a vocabulary taken from the computer game and thus highlight the playfulness and performative aspects of living in a surveillance society.

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Complexity of Ephemeral Socialization and Individuation—Snap Video Chats

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This paper presents the everyday cultural use of the Snapchat instant messaging application for video chats as an exemplary case of playful and performative mediaesthetics for an epoch marked by the rise in network societies of ubiquitous mobile and social media and technics. Here *Snapchat* exchanges are approached as intermedial and transaesthetic processes involving both drawings, texts, images, and videos for a general media ecology and kinaesthetics, haptics, and visualizations for an embodied and sensuous atmosphere. In this paper it is argued that *Snapchat* exchanges cannot be denigrated as mere everyday trivia but must be approached as spatiotemporally and experientally complex experiments with the medial and aesthetic niches and resources available for social and personal individuation, ad hoc and on the fly. Part of this mediaesthetic complexity resides, it is argued, on the other side of affirmative identity-formation and collaboration, i.e., in the serious play and performance at stake, seeing that the lived contextualizations and stagings undertaken here come freighted with risk and uncertainty. These risks encompass loss of self-esteem, social shame, problematization of ownership of media products, privacy (sexting; spam), information rights, and security.

This paper inquires into a critical assessment of the risks and affordances of these apparently ephemeral but often long-lasting performative plays with mediaesthetic world-making and participatory identity-formation and recognition of the other. However, it is argued that even though this sort of serious play provides strong resources for social and individual context-awareness and identification, its risks remain both significant and irreducibly complex. In short, Snapchat video cats are exemplary contemporary plays at and with the complexity of mediaesthetic intimacy and distance.

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Inside Out 2400– Participation Art in Public Space and the Challenge of Technology

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In 2012 I co-directed the participatory art project *Inside Out 2400* in a large residential area in northern Copenhagen inhabited by several ethnic groups. The goal was to create a playful social space encouraging residents to interact. Aesthetically, we turned various flats 'inside out' by the use of different media and mobile technologies. Making private space visible, we tried to to cancel out the 'techniques of invisibility' that people practice in everyday social life. In close collaboration with 50 households we created a site-specific event projecting private photos of residents on outside walls, augmented reality apps enabling participants to listen inside flats, plus audio walks and 'telephone performances' with actors pretending to be residents. Outside visitors were invited to participate. Residents and the visitor groups turned out to have very different approaches to the use of technology. Visitors from outside made use of their smart phones downloading apps and audio walks. The majority of the residents, however, were reluctant to make use of mobile technologies. If they had a smart phone they considered it private and primarily used it to take photos of their own projected images on the walls – while uploading to private facebook or instagram accounts. It was impressive to watch small private parties being thrown in front of projections of private photos – with guests both physically and virtually present. It seemed that the experience only became complete if mediated through social media to a larger digital audience. I still question that residents felt it necessary to make use of social media, and how this generated an extra layer of mediated visuality. Not least because this took focus away from getting people to spot or interact with others outside their cultural echo chambers.

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Face-to-Four Eyes - On a Performative Use of Threeing as a Way of Reflecting Face-to-Face Interaction and Snap Video Chat

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Threeing is an artistic performative practise developed by the American video artist Paul Ryan (born 1943). It is a playful voluntary practise with simple rules, where three persons take turns playing different roles in a recursive pattern. It is a "Yoga of Relationships" where the idea is to avoid two-against-one dynamics. It is a question of balancing and agency – you change your relationship when you change your position and attention.

In our presentation we will perform a non-verbal version of Threeing and use our bodily experiences of Threeing as a way of discussing questions regarding face-to-face interaction. Through our actual performance we will be reflecting (and invite the audience to do the same) on the actual bodily experience of looking at, and being looked at by two persons at once. Inspired by Lars Elleströms concept of the modalities of media we will analyze threeing and face-to-face interaction as complex multimodal events, different from and comparable to other modes of interaction in our contemporary media ecology. We will further reflect on and experiment

with threeing in relation to social media and wearable devices. As a playful obstruction we will try to combine threeing with the use of snap video chat.

Urban Interfaces:
The Playful Citizen

Chair: Sybille Lammes
University of Warwick, United Kingdom

With the emergence of digital and mobile technologies our conception and hopes of what citizen participation entails have changed profoundly. It seems like interactive, networked and cheap technologies have greatly democratized how events, technologies and knowledge are generated and perceived in every day live and have increased the degree of civic engagement. From Wikipedia, contributing to historical events as the Arab Spring, becoming protest-cartographers and pollution measurers, citizens appear to engage with, alter and probe knowledge and knowledge production to a far greater extent than ever before. The question remains however in what way we have become empowered and where the limitations of our participatory powers lie. Cheap embeddable sensors, portable wireless communications and computation technologies, paired with crowdsourcing, networking and co-creation principles from online culture, may all leverage citizen's involvement in gathering, visualizing, disseminating and producing data, information and forms of knowledge and culture. But although they may inspire citizens to become involved and thus in overcoming asymmetries between where power is produced and 'lived' (cf. Latour) we need to examine further where our strength exactly lies as well as the limitations of the affordances such ubiquitous technologies really offer to change the relation between citizens and power relations.

In this panel we want to examine the potentials and limitations of citizen's engagement in the digital age. We understand play as tinkering

and seeking for the (interactive) play in a mechanism, but also as in being engaged in performative and artistic practices, ludic protests, cheating strategies and gamification. To be more precise, in this panel we want to give an outline of how a simultaneous ludification and digitization of culture had given rise to new connections between citizens, technologies, and the shaping of our culture as a whole.

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Citizen's Participation in the Ludic Age

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In this contribution to the panel we want to critically examine both the limits and potential of contemporary civic engagements through play and thus offer a framework for understanding the other presentation in this panel. Although play has always been a constituent element of many cultural practices (Huizinga 1938, Caillois 1958), since the 1960s a tendency can be discerned in which daily cultural practices have become far more imbued with play (Frissen et al, 2015). This cultural shift has further accelerated since the emergence of a myriad of digital technologies, that invite "playful computer interaction" (Cermak-Sassenrath 2015; cf. Sicart

2014). Pivotal to this change is that playing has become less separate from other daily activities, as is for example visible in our changing attitudes to work, traveling, politics or money. At the same time we are witnessing an increased interest to go beyond a classical perception of power structures as being aloof from mundane daily practices of citizens.

This growing interest in citizen's engagement and a simultaneous "ludification of culture" (Raessens 2006, 2014) has led to new kinds of digital practices in which both shifts are synergized. Be it the mapping of an environment through imaginative spatial stories, games that ask players to solve scientific puzzles or simulate environmental hazards, or local communities building applications and games to investigate environmental and political issues: digital play is increasingly used as a means for participation by citizens. Sometimes this involvement is still very much taking place through a top-down model, as can be the case in data gathering through games, or bird counting initiatives on the Internet - but at other instances citizen have a more active role in the design and shaping of digital playful practices and their cultural and societal implications and meanings. In this contribution we want to critically examine both the limits and potential of contemporary civic engagements through play.

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Playful City-Making: The Citizen as Urban Planner in the Smart and Social City

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Somewhere between the mid to late 19th century the science of urban planning took off as a professional and academic discipline. It was a reaction to the industrialization of the city and the squalid living circumstances of a majority of urbanites. Today, a wide range of digital media technologies are spreading into the urban realm. Again these new machines are affecting urban life and culture, as well as urban design practices. Questions about the role of new media in shaping the built form and social fabric of urban life are urgent in the context of challenges posed by rapid urbanization, a worldwide financial crisis that has hit particularly hard on the architectural sector, and broad socio-cultural shifts such as shifting relations between professionals and amateurs, the decline in legitimacy of expert knowledge, and the rise of networked collective action.

This contribution investigates the relationship between digital media and urban culture and design through the notion of play. This is done in two ways. First, I explore how play and games are used to engage citizens in co-creating their own environment. A number of cases are presented that range from games used in simulations or actual planning processes of physical environments, to games that help to foster a poetic 'sense of place' among urbanites. Second, I suggest that the concept of play acts as a heuristic lens to understand changing professional design practices. It is proposed that the tripartite ontology of play as object, algorithm and action offers a fruitful perspective on the changing role of urban designers in shaping the future of the media city.

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Playing with Power: Casual Politicking as New Frame for Political Analysis

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This paper deals with the tricky duality of politics and play for the contemporary citizen. Arguably, politics is, and always has been, playful. In his famous treatise on playfulness, Johan Huizinga accounts for the playful (agonistic) origins of law in the courts of the Greek and Roman lawyers-politicians. In a later chapter, he analyses the playfulness of war and peace in medieval society and mourns the loss of such playfulness in contemporary times (Huizinga 1938). Brian Sutton-Smith (2005) calls this type of discussion 'play as power' hailing from ancient sporting events and contests. In a more contemporary turn, medicalization scholar Stephen Coleman (2006, 2011) tracks the changes in voting and participation habits of young people with the advent of televised voting for '*Big Brother*' style reality shows.

My contribution to this debate goes in a slightly different direction, aiming to bridge the gap between two disciplines that have rarely met, namely game studies and political communication, offering a view on playful political processes through the contemporary lens of digital media. In an introduction to a recent anthology on political communication the editors warn that "as readers, listeners and viewers learn to recognize the manufactured nature of news, cynicism and disillusionment with politics grows and with it a dramatic erosion of trust and political engagement" (Brants and Voltmer 2011, 6). The word "users" is absent here, and I argue

that it is mostly users who contribute to remaking the definitions of what it means to be engaged in a mediated politics, and even more so gamers.

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The Science of Cheating: Playing with the Rules in Citizen Science Games

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Industry terms like serious games and gamification convey, or at least suggest, that games and other forms of playful media can be designed and implemented in such a way that users are not just entertained but also educated, persuaded, or trained by engaging them in playful conduct. The concept of citizen science games takes this even one step further; as such games implicitly or explicitly invite non-professionals to contribute to scientific research and knowledge production through play. In this paper we investigate practices of playful deviation, such as cheating or other less deceitful ways of bending or breaking the rules of play. We view deviance as the act of departing of common rules or standards and as inextricably linked to both play *and* knowledge production. In (serious) game design as well as in the design of technologies and science, deviance is mostly seen as unruly, unethical and unwanted behaviour which, when detected, can lead subsequently to the end of play, and when applied to the 'real' world, the end of academic careers.

Using both a game studies as well as a philosophy of science perspective, we however argue that deviance offers new venues of critical engagement in social knowledge production. Play can be a powerful means for opening up scientific endeavours to "amateurs", and the directly related activity of deviance opens up new perspectives for designing alternative citizen science games.

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Empowering Citizens: A Critical Analysis of Utopian Discourse

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No areas within the field of recent media developments have seen more expressions of utopian beliefs in a better world -- and concrete attempts to make those ideas a reality -- than those of social media and games. What only a few years ago used to be called simply 'Web 2.0', indicating an improvement of specifically things happening on the web (Boomen 2014), has now transformed into something much more heterogeneous: social media are everywhere, they are mobile, they are apps, they are hyper-connected, and above all they seem to be able to share and bring together indiscriminately. Games as well have turned into much more than its formerly dominant connotation (entertainment for adolescent boys) used to suggest: they are played by all sexes of all ages, they can be political,

serious and/or counter cultural, and they have even been endowed with the power to change the world for the better (McGonigal 2010).

All this means that it should not be a surprise to see present-day discourse on 'improving things'—especially when it comes to empowering citizens through advocating the use of new technologies in order to have them participate in activities aimed at improvement of all sorts – leaning heavily on promoting playful ways to engage with data gathered and shared through mobile and social-media-enabled apps. My contribution is aimed at critically analyzing such utopian discourse by taking the philosophical notion of the not-yet-become (Bloch 1959) and using it to read a case study on citizen participation in a Dutch township. This will help uncover the implicit belief systems at work, exposing how current connotations of play and participation resonate with early 20th century dreams of a better world.

10.30 - 11.00
Tea and Coffee Break
Drift 21, Hall and 0.06

History, Memory, Politics: Politics 1

Chair: Klemens Gruber
University of Vienna, Austria

Three Faces of Terror

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This paper investigates the images of Norwegian terrorist Anders Behring Breivik through what I see as three stages of representation in the aftermath of the terror attacks on 22nd of July 2011 and during the trial against the perpetrator in 2012.

These three stages can be described as the terrorist's self-representation, media's representation of terrorism and artists' interpretation of the terrorist. The aim of the paper is to investigate how different media provide different conditions for individuating and gaining knowledge about "the face of terror". What difference does it make that the medium of individuation is a photograph? a written portrait? a drawing? And what about the provenance of the image; what difference does it make that the image is a self-presentation by the terrorist? a media image? a court sketch? an artistic expression? Such questions, in part related to classical medium specificity claims, will also be regarded and discussed as part of institutionalized practices. Accordingly the paper will also be a contribution to an ethical media criticism in times of terror.

The paper is part of a larger research project *"Face of Terror: Understanding Terrorism from the Perspective of Critical Media Aesthetics"* and will be based largely on empirical material. The material includes a selection of front pages of leading Norwegian newspapers during the immediate aftermath of the attacks and during Breivik's trial with a particular emphasis on the difference between his own self-representation, journalistic photography and drawings made by the two artists Sverre Malling and Egil Nyhus.

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Politics: Perform or...What Else?

Eleonora Maria Mazzoli
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As Jon McKenzie argued, performance is our mist, our mad atmosphere, which is able of leaving stratified historical sediments of effects that we can read both in words and actions. Indeed today, as we navigate the crack of millennia, work, play, politics, it is all performance to us. In this regard, in as far as *Perform or Else* seems to be true also for politics, this work proposes a possible interpretation of the interrelations between politics and performance in order to better understand and analyse how strategic performative techniques are intertwined with processes of creation of political mediated identities.

In particular, within this scenario, the discussion will draw into focus the use of staging and theatrical techniques combined with strategic communication skills in the realm of the τέχνη πολιτική, the art of politics. In order to do so, this research will firstly outline with a few broad brushstrokes the theoretical background that informed this investigation, thereupon it will be explored how this framework might be applied to the today's transmedial political performances. The aim is to investigate how, in our hypermediated society, the strategic use of media and staging techniques can shape political identities and how these processes play with the blurring boundaries between politics and performance. These claims will be further endorsed with the analysis of the 'mediated persona' of Giuseppe Piero Grillo - leader of the Italian party "Movimento 5 Stelle"- whose transmedial figure can be interpreted alternatively as 'political performer' or a 'performative politician'.

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Sharing a Life-World in a Political Theatre Thriller

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M.Hirsch (2012) calls post-memory our connecting to the past not by recall but by imaginative investment based on other people's recalling. This seems akin to immersion in an environment we know as not being real although we feel it genuine, or to experience in some intermedial show. Does it make us pure *esperiencers*? (see R.Nelson, in Ch.Kattenbelt, 2010, 45)? I doubt it.

Sharing a life-world in theater can be explained philosophically (Husserl, *Lebenswelt*), socially (Habermas), or in terms of common space and time, *Leib-* or *Kőrper*-indications (Husserl), co-presence, or corporeal intimacy. Nevertheless, a small spatial distance between spectator and actor does not transform co-presence in "lived bodiliness" (S.Garner, in Kattenbelt, idem, 46). This might be attained, I think, only when a third

agent intrudes as common threat, or liberation. Even so, such an elusive moment is followed by recovery and reinforced individual identity.

During the show *Cei ce nu uită* (´Those who do not forget´) (Oradea, Romania, 2013), the spectators are asked by the Romanian stage director Gavriil Pinte to cross 5 spaces: entrance to the auditorium, stage, a deserted space outside the city, (back on) stage and theatre exit. So doing, the spectators mingle progressively with actors playing the detainees of a communist prison; finally, they are all conveyed to an execution camp where some actors are ´shot dead´ and buried in graves previously dug by them. All this time, the spectator is not "living bodiless" but he discovers, in terms of Husserl (1986), that his *primordiale welt*, usually limited to his own *Leib* and *Bewustsein*, is now hard-pressed by other *Kőrper*. This uncanny *Fremderfahrung* grows to horror and loss of personal identity although it can eventually lead to a new *intersubjektivität*. In fact, the show is not a (realistic) representation of daily life under communism, but a (genuine) staging of its ability to destroy human identity (see B.Freedman, in M.Bleeker, 2011, 9).

Performing Perception: Affect and Experience

Chair: Zornitsa Dimitrova

Westfälische Wilhelms-Universität Münster, Germany

Affect and "the Intermedial Experiencer" (in Theatre and Performance)

Robin Nelson

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With specific reference to digital culture, this paper considers what is at stake in positing the notion of "an intermedial experiencer". If dramatic theatre afforded representations and meanings, postdramatic theatre and performance practice (Blast Theory, Rimini Protokoll, Punchdrunk) instead offers experiences in what Lehmann marks as the 'shift from work to event' (2006: 75, original emphasis), As Lehmann summarises it, 'the category appropriate to the new theatre is not action but states... a scenic dynamic as opposed to the dramatic dynamic' (2006: 68), privileging visual presentation over verbal text and non-linear narrative without sense-making frames. The question here is whether there is anything distinctive in the specific affects mobilised by intermedial theatre practice in digital culture.

Applying Murray Smith's view that, 'while texts can sustain extremely varied interpretations, at a certain level texts are determinate and will thus resist certain uses and facilitate others' (1995: 63), the paper will explore textual as well as viewer dispositions. It will touch upon claims made about

the emancipation of the spectator (Rancière) and the notion that "affect" involves 'a self-feeling of being alive' (Thompson 2011: 120) and even an enhanced capacity to act. Primarily, it will probe which principles of composition might best afford opportunities for new ways of being in the contemporary world.

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Media Pleasures?

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A common denominator for the P- keywords of the ISIS conference title – playfulness, performativity and participation – is Pleasure, a crucial but perhaps somehow overlooked aspect of academic discourses. Pleasure, however, is an important aspect of our life with media, and media are designed – by artists, advertising agents, software designers – to be one of the driving forces behind our more or less virtual performative participation in the playfulness of contemporary media products.

Intermedial products in particular engages the participant in pleasurable comparative, distinguishing activities, for instance in the scrutiny of adaptations from novel to film ("how/why doesn't does the product match the original plot"? – "does/why doesn't the main character resemble the literary figure"). Comparable pleasures (and pleasures of comparison) are, likewise, a main aspect of fan fiction ("what if") as well as video game commentators' so-called "Let's Play" videos ("how do other gamers play this game?"). Linda Hutcheon remarked on this in *A Theory of Adaptation,* 2006, when she notes that "Part of this pleasure [of adaptations] comes

simply from repetition with variation, from the comfort of ritual combined with the piquancy of surprise". Unfortunately, the pleasures of playful media participation runs the risk of turning bad, when pleasure turns into compulsive needs, when media participation is no longer voluntary, and when the kicks of instant pleasures are transformed into threats of physical violence.

I intend to demonstrate the interplay of pleasure, participation and violence by reflecting, from a viewpoint informed by theories of intermediality, on a particular cluster of text that are chronologically initiated with *Sleuth* (Mankiewich 1972) a film version of a play by Anthony Shaffer. In 2007 Kenneth Branagh directed a new feature film version with screenplay by Harold Pinter, and this line of adaptions was enriched, and complicated, with French writer Tanguy Viel's deeply disturbing novel *Cinéma* from 1999 which will mark my point of departure.

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The Participative Automaton and (Post-)Modern Sensibilities: Benjamin Vandewalle's *Peri-Sphere*

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Benjamin Vandewalle

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Essential to the choreographic oeuvre of Benjamin Vandewalle is the interplay of media within the postmodern sensibility of contemporary society and technological immersion. Vandewalle has increasingly resorted to the use of participative automatons and one-on-one installations for his various personal renditions of "technological embodiment", shifting the focus from a contemporary aesthetic to a more historical backdrop. By doing so, present-day concerns about mediated immersion are retraced to the (pre-)cinematic technologies that have governed sensory experience since modernity. *Peri-Sphere*, an artistic research project in collaboration with Dieter Brusselaers and Helena Lambrechts, will question the borderlines of direct and mediated experience, leading to the development of an analog recreation of bodily immersion. By means of a one-on-one performance/installation using optic devices the set of rules governing our everyday perception will be brought to light.

Re-/Inter-/Trans-:
Texts and Communications

Chair: Jeff Thoss
Freie Universität Berlin, Germany

Participation Without a Code

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In this paper I look at two ancient texts, Aristotle's *Poetics* (335 BC) and Bharata's *Nātyaśāstra* (2nd century BC – 2nd century AD). Both discuss the social significance of drama, the importance of plot and the insistence on its strict mechanics. Also, both texts approach the presence of unsavoury content – yet within the machinery of a codified framework that puts on display a participatory model of a 'redeeming' quality. In the case of the former, the cathartic quality of tragedy is distilled out of suffering (pathos) and put forward; the latter argues for the uplifting pleasure (ananda) of experiencing an aesthetic emotion (rasa). Both Aristotle and Bharata Muni see the drama as a narrative of becoming that is strictly purposive in character. Further still, both employ a calculated concoction of formal elements and, in the case of the Sanskrit drama, suggestive material (costume, gait), to instruct audiences about the nature of action and to glean insights about the causal network of probability and necessity.

Because of their interactionist and actional focus, both the principles of anukarana in the Sanskrit drama and mimesis in Greek tragedy tightly

intertwine with drama's capacity to impart sentiment, an element non-representational and supra-narrational. In this sense, the inclusion of bībhatsa in *Nātyaśāstra*, the odious sentiment or the aesthetic emotion imparting disgust and aversion, has a democratic edge to it. It is fully incorporated into the general theory of rasa and, although Bharata dedicates only two small passages to the aesthetic emotion of aversion, it is put on equal footing with the remaining seven types of sentiment. Bībhatsa arises out of the same codified framework as the remaining rasa and is associated with a certain prescribed amalgamation of emotive elements such as gesture, gait and mimic set to impart a purely affective state. Once its recognisability is asserted in this way, bībhatsa becomes a fully fledged constituent of the theory of aesthetic emotion. It thus becomes equally capable of providing access to ananda, the impassive, non-purposive aesthetic pleasure that Abhinavagupta declared to be the aim of drama in Abhinavabharati. A similar purposiveness is observed in the treatment of the Greek pathos. Once the inclusion of unsavoury content loses its direct link to this network of aesthetic conventions, however, its status as a constituent of drama becomes contentious. Where plot and action gain new dimensions, this aesthetic mode no longer has a strictly ordained place.

After a short theoretical exposition, I look at Sarah Kane's play *Blasted* and examples from the history of British censorship to show how the reception of the phenomenon of in-yer-face theatre becomes a telling example in this respect.

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A Medium-Centered Model of Communication

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Intermedial studies focus on interrelations among dissimilar media products and media types. In order to understand and conceptualize these interrelations, the notion of medium must be methodically scrutinized. In earlier studies, I have suggested various ways of construing the basic features of media. Building on these ideas, I will in this talk broaden the perspective to communication at large, including both two-way communication ("proper" communication) and one-way communication ("expression"). On the basis of a critique of communication models that put notions such as "message" in the center, I will delineate a new model of communication that places mediality at the core of communication. In this model, medium is used as a term for the intermediate entity that connects two minds with each other; this entity is always in some way material (related to bodies or non-bodily matter), although it cannot be conceptualized only in terms of materiality. In brief, then, the skeleton of the model consists of three entities: "producer's mind–media product–perceiver's mind".

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The Reader in Nabokov's *The Original of Laura*

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Vladimir Nabokov's posthumously published last and unfinished novel, *The Original of Laura*, was harshly criticized because of its sparse, fragmented text and misshaped narrative.

However, I claim that Laura functions like the experimental novel *The Unfortunates* by B. S. Johnson or William S. Burroughs' *Naked Lunch* and it problematizes several aspects of narrative theory and mediality in a systematic manner. As far as narration is concerned, both the plot and the characters are caught between – metaphorically and actually – getting removed and (re)created. As for its materiality, the pages of the volume are perforated, inviting the reader to rearrange the manuscript. The in-between nature of *Laura* requires a complex reading process, for in the creation of its narrative meaning significant roles are played by media other than language. As a result, the text and the reader produce a plan and a design of Laura in a playful and changeable way. I will examine the interface between the reader and the text through various media, such as textuality and corporeality.

By analyzing this interface, I will trace the way(s) the protonovel engages the reader in the creation of meaning(s) by parallel mechanisms in its intermedial and its narrative characteristics. I will examine its motifs of fragmentation and disappearance, rewriting and recreating and compare and contrast them with those of such novels that offer a similar position to the reader, like Johnson's or Burroughs' texts. Thereby Nabokov's work can be interpreted as a peculiar example of the tradition of experimental postmodern novels, in which the reader might reorder the text and reinvent the narrative in different ways.

Chair: Joris Weijdom

HKU University of the Arts Utrecht, The Netherlands

Hamlet's Norwegian Dolls House

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In this joint paper we discuss a series of inter-institutional, international and intermedial collaborations on a project led by the Centre for Practice as Research in Theatre at the University of Tampere, Finland. Called *VIMMA* and primarily funded by TEKES (the Finnish funding organization for innovation), this project investigates real time modes of performing through revised engagements with digital 3D models of interactive performance environments. These environments generate informative experiences of embodied agencies, transformations, transgressions or medialities (in-between states of adaption or contrast), which subsequently present digital production, training and performance formats able to be exploited in the future. This feeds directly into emergent elements such as open

game environments, complex non-human characters and extended narrative elements of play. To present findings from these experiments and collaborations we interrogate the particulars of one workshop, *Hamlet's Norwegian Doll's House,* where a digital model of the Nationaltheatret (Norway) is explored through the manipulation of a series by E.G. Craig like digital properties to create open scenic landscapes. The software interface generated by Ortelia (Australia) models a unique tool for historians, academics, students, directors and designers to explore, play with and collaborate together on staging possibilities in a fast and immediate way.

her feminist and language based approach with theories of the bodies extension into a habitus of visual and electronic media (Rotman 2008), this paper then addresses the constellation of intermedial performance, play and participation in *Bimbo*. From this discussion, I suggest that the intermedial form in *Bimbo* incites a reflection on the participation of bodies in this play with technological performance practices.

Thus, I demonstrate that in the case of *Bimbo*, the theatre discloses operations of intermediality at work in the intersections of bodies and technologies performing, playing and participating on stage.

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The Performance Work *Bimbo* by Boogaerdt/Van der Schoot: Intermediality in Operation

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One response of the theatre to the increase of mediatisation in society is the implementation of electronic and visual media in the post-dramatic aesthetic, according to Hans-Thies Lehmann (1999,2006). This, I contend, amounts to intermedial forms in which embodied performance in language and in the theatre, interacts with the logics of performance of other media. To address the potential of this media practice, this paper discusses the use of bodies and technologies in the theatre performance *Bimbo* by the Dutch mime collective Boogaerdt/Van der Schoot.

Besides the theory of the postdramatic, this paper draws from the intersection of performance, participation and play that one may locate in Judith Butler's theory of gender performativity (1988). Complementing

The Making of… The Real

Chair: Ralf Remshardt

University of Florida, Gainesville/Florida, USA

Attempts at Authenticity: Obtaining the Real in *Gob Squad's Kitchen*

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This paper addresses the blurred borderland between the experience of the real and an aesthetic experience in which the creation of authentic images goes hand in hand with the negotiation of its authenticity. Furthermore, this paper shall more specifically focus on theatrical strategies that open up and question the relationship between the creation of these effects of authenticity and the mediality of visual media such as digital film and video by analysing the performance *Gob Squad's Kitchen (You've never had it so good)* (2007) by the British-German collective Gob Squad. In this performance, the performers aspire to reconstruct a number of Andy Warhol films in such a way that they themselves are portrayed as part of the artistic Factory crowd of the New York sixties. However, rather than merely reconstructing the Warhol films, by using live feed video the creation process of these films is staged.

Drawing on Sybille Krämer's notion of intermediality as an epistemological condition for media knowledge this paper then questions how this aspect of live video within the performance contributes and relates to the aim of creating authentic images. What starts as a quest for authentic representations becomes an interrogation of the notions of the real and authenticity. By involving the spectators within the performance through audience participation, the performance enables to examine the complex relationships between authenticity, productional intentions and forms of spectatorship.

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Serious Games - Fiction Discussed in Terms of Shaping Cultural Beliefs

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This paper presents the practice as research project titled *Serious Games* (loosely based on a relatively unknown work of Nicolai Gogol, the epic tale *Taras Bulba*), which playfully investigates how a fictional universe engages with a system of serious beliefs. The ludic feign in a postmodern culture of simulation is famously discussed by Baudrillard in his critique of semiological models to which we still often refer, especially in theatre practice. He sees the foundations of Western belief to be formed by a gamble on representations, rather than their dialectical capacity to make visible and intelligible real (1994:170). As a result the autonomous status of fiction and imaginative capacity is lost. Moreover, the imaginary is not an ideological question of false representations of reality, but becomes a means to regenerate a reality principle. This dominant postmodern thinking makes little difference between 'reality' and representation. Moreover, the discussion of the fictional is not related to what is effectually true and

what is effectually false. As its point of departure this paper takes the Jan Schaeffer's view that many of our serious beliefs are so distant from knowledge that in practical terms, whether they are true or false is a matter of indifference.   What is important, however, is the trace of the line between the beliefs (true or false) by which a culture abides and which thus concerns the reality principle, and imaginative constructions that do not concern this principle (2010:128). Following this line of argument I propose to discuss fiction in terms of shaping cultural beliefs. This discussion is supplemented by the examples of intermedial performance practice, which investigates similarities between literature and digital fictions of a heroic past through the interplay between different media. It might be that digital fiction reinforces fictional worlds of literature but in completely different way.

Friday 11.00

Drift 23, 0.20

Urban Interfaces:
Intermedial Spaces of Participation

Chair: Marina Turco
Utrecht University, The Netherlands

This panel analyzes the role of urban intermedial dispositifs in the development of new cultural and political subjects. On the one hand, we explore the connective function of complex participatory dispositifs, that consist in a web of physical and digital means of communication and navigation, platforms, protocols, and architectural pathways. We analyze, using different methodologies and terminology, their participatory function: how do they aggregate the individual participants for a specific purpose, and how do they inspire and/or sustain the execution of social, political and artistic actions? We also look at the production of texts and performances that have a creative, meaning-making function: the viral distribution of video, pictures, mash-ups, and the creation of a specific vocabulary and linguistic/performative style.

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Firechat Use in the Occupy Hong Kong Movement

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In this paper, we consider the role of social media and technology in triggering social movements and different uses of urban public spaces. In particular, we focus on the role that social media play in the development of the Occupy movements. These movements are networked since the net and mobile communication play a major role in their diffusion and as well as in bringing people together in urban spaces (Castells 2014).

Each movement uses the tools it has available to this end and in the case of the Occupy Hong Kong movement, Firechat has acquired a special status. This is a smartphone application that lets users communicate without an internet connection. It has been developed with two use cases in mind: the developing world and festivals. In the case of Occupy Hong Kong, it has been widely used to connect and coordinate people in public spaces. We are especially interested in the mechanisms that trigger the function of this app to change unexpectedly into a protest tool, which facilitated the formation of a "we" during the first stage of the movement. We would also examine what happened to this application after the initial success.

In this paper, the technological configurations of Firechat will be discussed. Participants who have advocated the use of Firechat, and those who have installed it, will be interviewed for their evaluation of the tool. We will focus on the role that media play in linking the online networks that originate in social media with the offline ones that get recognition in public spaces thus becoming urban social movements, as in the case of Occupy Hong Kong.

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Intermedial Spaces of Emancipation: Action In-between the Layers of the Urban Interface

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In this paper I look at the dynamics of control and emancipation that take place when emerging cultures and media dispositifs threaten, boycott or escape dominant socio-technical systems. Performative and playful urban interfaces, that combine mobile media with all kinds of technological and not technological media, can act as crucial "stratagematic" (in Fuller's and Goffey's sense of the term) tools for emancipation, both in socio-political activism (Occupy HK, Anonymous, Flash Mobs) and in cultural forms that do not have an explicit political purpose (subcultures like graffiti art, dance cultures, cosplay, etc.).

Drawing on Flusser's idea of the contemporary subject as a player who plays against the apparatus, and on Nanna Verhoeff's notion of the navigational gesture as processual and haptic gesture, I describe how political actions and aesthetic exercises are performed in-between the layers of the urban interface. I will analyze cases that activate different kinds of playful techniques, different stratagems of emancipation from the urban apparatuses of control: stratagems of attack ("civic hackers" and "smart-city hackers" in *Watch Dogs*' style), stratagems of shifting grounds of action (graffiti art, Banksy), stratagems of retreat (new underground dance scenes), and stratagems of play (Sander Veenhof's outdoor VR and other wit smart-city experiments). The last stratagem comprises in fact all preceding stratagems: all play is liberatory; emancipation is the possibility to play.

Techno-Tactics and Rhizomatic Resistance: Social Media and Protest Culture in Hong Kong and Beyond

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The proliferation of social media and mobile devices have enabled the development of new interfaces between protest culture and technology. People make use of social media (sometimes from the comfort of their homes) in different ways in order to help and provide support for those protesting on the streets, generating different ways of participating in a social movement. This may be observed in a variety of protests, from international hashtag activism to Occupy, Arab Spring to Ferguson.

This paper focuses on the way such tactics have been made use of within the case study of Hong Kong's Occupy movement. Protestors generate emergent social networks in their spreading of information and ideas, and through their action, create sets of "techno-tactics" as new ways of doing social protest, from the simple action of solidarity through changing Facebook profile pictures, to summarising events in 'fact-packs for dummies', to visualising data in infographics and humorous memes which were widely shared. After the occupied zones were cleared, protestors shifted into a large-scale daily "gau-wu"/ "shopping" movement, and people took to "shopping" on the streets as a way to occupy in swarms in a mobile manner. Social protest participation in the city is in this sense 'curated' and organised via such techno-tactics and has manifested in more emergent, leaderless, nomadic strategies on the occupied streets. I focus on the affective dimension of these rising techno-tactics and discuss how the online curation and aggregation of data surrounding the social movement contribute to protest tactics and affective politics online and offline. This analysis would be situated in a larger context by considering examples from other protest movements internationally that have heavily relied upon social media.

12.30 - 14.00
Lunch Break
Drift 21, Hall & 0.06

Co-llaboration, Co-creation, Co-operation: New Interactions

Chair: Marina Turco

Utrecht University, The Netherlands

Userly Performance - Human Computer Interaction in a Post-Cognitive User-Experience Economy

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Since Brenda Laurel first proposed her theatrical view of human-computer interaction more than 20 years ago, the landscape of computing has changed several times over. The PC dispositif, in which the personal, desktop computer served as a virtual stage for a single actor-user engaged in either cognitive work or play, is no longer the case. Under the current, post-PC, dispositif, we have computers that are networked, ubiquitous, mobile, intelligent agents, and humans who are not always and not necessarily intentional actors on an unbounded stage in which the virtual and the actual are blurred. Human "users" can no longer be said to merely be engaged in cognitive work and play nor can the illusion of their controlling agency over their computer tools be maintained. Computing has infiltrated all spheres of life and has taken centre stage in a post-cognitive, user-experience economy. The relationship between humans and computers, and between humans, through computers, and other human and non-human actors can be conceived of as userly performance.

This paper develops an understanding of this userly performance by drawing together notions from several performance discourses, such as the theatrical, linguistic-pragmatic, embodied-phenomenological and techno-engineering. It identifies the various relationships between human and non-human co-performers, and the human and technological terms with which they understand and appraise each other's performances, quantitatively and qualitatively, to establish communication, carry out tasks effectively, aesthetically or expressively, and share the products and bi-products of their mutual labour with their visible and invisible, human, algorithmic, corporate or governmental audiences.

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Playful Participation - Co-Creativity and Playfulness in Computer Game Modding

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DFG-Project Modding and Editor-Games. Participative Practices of Mediatized Worlds, Department of Media Culture and Theater, University of Cologne, Germany

The notion of play does not constitute a clearly bounded sphere of life but an essential part of our culture. In some quarters proclamations are being made of yet another turning point in the field of media studies – a ludic turn (Raessens 2012) – that is putting playful practices at the center of cultural analysis. To play is a way of engaging with your surroundings, it is a form of understanding your environment, a possibility to get to know other people, and therefore a way of weaving the social fabric. Toys are

merely the vehicles for a playful interaction with the world (Sicart 2014), since we also play with language, with technology, or with the design of objects. To play means to follow certain rules, but playful practices also open up possibilities for bending these rules and renegotiating them.

The widely discussed 'rise of the prosumer/producer' (Toffler 1980; Bruns 2006) points, on the one hand, to a user-sided appropriation of the means of production in order to tinker with digital artefacts; on the other hand, it has become visible how the digital economy is capable of incorporating these co-creative efforts into their own product and innovation cycles (Banks 2013). In a mediatized culture the materials of play become the stage of such negotiations, whose enclosed scripts can either allow or hinder varying levels of political/cultural/social participation (Akrich 1992). We aim to examine the open and discontinuous negotiations between players and the computer game industry. To this end we analyze popular forms of game modding and examples of so called editor games as a showcase for contemporary attempts to create a projectable, co-creative, and participatory gaming culture. At first we show how playful structures and participatory practices are inscribed in games by design. Subsequently, we trace various figurations of the co-creative user by describing the participatory structure of popular games like *Minecraft* (2011) and *Little Big Planet* (2008). To conclude, we particularize ways in which game-modders deal with their prescribed roles and negotiate participatory practices.

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The Playful Writing of *O Perfeito Cozinheiro das Almas deste Mundo*, Album of Oswald de Andrade's Garçonnière

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With the delineation of verbal signs, the free drawings and the integration of various materials and differents techniques, *O perfeito cozinheiro das almas deste mundo* (The perfect cook of the souls of this world, 1918) was composed as a collective notebook; a kind of memory album that registers the stimulating friendship among goers of the garçonnière maintained by the Brazilian writer and poet Oswald de Andrade (1890-1954). The book draws on a collaborative creative process, guided by the articulation of registration, marking, cutting, collage and assembly operations. In this artist's book, which articulates language manipulation, intermedial contact and aesthetic experimentalism, I inquire into the practice of creative writing that interweaves play and writing, using play as a motor to expand the possibilities of expression and meaning. Considering the central figure of Brazilian Modernism, Oswald de Andrade was the creator of the metaphor of cultural antropofagia, which proposed the critical devouring of foreign cultural values, to be digested and recombined with local references, could lead to an authentic and provocative art. In accordance to this idea, during the pre-modernism period, the mentioned work makes use of different expressive features and free experimentalism, in a preview of what would hatch from the Modern Art Week of 1922, mark of modernity in Brazilian art and Latin American culture.

This study investigates how the instance of play between arts and media

animates the production of the avant-garde work *O perfeito cozinheiro das almas deste mundo*, convivial album of Oswald de Andrade's garçonnière. In order to analyze how the formal and semantic implications of the playful writing emerged from an original creative process and culminates in the invention of new representative regimes, we employ a transdisciplinary theoretical approach, based on the works of Johan Huizinga, Roger Caillois, Claus Clüver, Walter Moser, Marjorie Perloff, Rosalind Krauss and Antoine Compagnon.

Games 1:
Video Games as Performance Art and the Perils of 'Gamification'

Chair: Graeme Kirkpatrick
University of Skovde, Sweden

The panel brings together four conflicting views on the relation between games and performance arts. Each is informed by some empirical exploration of practice and all share an interest in philosophies of art informed by Sartre and the phenomenological tradition.

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On Material Constraints and Performativity in Playable Art

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This paper critically interrogates the 'romantic' ideas of free play in descriptions of activities involving computer games in order to explore the possibilities for free play within the computer game phenomenon and on its fringes such as 'art games' and performances with game-like or 'ludic' qualities.

The paper contextualises contemporary computer games and playable interactive artworks on a trajectory beginning in participatory and performance art. Making use of a post-phenomenological perspective, the paper focuses on the artifactual nature of computer games and playable artworks and seeks to establish how, by way of the affordances in their

technological materialities, these works can constrain the nature of the performances they facilitate.

The paper argues that due to their constrained nature, the modes of 'play'-performance afforded by mainstream computer games can be described as significantly different from the 'romantic' ideas of free play (e.g. play as self-realisation, creative exploration, etc): while these works promise 'free play', fulfilment of this promise always remains behind the horizon. Considering computer game play as 'free' would appear as self-deceptive, if not even a form of Sartrean 'bad faith'. In this light, the more 'open' forms of technologically facilitated play, which call for a focus on 'this,' rather than 'that' side of screen (such as computer games designed to be 'performed' in front of audience) appear as novel and worthy of description.

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Ludic Form in Contemporary Theatre, Dance, Music and Performance

Graeme Kirkpatrick

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Media Arts, Aesthetics and Narrative at University of Skovde, Sweden

Gaming is part of the repertoire of dispositions, skills and interests of a generation of people, including people who create theatre, dance, music concerts and contemporary art. It is perhaps natural that contemporary artists would want to draw on this shared habitus to innovate and produce new experiences for their audiences. This paper is based on interviews with a theatre producer a choreographer, a composer and an experimental dramatist and film-maker, each of whom has used games technology and ludic principles in recent productions.

The paper describes interviewees' understandings of what a game is and explores their motivations for making 'ludified' performances. They each identify different properties of the game form as definitive for their own practice. For one, gameness is a matter of incorporating audience reactions and allowing them to choose from a sequence of events; for another it is about the role of intelligent machines responding to movements of the human hand; for another the computer game warrants a distinctive kind of spectacle and of movement on the stage, familiar from video game screens.

In all cases the influence of the video game form is clear from the aesthetics of the resulting productions but it is doubtful if any of them have been truly 'gamified'. I will argue that this is, in fact, impossible, even despite the intentions and beliefs of my interlocutors in this study.

Anything can be a work of art. But not anything can be a game. This openness to the infinite defines the anomic condition of the artwork and is fundamental to its status. The paradox is that since they are things games can be art. But in becoming art their gameness is placed under a different horizon. The artwork may be a game but the audience members are never only players.

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Video Game Design as Performance

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The reluctance of the art world to consider video games as art is twofold. First, it is a cultural suspicion: the people using video games in art are drawing

from a culture that doesn't relate to the long history of art production. There have been some (sometimes fearful) accounts of the ongoing gamification of the art worlds. Video games can also challenge the current conception of art exhibition as reflected by certain views on recent exhibitions on (and of) video games. Secondly, technologies used in video game production are often produced for companies and are deemed to be inflected toward a certain utilitarism at odds with artistic endeavor.

There is a rising interest in the medium specificity of video games and how they can give way to a specific form of art that is medium specific. At an age when harnessing or reducing creation to the specificities of a medium is sometimes considered as detrimental to (contemporary) art, how to make sense of the use of video game production software in new media art? Do we witness the commercial instrumentalisation of the creative practices in new media art pertaining to video games? The technologies produced by the video game industries give rise to other things than the logic preprogrammed in the use of the tool and the discourse surrounding the practice of its use. We will explore this stance through the study of the work of Tabor Robak, Exo, a First Person Shooter environment that is enacted by the artist during public performances.

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Performed Meaning in Computer Games

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The basis of the paper is the observation that the metaphoric meaning of games is commonly derived from an interpretation process that happens after gameplay and treats the gameplay experience as a text. This is the way we have to understand Janet Murray's interpretation of TETRIS as "the perfect enactment of the overtasked lives of Americans in the 1990s". However, commonly games are experienced during the process of gameplay and are as such performative. In order to play a game a player does not need to know which topic can be interpreted but needs to know how to configure a game in the first place. Since games are essentially spatial we can think of game playing as a configuration of space. In metaphorical interpretation of computer games we then read a textual meaning into a spatial praxis.

The thesis of this paper is that cognitive metaphor theory allows filling the gap between meaning and performance in computer games. The metaphorical system which forms the foundation of our cognition is rooted in our everyday bodily experience of our spatial world.

To give an example all sorts of *Journey* metaphors are based on our experience of our everyday movements through space. Artgames like Passage have been intended to represent a metaphor for the human condition. It is most likely the case that the game designer was unconsciously inspired by the *Life is a Journey* metaphor since the player is mainly moving an avatar through the game space until the game is over. On the one hand one can now argue that the designer de-metaphorized the metaphor since he implemented merely the source domain of the metaphor (the *Journey*) in the game. On the other hand one can then argue that a player who plays the game without any interest in understanding the intended metaphorical meaning at least fulfills the spatial praxis which the meaning originated in.

Chair: Sorin Alexandrescu

University of Bucharest, Romania

Processes of (Re)mediation and (Re)generation in First Balkan Web Series *JustSaying*

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The evolvement of various media texts, from a historical point of view, has always been technologically dependent and every new medium has brought new text forms. Spreading, extending and crossing from old to new media, texts retain their old features, as well as gain, new/specific features that are related to the medium that they crossed to. For example, through dominant processes of intermediality and transtextuality, new media texts such as web series adapt, appropriate and assimilate models of narration from television series and serials (storytelling, causal structure of narrative, episodic structure, season division, etc.).

However, differences in ontology, philosophy and perception between two media cause differences in production and accessibility of texts in these media. The First Balkan web series *JustSaying* is also one of the few teen series in this region. The aim of this web series is to encourage young people in social integration, socialization and debate through the processes of (re)mediation (creating a new media platform for placement of topics and issues for young people about whom they would be able to talk on the web) and (re)generation (the selection of topics of which some are general ones belonging to the generation issues of the young people on the Balkans today, while the others, such as interethnic tolerance should be made current through this web series). This web series provides means of communication and adds to important process of inclusion of young people in West Balkans.

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Theatre as Educational Centre in a Mediatized Society

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Two leading political theatres in Tallinn, NO99 and Von Krahl Theatre, have produced exemplary materials to analyse which means used to make the spectator an active subject in cultural life and society, instead of a passive consumer. Both theatres have actively used social media, TV and radio programs to promote their productions, but also for communicating their messages. Both theatres have questioned the position of artists in society, criticized economic and political situation. The different strategies have led the projects to success or failure.

Von Krahl Academy is a series of lectures and discussions related to theatre's productions, held since 2003. In 2008, there was a two-month's project "*Is There Life after Capitalism*?" with lectures by influential public thinkers, including Jakob von Uexküll, Noam Chomsky etc. Theatre NO99 has gained most attention with its scandalous project "*Unified Estonia Assembly*", including the mini-lectures series *"Election School"* on TV and

internet before the main event in May 2010. Recorded video clips of some of the scenes that took place during the performance have become internet virals. NO99 has continued the tradition of mini lectures with "*Art School*".

The aim of broadcasting mini-lectures and recorded events was raising consciousness and developing critical thinking, both about aesthetic and political education. Some of the materials have been highly critical or even aggressive towards current state authorities or political parties. Theatres have created networks of theatre practitioners, intellectuals and academics, official media channels, social media and actual social life. In these networks, the spectator is an active part of political discussion in artistic form. Taking the works of these two companies as examples, one can ask, what is the position of a performing artist while taking the role of a public speaker? Where is the border between art and society, performer and the role?

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Intermediality as an Approach to the New Media Documentary Practice and Theory

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Documentary filmmakers have always needed, therefore sought for new modes of expression for their concerns within the change of the world. In the last decade, the Internet, as a new medium, enabled documentary filmmakers to develop a new mode of expression. Hence, new media documentary (also called interactive documentary, i-doc) emerged as an intermediality between the mediums of the Internet and cinema/TV.

New media documentary is structured within the interactive world of the Internet, as multimedia projects, mostly in the form of multi-linear storytelling. The playful nature of new media documentary makes its audience an active performer rather than solely being a passive audience. In addition to that, new media documentary opens space to participation in different forms and scales. Subjects exceed the position of being solely a content provider to a film, but can become active participants as a co-creator in the making process of the new media documentary.

However, the dominant media for documentary are (still) TV and cinema. And new media documentary is mostly produced within the understanding of these two mediums. Thus, in the idea development, design and production processes of new media documentary, transmediality has become the dominant way of elaboration, which subjected it to televisual and cinematographic modes of expression, within a high industrial/sectoral pressure. The purpose of this paper to make a shift to "intermediality" for seeking a new methodology for the practice and theory of new media documentary. Intermedial approach can better explain the basic differences of new media documentary from conventional documentary on TV and cinema mediums. Therefore, new media documentary's basic characteristic differences can easily be revealed such as its playfulness and peformativity in a participatory engagement with its player-viewer.

Technology and Stages:
Performativity, Technology & Artistic Research

Chair: Nirav Christoph

HKU Utrecht University of the Arts, The Netherlands

This panel focusses on performative processes and working strategies. How do we cocreate in technologically enhanced performative processes? How do we create embodied interaction with technology in performance? How do we enhance visual and choreographic potential in musical performance? Along with these questions we explore the possibilities of using artistic research as a way to inquire into these topics.

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Reduction as a Means to Enhance Visual and Choreographic Potential in Musical Performance

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This lecture performance presents an artistic research project investigating *reductive approaches* when working with musicians in the theatre. In most of the theatrical situations where musicians "perform", their profession is *extended*, which means that they not only sing or play their instruments, but also perform additional tasks such as walking on stage or reciting text. These diverse tasks, and the struggle and effort to perform them, result in the extension and transformation of the musician into a theatrical performer. As an alternative strategy to the use of new elements, *reduction* (or the *reductive approach*) introduces and focuses on an opposite approach: the *subtracting* of specific qualities or abilities of the musician's profession. The audience watches musicians not doing certain things they are used to, such as performing without instruments. Exactly through subtracting the instrument, but still using musical actions as performative material, it is possible to discover and develop new choreographic potentials within the musician's performance. The paper argues that through the reductive approach the visual and choreographic aspects of musical performance, or, more precise, of musical actions, may be enhanced.

The argument will be illustrated, enriched and made experienceable by performing extracts of Falk Hübner's latest artistic work-in-progress, a solo for percussionist. The research is carried out by Hübner both as a researcher and as composer/director. The paper presentation will have the form of a lecture performance, in which the author as artist-researcher will collaborate with the performer of the piece, percussionist and music theatre performer Maarten Zaagman.

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Performance_as_Interface | Interface_as _Performance - **Embodied Interaction with Technology in Experimental Performance**

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As a theatre maker, van der Vlugt has been creating performances

and interactive installations that enable the participant to experience how technological interaction is built and subsequently impacts our communication. The participants are invited to alternate between the position of performer and spectator, which enables them to unveil, sense and discuss actual emerging body-concepts. Starting from this physical experience, critical questions about larger themes such as Identity, Human Enhancement and Communication, all in relation to technology, must be addressed from a personal perspective.

In her presentation she will 'unveil' her recent book that will be launched during the ISIS-conference. In her book, the different processes leading up to the performative work are described, zooming in on the way technological interaction is constructed, and how it impacts our communication. Participants are challenged to formulate their own ideas about the question what may happen when the body is extended, hybridised and delimited through technology and to translate this into practical solutions with ample attention for both technology and the human body.

The presentation will be an interactive installation/performance, in which a few interactive objects will communicate with the spectator as performer to tell in cocreation the story of the book *Performance_as_ Interface | Interface_as_Performance.*

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Co-creation in technologically enhanced performative processes

Joris Weijdom & Nirav Christophe

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This paper will discuss two case studies, both conducted as a joint research project with a professional theatre group and the Media and Performance Laboratory MAPLAB. Both of these cases introduce different challenges in incorporating technology in the creative process onstage. The Dutch cutting edge theatre group *Pips:Lab* is a technologically advanced company which creates their performances in an improvisational manner. In this trajectory the MAPLAB was invited to enter the *Pips:Lab* work process and assist in generating better structure for co-creation for everyone in the group to contribute equally. The city theatre company *Theater Utrecht*, in turn, entered the MAPLAB with a work-in-progress stage production, which was to be augmented with sensors and projections for a conventional theatre setting. The director of *Theater Utrecht* wished to engage the technology, and the technology-based artists fuller in the creative process than merely giving assigment to execute to them. The case study projects manifest the term co-creation in the context of performative arts in different ways, and the influence of technology in the processes based on the co-creation principle.

The Media and Performance Laboratory (MAPLAB) at the HKU University of the Arts Utrecht is an innovative learning and research environment, focusing on creative processes involving performativity and interactive technology. The MAPLAB projects engage art students and educators, professional artists, and various external partners in disciplines such as theater, dance, puppetry, music and visual arts. These projects typically merge the MAPLAB core activities of education, research and technological development, stimulating students and professional practitioners through rapid prototyping and agile development learning modes. MAPLAB equally profiles in training the educators to guide creative processes in technologically enhanced environments.

Chair: Jean-Marc Larrue

Université de Montréal, Canada

Playful Engagement of Rule Based Lifelogging Performances

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Lifelogging is becoming increasingly popular with the launching of automated devices capturing, organizing and retrieving our lives. In this paper I argue that these sensor and algorithm based devices remove important elements of playfulness, performance and participations from the actual users. On the contrary, artists who have been crafting their own lifelogging devices to track their existences have been engaging with a playful set up turning their lives into a videogame-like mission.

Going beyond the negative connotations that scholars have been, in recent years, attributing to "all" self-tracking projects, I wish to underline in this paper how manual lifelogging, which I came to identify as "tebahism", is a rather prolific and active practice shaping the very existences of the artists. While looking at early forms of manual and effortful lifelogging practices based on journals, this paper will mainly provide examples of contemporary "tebahists" utilizing new media to both record and shape their everydayness.

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Performing the Self(ie), P(l)aying the Panopticon: Critical Intermedial Perspectives on the Terms of Participation in Social Media and Public Space.

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The British Security Industry Authority recently estimated there were 5.9 million public surveillance cameras in England, one camera for every 11 people. Part of every city dweller's intermedial identity is their cumulative live, recorded and analyzed images in governmental and corporate surveillance systems. Video surveillance is relatively trivial when compared to data surveillance, which includes every human communication that is transmitted through any digital device. Social software user agreements stipulate surrendering private information to a corporation. These agreements promise, "your private information is protected". However, Snowden's release of NSA surveillance documents demonstrates governments freely accessing social media servers "private" data to survey/analyze personal communication worldwide. Clearly, regardless of what Google's user agreements promise, any personal information we surrender is used for the benefit of the multinationals we surrender information to, including its sale and/or gratis surrender to governments for full access without any subpoena process.

In a dystopic amplification of Foucault's vision in Discipline & Punish, we are now all living in the Panopticon. Our shared Panopticon is an intermedial web of voluntary and involuntary 'participation' in public spaces of the city commons and the Internet. In this paper I will look at the ways in which we wittingly and unwittingly agree to simultaneously 'perform'

our identity, and our incarceration, as we pursue enticing promises of self amplification, connection, play and participation offered by social media now fully integrated with our private and public physical lives. I examine intermedial artistic responses to panoptic life: the seminal *Surveillance Camera Players* performances, Hasan Elahi, Iosif Kiraly, Owen Mundy, and my own series *Tango Panopticon 2.0.* Examining social media contract's for participation in light of selected critical reflexivity of artistic engagements with social media, we gain new perspectives on unique changes in our increasingly mediatized culture, and begin to see the fundamental, and growing, intermediality of contemporary society and identity…now that 'friend' is a verb.

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Intermediality, Playfulness and Performativity in Video Clips of 30 Y, a Hungarian popular music band

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The video clip has been a very experimental genre of audiovisual popular short fiction. All sorts of intermedial figures appear in video clips that are related to the musical content of the performance. The technological improvement of the audiovisual recording makes it possible that with the usage of digital features the video clip of a music band doesn't take such a great financial effort to create and can still be very playful and visually artistic.

By using a very unique visual design and filmic narrative structure 30 Y, a Hungarian pop band, has managed to produce several video clips for their songs that make use of intermedial figurations aiming not only to represent their musical perspective but also to be self-reflective upon the band's performance and branding their own production. The clips are often based on a self-reflective narrative that shows photos and moving images (of the band's concerts or the fans) as objects that are re-framed within the narrative context and these re-framing processes themselves become the object of the interpretation. The viewer is invited to reflect upon the playful way of self-representation and is encouraged to find the connections among the moving image, the music and lyrics of the song by playing with the different interpretations of this self-representation. The band's songs are often identified as contemporary poems because the texts are loaded with rethorical figures and move across very wide associative fields. The visual design of the video clips of the band is able to communicate with this textual context by making use of intermedial re-framing of the images.

30 Y's audio-visual notions can be considered as a very unique phenomenon that addresses questions of intermedial re-framing and playing in a Gadamerian sense. Playfulness is a basic characteristic of these short-fiction films, as I define them. My aim is to analyse some specific examples from the video clips and show some intermedial patterns that reappear within the contexts of the band's audio-visual products. I invite the audience to reflect upon these audio-visual notions by a playful way that emphasise the role of the viewer in generating different meanings and interpretations of the current content.

Remediated, Restaged Memories:
On Generating "Reality" in (Post)communist Cinemas

Chair: Andrea Virginás

Sapientia Hungarian University of Transylvania, Cluj-Napoca, Romania

Media representations (feature films, documentaries, propaganda material and television) have been entangled with the late twentieth-century, emancipatory historical events that we generally call the transition from communism to postcommunism. The presenters of this panel share the belief that this characteristic of the Eastern European mediatic landscape deserves closer analysis due to the highly reflexive media usage, the feedback loops between creator and audience, and the common efforts to reach "the reality" through performative and participatory processes (theatre, live show, compilation, group traumas, allegories, film genres). The presentations cover a vast field: the authorial oeuvre of Lucian Pintilie, the Romanian revolution's mediatic re-enactments, Eastern European compilation documentaries on the communist past, and melodramatic (road) movies that have been filmed on (real, geographical) locations.

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Filming the Camera – Reflexivity, Performativity and Re-enactment in Lucian Pintilie's *Re-enactment* (1969) and *Niki and Flo* (2003)

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In Joachim Paech's understanding the different instances of (cinematic) intermediality can be conceived as transformative reinscriptions of mediality within a work, as events of (medial) difference that "opposed to the continuity of visibility and audibility in favor of an illusory space, refer to the media conditions of their construction." Viewed through Paech's concept, the media-reflexive "demonstration of the dispositive" in Lucian Pintilie's films (film and photo camera, tape recorder) and the scenes of re-enactment have a significant transformative and performative aspect: they disrupt the transparency of the medium, provoking a critical reflection on the mediality and ideology of representation, on the socio-historical, cultural, aesthetic and institutional or private contexts of the medium.

The presentation investigates the performativity of re-enactment and of displaying the camera in Pintilie's *Re-enactment* (1969) and *Niki and Flo* (2003). In Re-enactment the camera will be discussed as a means of exposing the institutional context, the ideological fiction, the power relations (and certain forms of resistance) in the use of the medium within the historical context of a dictatorial regime. The institutionalized camera and the expropriating logic of propagandistic-educative fiction penetrate the private, and the private re-enters the institutional at its turn. These uncontainable metaleptic inter-penetrations affect the body itself, producing an excess (death) in the impossibility of re-enactment. In *Niki and Flo* the socio-historical context of post-communism home video and amateur filmmaking are linked to the sphere of the private, displaying an ambiguous, both controlling and uncontrollable camera that combines the tragic and the farcical, revealing a heterogeneous cultural context, a disquieting mixture (in this instance a fatal rupture) of differing mentalities and cultural practices (e.g. the "old", traditional and the more westernized mentality of the "new" Romania). The presentation will address this historical shift within Pintilie's media-reflexive aesthetics in the context of communism and post-communism, also touching upon other films (*The Oak, The Afternoon of a Torturer*).

Spect-actors – Between Watching and Play in the Re-Enactments of "Televised Revolution"

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"There is no reality behind the image. There are realities in the image." Flusser formulated his axiom in connection with the Romanian events from 1989, that he called a 'turning point' (instead of revolution), emphasizing the 'scenic character' of its representation, in the Lessingean theatrical sense ("to provoke sympathy and fright"). The historical event and the media event are inseparably interwoven in the Romanian "televised Revolution", and in this context I examine the possibilities of recollecting this event in three contemporary artworks, focusing on the way the players become witnesses in different versions of re-enactment, turning reception into participation, and vision itself into an event.

Corneliu Porumboiu's *12:08 East of Bucharest* (2006), besides parodying the ostensible views of historians, also reflects on the medial production of the revolution as an event, staging the latter's tension with personal occurrence/one's own past. While it presents the medium as the prosthesis of the event, the TV show turns into a trial, and the evocation of the past turns into transmission. In Petra Szőcs's *The Execution* (2014) three Hungarian children in 1990s Romania repeatedly re-enact the scenes of the execution of the dictator couple as transmitted on television. From the children's point of view, the media image becomes re-enacted, and the historical image turns into the present that intersects with their families' story. Irina Botea's performance, *Auditions for a Revolution* (2006), created in the United States, emphasizes through re-enactment the theatricality and (visual) masculinity of recorded images and scenes. The text fragments read aloud in a foreign language by the young participants, through physical pain, endow the intonations and gestures of the "Romanian revolutionary language" with the function of a mediating meaning. Their "acting" stages both the historical and the theatrical event through distance and (physiological) identification, becoming "an attempt to re-live a specific historical situation which is only indirectly accessible to us, or conveyed only by media images, in order to develop a feeling of empathy for the voluntary or involuntary protagonists of history" (Arns).

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Looking for the "Real" and Refiguring the Communist Past in East-European Compilation Documentaries

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Exploring the ethnographic potential of found footage documentary filmmaking and other archival film practices, Catherine Russell states that "its intertextuality is always also an allegory of history, a montage of memory traces, by which the filmmaker engages with the past through recall, retrieval and recycling" (1999. 238). Recent studies emphasize the self-reflexive, intermedial aspects of these films, as they inevitably draw attention to their filmmaking practice and their mediality. Furthermore, this type of documentary is closely bound to the archive, as it offers multiple readings of archive film material, and it is distinguished by W. Wees as compilation film (versus collage and appropriation films). These compilation documentaries construct a visual history, exploring the relationship between

the archive and the present, between the indexicality of the moving image and its representational limits, thus they become a reflection on the act of filmmaking itself.

The presentation will investigate East European compilation documentaries dealing with the communist past: *Videograms of a Revolution* (Harun Farocki, Andrei Ujică, 1992), T*he Autobiography of Nicolae Ceauşescu* (Andrei Ujică, 2010), *The Life of an Agent, Budepest Retro I-II.* (Papp Gábor Zsigmond, 2002-2004), *One Day in People's Poland* (Maciej Drygas, 2006), *Once in the XXth Century, Into the Unknown* (Deimantas Narkevicius, 2004, 2009). While all these films recycle similar archival records (propaganda films, educational documentaries, newsreels and amateur films), the documentary effect is achieved through different authorial solutions and through a plenitude of representational acts. The paper examines the ways in which this process of refashioning or remediation achieves/manages (through the highly mediated images) to get beyond representation, making the viewers experience the "reality" of history.

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Experiencing Foreign Spaces: Memories Lingering Between Afilmic, Profilmic and Diegetic Realities

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This presentation is based on the assumption that a number of postcommunist narrative fiction films (of Hungarian or Romanian origin) about state socialism and its 1989 collapse are intent on conveying "real"

experiences of these former historical realities. However, the construction of the "real(ity)" on screen and in filmic diegesis is a multilayered, participatory and performative process: deeply embedded within the multi- and intermedial screen technologies employed, dependent on the audience conditioned by cultural and group traumas, and influenced by processes of allegorical interpretation. Gaps and limits between afilmic, profilmic and diegetic realities — as always already caught in medial processes of generation — contribute to such impressions of the former (communist) "reality" emerging, and this process is theorized based on such Hungarian and Romanian films that make use of actual geographical places (afilmic realities) in order to transform them into profilmic realities that lead to, or, in the contrary, jam and/or withhold diegetic reality.

Films included in the analysis: Gothár Péter: *A részleg* (1995), Cristi Puiu: *Marfa si banii* (2001), Attila Janisch: *After the Day Before* (2004), Robert-Adrian Pejó: *Dallas Pashamende* (2005), Zoltan Kamondy: *Dolina* (2007), Cristian Mungiu: *4,3,2* (2007), Szabolcs Hajdu: *Bibliothèque Pascal* (2010), Krisztina Deák: *Aglaja* (2012), Andrei Gruzsniczki: *Quod erat demonstrandum* (2014).Since most of these films might be also considered (road) movies with melodramatic accents, populated by traumatized female characters, suggesting the eventual mutual interdependence of such conceptual sintagms as "filmic (inter)mediality", "(screened) reality"," historical trauma" and "road movie/melodrama panels" also appears.

15.30 - 16.00
Tea and Coffee Break
Drift 21, Hall & 0.06

16.00 - 16.30
General Assembly ISIS
Drift 21, Sweelinckzaal

16.30 - 16.45
Walk to Panel Locations

Games 2:
Playfulness and Gamification

Chair: Alex Gekker
Utrecht University, The Netherlands

Shakespeare's Playful Paragone

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The paragone isn't particularly popular in intermediality studies. The notion of a rivalry between arts or media appears to entail questionable power relations between media (users) as well as a cementing of media differences. Hence the paragone is often dismissed as a historical relic or dated grand narrative and frowned upon by scholars who prefer their media landscape egalitarian and always already hybridised. In fact, one of the few recent attempts to rethink the paragone (Degner/Wolf) reframes it in purely sociological terms, thus largely disconnecting it from questions of mediality.

My paper proposes to (re-)conceptualize the paragone differently, namely by stressing the fact that the agon is first and foremost a type of game. Drawing upon Huizinga and Caillois, I'd like to show how the paragone can be thought of as a playground of (inter-)mediality where media can be freely probed and new intermedial forms tested – without the ulterior motive of asserting dominance and establishing hierarchies. Seen as a game to be played with media, the paragone constitutes an open-

ended dynamic process where victory is only temporary as the playing field is continually levelled and the agon restarted.

This systematic part of my paper will be complemented by a historical one. As I wish to show, Shakespeare's contributions to the paragone exemplify and are characterised by such a ludic attitude. Especially in the dialogue between Painter and Poet in *Timon of Athens*, but also in *The Rape of Lucrece's ekphrasis*, Shakespeare stages a paragone where different media enter into play and mimic one another – in the paragone, mimicry typically joins agon – not so much to demonstrate the superiority of his art (be that poetry or drama) but rather to explore media in the first place, to raise media-awareness and render the latent mediality of all perception manifest.

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The Mediality of Play – Play and Games Theory as Media Theory

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This paper investigates the mediality of play and games. It aims to demonstrate a mutual affinity of play theory and media theory. The goal is to show that play and game theories are to a good extent always already media theories. It thereby provides an additional perspective to the idea of Joost Raessens who postulated a ludic turn in media theory (Raessens 2012). This paper will therefore discuss and compare theories from both realms with an emphasis on game/play theories and show where media and play theories overlap and how they differ. It will focus in particular on ideas of play/games:

(1) as representations,

(2) as an in-between,

(3) as medial objects/processes, which can only come into existence if they are mediated

through something third, as well as

(4) the knowledge of games/play as often exemplified with medial configurations or models.

Representatives of the first view are primarily J. Huizinga (1998 [1938]) and R. Caillois (2001 [1958]), G. Bateson (2000 [1954]), E. Fink (1968). Representatives of the second view are V.W. Turner (1977), F. Schiller (1967 [1794]) with C. Pias (2008), D. Mersch (2008; 2013), N. Wiener. Representatives of the third view are H.G. Gadamer (2004 [1960]), N. Luhmann (2000 [1996]), and M. McLuhan (2001 [1964]). And the last view will be supported with authors such as G. Bateson (2000 [1954]), E. Fink (1968), Scheffler (1992), and E. Gombrich (1963).

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Re-Mastering Narrative in *SMT: Persona 3* and *SMT: Persona 4*

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Henry Jenkins, an American Media scholar, argues in his book *Textual Poachers: Television Fans and Participatory Culture* (1992), that fans desire for continuity, consistency and completeness in their favourite television series that are often lost in the producers version of the broadcasted narrative . This dissatisfaction forms the basis of fan writings in an attempt

to attain satisfaction as a form of re-writing the primary texts. At present, narratives of video games have become more complex and players need to master the narratives, before they can master the skills in the video games (Dennis Washburn, 2009). Furthermore, existing video games are altered and polished into a so-called "remake" in which new narratives, quests and even new characters are introduced. As a result, fans of these video game series might attain satisfaction or become dissatisfied with the re-written narratives that are seemingly forced upon them by the video game industry. This paper addresses the relation between the video game industry and its consumers. It analyses the textual narratives of fans from the SMT: PERSONA 3 and SMT: PERSONA 4 video game franchise in order to perceive how the expression of play and performance are used to challenge the primary texts as a form of re-mastering the video games. It will be argued that through the re-writing of the narratives of these video games, fans are not only mindless consumers of the franchise, but can also be regarded as active participators of the relationship between the video game industry and its consumers.

Intermedial Cinema 2:
"Real" Versus "Intermedial": Playing for Both Sides

Chair: Ágnes Pethõ

Sapientia Hungarian University of Transylvania, Cluj-Napoca, Romania

The panel presents some of the preliminary results of a research project that focuses on new, innovative forms of cinematic intermediality in contemporary East European cinema that can be seen in the context of shifting paradigms in film poetics from stylistic patterns of modern cinema towards what we may term as "post-media cinema," and also in the context of an increased integration into globalizing trends in film. The papers examine films in which we may find that the categories of the "real" and the "intermedial" overlap, as realism is paradoxically both suppressed and reinvented by different strategies of abstraction, by an emphasis on the autonomous image and the cinematic *mise-en-scène* as a stage for media interactions.

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Exhibiting the Real: The Performative Space of the Cinematic *Tableau*

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Romanian cinema has garnered international attention in the past decades for its austere realism, however, especially the works of Corneliu Porumboiu can also be interpreted within a wider, transnational context of

the so called "slow cinema" canon, as well as alongside other European authors who have offered notable new alternatives to cinematic realism traditionally conceived in terms of social reportage. The paper will focus on the intermedial aesthetic of the so called tableau shot originating in the theatrical *tableaux* of early cinema that has recently become an extremely versatile form for "the merger of representation with reality" (Peucker, 2007: 14), and not only in the case of explicit imitations of paintings in the manner of a *tableau vivant*. Such a *tableau* is usually remarkable not only for what it boxes in, but also for what it boxes out. As opposed to the notion of "off-screen," which denotes according to Pascal Bonitzer an imaginary/fictional dimension, "off-frame" can be conceived as an actual, material space, offering a vantage point from where the spectator's gaze beholds the image as a container, and from where on-screen space becomes not merely staged in a theatrical mise-en-scène but can be conceived as a display, an "exhibited" space. Porumboiu's *When Evening Falls* on Bucharest or *Metabolism* (2013), Joanna Hogg's *Exhibition* (2013), together with some of Roy Andersson's films (e.g. *To the Living*, 2007) will offer examples of such shots in which the conventional experience of the cinematic image as a transparent window to the world is replaced by the impression of watching a shop window, a diorama, or a photo-filmic video installation in which the play between stillness and motion is accompanied by a reflexive emphasis on media and the senses. The paper explores the multiple affordances of this performative space of the cinematic *tableau* which reframes modernist practices of reflexivity, and exhibits different inflections of realism infused with intermediality in post-postmodern cinema.

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Playing with the Mind's Eye: Visual Clues, *Trompe l'oeils* in Contemporary Hungarian Cinema

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In the last decade many Hungarian films have displayed a preference for images that appeal to the 'visual literacy' of the spectator, a phenomenon that found one of its most accomplished expression in György Pálfi's acclaimed *Hukkle* (2002), a film about mysterious events that lead to the death of the male inhabitants in a Hungarian village. Beyond an evident tendency of aesthetisation, the role of the puzzling, often intermedial single images in these films is to reveal what is hidden in the story, or to add a metaphoric, allegorical meaning to it. In line with Yvette Bíró's *Profane Mythology* (1982), claiming that cinema brings mythology into everyday life, thus it needs to be a visual, figurative 'writing' demanding a 'visual thinking', Kornél Mundruczó's films (*Johanna*, 2005, *Delta*, 2008) are examples of using visual clues that link the narrative to biblical and mythological stories, thus open it up for figurative interpretations. Similarly, in films of Béla Tarr, Benedek Fliegauf and Mundruczó, painterly, intermedial images are meant to reveal mood, not disclosed by dialogues and action (as pointed out by Sinnerbrink, 2013). Moreover, in Ágnes Kocsis's *Fresh Air* (2006) and Pálfi's *Hukkle* and *Taxidermia* (2006) the big, kitschy landscape posters in claustrophobic rooms function as trompe l'oeils playing with the gaze by redrawing the frames and creating the illusion of another space, bearing, at the same time, an interpretation of the scene, narrative information, or sometimes the clue of the story. Relying on theories of figuration and of the figural (Deleuze, Lyotard, Rodowick), as well as on art-historical

considerations of so called meta-paintings (Stoichiţa), in my presentation I also propose to engage in the game of visual clues displayed by Pálfi's almost silent *Hukkle*.

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Performing the Unspeakable. Intermedial Events in András Jeles's ***Parallel Lives***

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Among the various connotations of intermediality one is related to the performative aspect of the term. As Ágnes Pethő (2011) says: "Intermediality is seen, more often than not, as something that actively 'does', 'performs' something, and not merely 'is.'" This notion of intermediality implies a dynamic category within which media constellations are in continuous motion, being reconfigured by one another, the cinematic medium becoming a playground of media interactions and meaning emerging out of the tensions, collisions, on the boundaries, in-between. This is what also occurs in the way András Jeles Hungarian experimental filmmaker perceives the role of incorporated media within film. He formulates the paradox that a particular medium can best express its own mediality through the "foreign" material of other arts and media. The medial consonances and dissonances transform the cinematic medium into a liminal space where meaning as event can take shape. His film entitled *Parallel Lives, a.k.a. Why Wasn't He There?* (*Senkiföldje*, 1993) is aimed at such event-like liminality in several respects: culturally, it turns towards a burdened site of the still unprocessed past of the Hungarian society; thematically, it re-addresses the topic of the individual and collective trauma of the Holocaust; and medially, it proposes to render the unspeakable, to artistically mediate the unrepresentable (Schein 2004). The film appeals to the other arts, incorporating a set of literary, painterly and musical allusions (to Dickens, Schubert and Caspar David Friedrich) that contrast a culturally aestheticized view of child suffering and death with the ultimate, inescapable and incommensurable reality. The film narrates the events prior to deportation through the diary of a young girl, juxtaposing the intimacy and limited knowledge of the voice-over to the ominous presence of an all-knowing, intrusive camera. Voice and image act as dissonant agents, playing off one against the other, disrupting the unity of the "fantasmatic body" of cinema (Doane 1980), unveiling it as the site of profound foreignness.

Re-/ Inter-/ Trans-: Transpositions

Chair: Marcello Vitali-Rosati

Université de Montréal, Canada

Traditional Chinese Painting: An Intermedial Play of Sister Arts

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Traditional Chinese painting is rarely pure painting, but a collective art with the dynamic intermedial play among painting, poetry, calligraphy and seal in one scroll. With a case study of Tang Yin's "*Lady Ban Holding a Fan*" and Wen Zhengming's "*Orchid and Bamboo,*" the paper explores the complex relationships of different media in the tranditional Chinese painting.

On the one hand, there is strong collaboration among different agents. Very often, after a painter finishes his/her share of work, a poet who may be his/her friend, patron or customer, composes an ekphrastic poem for the painting, then a calligrapher writes the poem on the painting, and the artwork is not completed until the seal(s) stamped on it. The ekphrastic poem helps to provide the background information of the painting, to highlight what is depicted, to reveal the intention of the painter, to make a comment on the painting, and/or to extend the poet's emotion inspired or epitomized by the painting. The ekphrastic poem survives on the scroll with the effort of the calligrapher, and the seals help to identify the painter and the calligrapher. Sometimes, the painter, the poet, the calligrapher, the seal engraver are identical of one versatile talent; in this case, the intermedial collaboration is most integrated, illustrated by Tang Yin's "*Lady Ban Holding a Fan*".

Nevertheless, when they are different operators, there is subtle rivalry among them: the painter dominates the scroll, sparing limited space for other actors, while the poet intends to go further through the verbal depiction of what is visual and the nuance of what is not visual, the calligrapher competes with the ink brush, the same medium as the painter's, and the seal engraver strives to be independent with a strikingly red pattern on the ink scroll, all of which provide clues about what roles the different media play in the performance and participation of the art, best illustrated in Wen Zhengming's "*Orchid and Bamboo"*

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Wonderlands Down the Rabbit Hole

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Alice's Adventures in Wonderland (London: Macmillan, 1865) and *Through the Looking-Glass* (London: Macmillan, 1871) by Lewis Carroll have been retranslated, readapted, and remediated time and again in the past nearly 150 years. These transformations include not only textual adaptations, but stage musicals, theme park attractions, motion pictures, comics, board games, video games, songs, interactive e-books, and many other media. Although several of these have already been addressed within the realms of literary, visual or fairy tale studies, an area of growing significance has

not yet received ample attention, meaning new media adaptations. By the definitions of such renowned scholars of new media studies as Marshall McLuhan, Lev Manovich, J. David Bolter and Richard A. Grusin, these include digitally manipulated objects that invite the reader, viewer and user for (inter)active participation. New media adaptations of children's stories can provide particularly diverse and interesting sources for such analyses, for the narratives necessarily undergo numerous changes not only due to remediation, but also due to the expected participation of the users and the desire to meet the changing expectations of the varied target audiences.

The adaptations of Alice's stories in the new media, accordingly, provide a wide range of variation in terms of genre and the requisite type and extent of interactivity as well. The focus of this paper will be on games—*American McGee's Alice* (PC, 2000), *Alice in Wonderland* (PC, 2010)—, storybook applications—*Alice for the iPad* (iPad, 2010), *Alice in Videoland* (HTML5, 2013)—and television series—*Once upon a Time in Wonderland* (created by Adam Horowitz et. al., ABC Studios, 2013-)—inspired by Lewis Carroll's renowned story, in order to observe and demonstrate possible ways of interaction between a new media object and its user.

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Technology and Stages: Interconnections

Chair: Helena Lambrechts

If I Can't Dance I Don't Want to Be Part of Your Revolution, The Netherlands

Intermedial Interculturalism: *Life Streaming* and *Call Cutta in a Box*

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Intermedial Interculturalism: *Life Streaming* and *Call Cutta in a Box* examines radical democracy within the context of interculturalism, looking at cyberformance as a site for global participation and conflictual discourses. In particular, the paper looks at the use of the Internet for intercultural exchange, investigating how interculturalism manifests itself in cyberformance. I study interculturalism as a positive form of globalization of conflict (in terms of radical democracy), where cultural exchange is taking place, and as a political phenomenon, 'towards a larger sense of the membership of the world as a whole' (Rebellato, 2009, p. 6) in the Internet age. Referring to *Life Streaming* (2010), a performance by Dries Verhoeven and Rimini Protokoll's *Call Cutta in a Box* (2008-2012), I will examine cyberformance as an intermedial site for global participation. Participation refers here to 'conflictual participation,' a form of critical engagement, instead of 'a politically motivated model of pseudo-participation' as dealt with by Markus Miessen (2010). I argue that the intermedial use of the Internet turned the computer screen into an intercultural window, connecting distant people, cultures and places through performance and play.

Performing Towards the Possibility of Expanded Consciousness

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On our presentation we would like to start by addressing Gene Youngblood's vision of expanded cinema, beyond its technological apparatus, as expanded consciousness. Being present at a live audiovisual performance is no doubt an experience that takes the audience into an imagined space, one constructed by the artist and that lasts the length of time of the event. It is possible for this to be accomplished, through extentions of the artist's bodies through technology, that is, through the use of knobs, hadles, keyboards and other equipment. This is the setup, that may be complex but contained within a machine such as a computer to appear simple, as it can appear as complex as a series of interconnected objects and devices through endless cables. The setup is a sort of threshold between the thought and the projected and diffused outputs. Our sonic and visual aesthetic experience is broadly dependent on technological devices to generate, capture and process signal. What are the possibilities within the complex connection between humans and machines for an expanded consciousness experience in the event?

Following the thoughts on technology by Gilbert Simondon, the presentation will shift the focus from the particularities of different technology, to look at it as an element constituent of the performance, not possible to dettach from the human, rather causing symbiosis and allowing the possibility of a consciousness cinema.
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The Aesthetics of Intermedial Interactivity

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This paper places Gareth White's (2013) theories around the 'aesthetics' of participation in relation to an interactive intermedial space in order to propose the distinct 'aesthetics of intermedial interactivity'. White's definition of 'participation' as that 'of an audience…in the action of a performance' (4) is linked to Steve Dixon's (2007) theories around interactivity in digital performance, where he highlights the 'ability of the user' to 'activate, affect, play with, input into, build, or entirely change it' (561). This results in a question as to the particular 'aesthetics' of this interactive encounter within and through media.

Working from my experiences as a live media practitioner, I use examples from this work, to explore the distinct nature of intermedial interactivity in live media practices, where the elements of the intermedial space are activated in real time and 'on the fly' (Cooke 2010). I characterise the intermediality generated through such practices as a 'lively discourse', which involves a series of actions and interactions between the different elements in play, including the performer, 'experiencers' (Nelson 2010), audio-visual space generated and the 'technical mediums' (Elleström 2010) which are used to create that space.

Finally, an aesthetic is proposed that accounts for the displaced and dislocated, yet intensely haptic space which is generated between 'experiencers' in live media events; what Cooke describes as 'a new kind of perceptual sense' (2010: 195) and Susan Kozel (2007) characterises as 'a fluid play of degrees of materiality' (125). In response to White's

focus on 'the way the audience member herself or himself becomes the artist's medium, and so the work's aesthetic material' (White 2013: 10), this paper proposes that the aesthetics of intermedial interactivity lie in vectors of doing – actions and interactions, which shift and reconfigure both the intermedial space and the event which is formed through such actions.

19.00 - 20.00
Concert: *NewsReal*
Falk Hübner & Cora Schmeiser

Drift 21, Sweelinckzaal

Saturday 18th April

Co-laboration, Co-creation, Co-operation: Participation

Chair: Ann-Sophie Lehmann
University of Groningen, The Netherlands

Magic Mirror. The Interplay of Freedom and Control in the Participatory Media Art of *Telewissen*

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On 10 December 1970 a red Volkswagen van drove into the streets of Darmstadt (Germany). The car was parked in the city centre and the back of the Volkswagen was opened. People walking by on the street, looking into the van, could not believe their eyes: they saw themselves on a television screen in the van. In a time when German public television was state-owned and only broadcasted two channels, this installation – titled *Der Magische Spiegel* – stimulated people to interact in a new way with media and images. With the help of mobile video equipment – and its immediate playback function – the artist collective telewissen confronted the people on the street with their own reflection and encouraged public participation. The installation stimulated passers-by to create and control their own images, which, according to the artists, would lead to a new form of self-determination. The viewers became performers in a new form of video-dramaturgy, comparable to spontaneous amateur theatre (or the German 'Laienspiel'). The video equipment and the experimental interactions with it, were also used to stimulate improved communication in the public domain.

Der Magische Spiegel allowed the people on the street to play, perform and participate. The artists of the telewissen-group used their participatory video-installation to evoke liberating and emancipatory processes, or so they argued. But to what extent was their platform actually conducive to a liberation and emancipation of the viewer? The question arises if a rule-guided and technology-based installation that affords a very specific way of participation is not also controlling and manipulating its audience.

In the proposed paper I will scrutinize the intersections of 'play', 'perform' and 'participate' in the work of telewissen, and the interplay of freedom and control related to that. Also, I will take a look at the intentions of the artists to use video and to initiate participatory art. In addition, I will show how the intentions and practice of telewissen can be related to the social and cultural context in which the group was working, and to contemporary media theorists such as Nam June Paik, Marshall McLuhan and Hans Magnus Enzensberger.

Participatory media art, as created by telewissen, is by definition intermedial. To analyse this intermedial art practice, an intermedial and interdisciplinary approach has to be developed. In my research I try to combine an art historical perspective with theories, models and methods from other academic disciplines, such as theatre and performance studies, media studies and urban and planning studies. In the proposed paper the first results of this approach will be demonstrated.

Playing, Performing and Participating in MMORPG Video Games

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MMORPG (massively multiplayer online role-playing game) video games are a media phenomenon, whose key media, artistic and social elements can be precisely defined as play, perform and participate. The aim of this study is to examine the possibilities and the specifics of these video games from the perspective of ludology and performance studies, always keeping in mind the characteristics of participatory media. The analysis is particularly focused on these questions: who can play and perform and how, as well as which content allows playing and performativity and on which media platforms. These questions can be answered by taking into account crossmedia and transmedia practices related to some of the most popular MMORPG video games that are part of a franchise or related to special features and peculiarities of the concept and mechanics of the games. On the other hand, the content and elements of games "spill over" into other media (i.e. internet communities, forums, websites...), where, through the bases of knowledge and information about the games and in conjunction with the games, a new kind of playfulness arises, in combination with, complementing and overlapping levels of story elements of games and ways they can be accessed.

Saturday 09.00	Drift 23, 1.13

History, Memory and Politics: Politics 3

Chair: Gavin Findlay

Centre for Digital Humanities Research, Australian National University, Australia

Hashtag Feminism and the Fight to End Violence: How Performative Participation Shaped an Intermedial Social Movement

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The rise of hashtag activism and especially hashtag feminism has ushered in a new platform for social and political movements fighting against domestic violence and sexual assault. Over the past year hashtags such as #BringBackOurGirls and #YesAllWomen have garnered such attention in the media, including the participation of First Lady Michelle Obama in #BringBackOurGirls, that they can now be seen as precursors to the White House's #ItsOnUS and the UN's #HeForShe campaigns. These hashtag campaigns influence and inspire other forms of online (and offline) performance and participation. In this paper online performative acts such as tweeting, retweeting, and sharing and "liking" articles and videos related to these campaigns on other social media sites such as Facebook and Tumblr are explored in relation to offline play(s) and participation in similar campaigns. Because of the prevalence of hashtag feminism, real-life campaigns to end domestic violence and sexual assault

which pre-date hashtags, such as NoMore, or Twitter itself, such as the V-Day campaign, are making use of this far-reaching and impactful tool for mediatized participation. This paper explores the intermedial feminist fight to end domestic violence and sexual assault in the United States and (to a lesser extent) the UK. By analyzing a variety of popular feminist hashtags, as well as less prominent hashtags, this paper will discuss how playfulness contributes to a hashtag campaign's success or failure. Although the movement to end domestic violence and sexual assault has gained unprecedented exposure through social media, the question must be asked "Will this rise in social awareness translate into real-life action and change?".

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Diva Meets Audience: Opera, Protest, and Play

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As the recent New York City protests over John Adams' opera T*he Death of Klinghoffer* have demonstrated, opera has a double history as a "high" art form and a nexus for social-political engagement. Its grounding in politically active Italian opera history allows for more interaction between stage and public than is usually recognized. This potential is finding a resurgence in contemporary operatic experiments such as Jeanine Oleson's *Hear/Here* project at the New Museum in New York, in which a singer is chased down by audience members mid-aria, as an act of dismantling artistic hierarchy, and Christian Schlingensief's idea for an "Opera Village" in Burkina Faso, with education and health-care as well as performance spaces. Drawing

on Joy Calico's *Brecht at the Opera* and on work by Paul Fryer and others on opera and media, this paper argues for opera's critical potential, often through playful means, and considers ways in which digital technology and social media contribute to engagement with operatic voices and the ideological nerves they touch.

Intermedial Cinema 3

Chair: Sarah Dellmann

University of Groningen, The Netherlands

The Affective Economies of Staging Participation: Performative Audience Engagement and the Cinema Dispositif

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In recent years the discourse of 'participatory culture' as a way to frame industry practices as 'innovative' has entered the realm of cinema. This paper analyses how new technologies add performative elements to audiences engaging with the cinematic text and screen, creating immersion by having them carry out (in other words: perform) physical tasks on their individual devices. The bullet screens Chinese theatres have implemented in major cities are such an example. This technology allows cinema viewers to send text messages commenting on the film, which are then projected onto the screen. Avatron Development USA is currently creating cinemas where 3D films projected onto 360-degree dome-shaped screens will integrate audience members' faces into the mise-en-scene and thus into the plot by using wristbands identifying individual spectators and real-time facial replacement. In 2013 the Dutch horror film *App* was being touted as "the first film with second screen" as it encouraged viewers to use their mobile devices in the cinema in order to receive additional story information parallel to the plot unfolding on the big screen.

These new media practices adapted by the cinema dispositif thus follow the trend of the 'audience as co-creators' of a cultural production. A closer look, however, reveals how cinema is tapping into the affective economies established by commercial media in the digital age which thrive on the formation of an 'emotionally engaged, self-aware viewer/user' and invocate neoliberal subjective autonomy by staging participation.

This paper will therefore rethink cinema practices which piggybank on 'participatory culture' as a means to re-structure the viewing experience in the name of 'innovation'. Instead it suggests that these practices often conceal strategies that strive to aggregate and circulate the viewer's emotions in order to translate affect into increased consumption.

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Intermedial Roots and Self-Reflexivity: The Italian Strong Men in Silent Film

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Spectacular Bodies: Gender, Genre and the Action Cinema (1993) by Yvonne Tasker has been presented as 'unraveling the complexities and pleasures of a genre often dismissed as 'obvious' in both its pleasure and its politics, and the book argues that these controversial films [1980s action movies] should be analysed and understood within a cinematic as well as a political context'. This also strongly applies to its early twentieth century precursor. In the 1910s and 1920s, Italian forzuti or strongmen such as

Luciano Albertini, Carlo Aldini and Mario Guaita (Ausonia), coming from the worlds of athletics, circus and vaudeville, pursued careers in cinema—first in Italy itself, and when the Italian film industry was hit by crisis, in Germany and France. These films were massively popular, as they generically mixed crime and adventure, created room for stunts, involved physical display and confrontation, and all this right in a time of upheaval (strikes, the rise of fascism in Italy, and political turmoil in the Weimar Republic). Often the films refer to the extra-filmic roots of these actors, creating a pedigree for themselves, but also recognizing popular culture and (the rise of) sports as two strong bases for the new medium of cinema. At the same time, later films by these forzuti often refer to earlier films by the same men, enforcing their star status but also creating a kind of simulacrum. Finally, the genre has long been underrated by scholars and archivists, resulting in a lower priority to save these films. The presentation will look at the films themselves, located in various European archives, but will also embed them within the discussion of (dis-)play, performance and self-reflexivity. Previous studies (Farassino/Sanguineti 1983, Dall'Asta 1992, Reich 2013) fixated on the Italian careers of the forzuti and their Italian reception, while the proposed paper will provide more focus on the forzuti abroad.

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Playing with History: Be Kind Rewind and the Dubious Pleasure of Historical Revisionism

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Be Kind Rewind (2008), Michel Gondry's post-cinematic celebration of VHS aesthetics and culture, has been hailed as a "glowing valentine to creativity in opposition to commerce" (Gonsalves 2009) with a "fairytale quality to it, a heart-warming sense of make-believe" (Kerr 2009). Taking analog video's sensitive storage quality as its starting point, the film revolves around the accidental de-magnetization of a whole video rental store, and the subsequent attempts to recreate this lost archive of film history by way of no-budget shot-on-video remakes.

The purpose of this paper is to examine the ambiguous implications of the attitude towards (film) history that the film proposes, in which the celebration of creativity coincides with an apology for complete historical revisionism. Particular focus will be given to the original film-within-the-film, a silent black and white pseudo-documentary around which the portrayed community is gathered, both as participants and as spectators, in a dialectics of playful self-delusion that constitutes the ideological core of the film.

While structuralist theorists like Jean-Louis Comolli (1980) have criticized the deluding function of the cinematic "apparatus", a much more affirmative approach can be found in thinkers like Jacques Rancière and Gilles Deleuze. Rancière (2009) argues that documentary film, as a form of memory-making, is best defined as "myth", while Deleuze (1989) questions not only "myth" as a creative category, but "truth" itself, arguing that political documentary film must engage not in "the myth of a past people, but the story-telling of a people to come." While Be Kind Rewind seems to manifest Deleuze's destructive-creative approach to historiography (here manifested in the intermedial interplay between VHS and film), the paper will argue that it also highlights how an uncritical affirmation of "the powers of the false" (Deleuze 1989) remain haunted by the ghost of an "anything goes", a nihilist shadow latent in the affirmation of historical revisionism and the community that it potentially produces.

The Making of... the Self 2

Chair: Robert Lawrence

European Graduate School, Switzerland

Call It Whatever: Toxic Essentialism or Escapist Intoxication in Queer Expression

Alena Sokhan

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A rhetoric of toxicity has been used historically, biologically, socially, and linguistically to define queer identity, as Mary Douglas shows. This essays relies on Douglas and Judith Butler to argue that the presupposed existence of a gender category that can be ruptured, the notion of an a priori queer body, and the a priori itself is toxic to singularity, expression and community, and in deconstructing essentialist logic with a hysterical, intoxicated and paranoid misreading, offers misreading as an alternative. Giorgio Agamben's works on the singular and the profane can be applied to queer sexuality to reject the idea that singularity must necessarily sustain irrevocable loss in the act of comprehensible expression, and to reject the notion that the queer body effects a negative rupture in the communicable or can only be articulated through a negative ontology that only perpetuates the problematic binary. What is proposed is to encounter the queer body as whatever-being, as intoxicated and as toxic to itself. The essay will rely on Agamben and Maurice Blanchot to argue that this form of toxicity is what enables the queer body to find expression as a singularity and participate in a caring community. The essay uses as a conclusion an exemplary narrative of a young queer methamphetamine addict to indicate a means of overcoming trauma not through anxious self-preservation but through a compulsion to hyperstimulate the self towards death, which allows for this singular, hysterical being to participate in the construction of in a phantom world of play.

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The Challenge of Performance in Digital Media Sharing

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This paper will examine the relationships among participation, play, and performance through an analysis of *Collect Yourselves!,* a web-based application that guides groups of people with no performance training through the process of performing their digital media for each other. The technology was designed to incorporate specific properties of autobiographical performance with the intention of creating parameters within which the 'liminal' (Fischer-Lichte 2008) could emerge from interactions with the 'profoundly personal' (Lavender 2010) elements of everyday life such as digital snapshots.

Performances using *Collect Yourselves!* indicate a rich interrelationship among participation, play, and performance. The performance process is divided into two phases. In the first phase, individuals undertook a guided exploration of their personal digital media. They 'participated' in this phase with varying degrees of enthusiasm. Those who imagined the upcoming

performance situation tended to express frustration, while those who enjoyed reminiscence for its own sake tended to enjoy the process. In the second phase, groups of participants performed their digital photos and the stories behind them for each other. This phase used game mechanics to frame the interaction in terms of 'play'. Those who felt pressure to 'perform' were less comfortable with this phase than those who thought of it as an everyday interaction.

Paradoxically, though, the properties of autobiographical performance designed into the application ultimately led to opportunities for risk, self-discovery, intimacy, and insight, far beyond what would be expected in everyday conversation or media sharing. Moreover, almost everyone who took part found the performance process to be rewarding in spite of their earlier frustrations and discomforts. 'Participation' and 'play' framed the process, while 'performance' nudged people to see themselves, their digital media, and each other in a new light.

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Provoking Art and Medium

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To 'play', 'perform' and 'participate' are the key terms of this conference, which shall be discussed when considering the case Anna Odell. She is a Swedish artist who performed a suicide attempt in 2009 as persona of being a student at the University College of Arts, Crafts and Design. This performance was a re-installation of her same acting on the same place, a bridge in Stockholm thirteen years earlier. Modelling on her own experience of otherness and exclusion from social groups, Odell expresses hidden social power structures by means of a spectacular artistic body performance. She sheds light on what usually remains hidden beyond statistic material of suicide, evaluated as private disaster, distinct from a broader context, from social connection, and, let alone, from artistic performance. Moreover, since the audience is forced to interact and leave the security of its distanced position, conventional concepts are challenged, on one side those about art, performance and media, on the other side those about social responsibilities and about the roles of victim and perpetrator. Reminiscing Artaud's "Theatre of cruelty" Odell's performance assaulted the senses and conceptions of the audience to the degree that the involved public reacted with outrage and the juridical institutions of society even prosecuted her. Rather than surfacing the body in itself in her performance, she strategically highlights the dislocation of the subject, and how institutional power relations dominate social interactions.

This case, in which the artist successfully made the audience forget the difference between life and artefact, shall be the starting point for my reflections about how art, media or qualified media are usually conceptualised. I will actualise the whole performative act as an only partly intentional process with the action on the street, and in the social different institution of police, health, law and art.

Urban Interfaces:
Performative Cartography (Panel Discussion)

Chair: Anne Karin ten Bosch (panel VJ)

Co-founder and artistic director of Platform-Scenography (P-S)

Performative cartography alludes to the performative turn in cartographic theory, where maps are studied as (interactive) performances and as products of co-creative relationships between maps and users. In Part I of this panel we will focus on different uses of maps and practices of mapping: cartography as aesthetic, educational, and social strategy. Part II builds on a workshop on collective digital mapping that conference participants can participate in during the conference at any time they want. Both the output of the workshop and the experiences of the participants will form the material and collective point of reference from which we start talking about performative cartography as a method of appropriation.

Do you want to participate in the workshop? Please email Naomi Bueno de Mesquita: dominomi79@gmail.com *and check the newsletter.*

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Performative Cartography as Social Strategy

Naomi Bueno de Mesquita

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Design Academy Eindhoven, the Netherlands

Naomi Bueno de Mesquita will point to the participatory quality of performative cartography, emphasising how particular digital mapping in realtime can be used as a tool that allows for collective co-authorship of spaces, agency and appropriation. A method therefore that brings people together and that can contribute to new forms of civic engagement.

A performative mapping practice is introduced. Visitors to the conference can download the app *Performative Mapping*, after which they start walking in the city of Utrecht. The places where the participants walk are erased in realtime from a digital map. The participants are asked to take a picture when they encounter a practice of appropriation of public space (for instance an improvised playground, guerrilla gardening, an elephant path, etc) This picture is then uploaded to the website performativemapping.net. Both the wiping out of the map in realtime and the growing photo archive of *appropriations of public space* are visualised on two separate screens in the conference space. Participants of the conference will have the chance to erase the map and build on the photo-archive over the course of three days. On the last day of the conference the pictures and the status of the map will be discussed during a presentation. Some of the questions that will be addressed: How did people participating experience the performative aspect of mapping? To what extend does it contribute to a feeling of empowerment? How far did the participants go? What places were (re)discovered? Did the unmapping become a game? Did cooperation between the participants arise? Are there interesting findings regarding the areas that are erased and the areas that are still on the map? What do the pictures reveal about the appropriation of public space in different areas of the city? What will happen with the map from now on, will other people continue erasing?

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Performative Cartography as Aesthetic Strategy

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Theater Studies, Utrecht University, the Netherlands

Liesbeth Groot Nibbelink will propose that within the context of theatre performative cartography can be considered as a staging strategy that organizes time and space by setting up a playing field for the actions of performers and spectators, without predicting the outcome, keeping the field open to the potential inherent in the map. This invites to look at the stage and the theatre space as sets of shifting and sometimes collaboratively maintained coordinates, and to understand navigation as an embodied practice. Following Deleuze and Guattari, a map has many openings and entryways, and connects to a variety of fields. The multiplicity of cartography substitutes the linear, logocentric structure of dramatic theatre, and offers a model for describing the compositional strategies that mark the postdramatic landscape: strategies which make room for layered spatial practices and create dramaturgies of situatedness. Theatre thus becomes a navigational practice, involved with the continuous assessment and negotiation of one's bearings, and the creative investigation of one's relationship to the spaces through which one moves and that are created through movement.

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Performative cartography as educational strategy

Sigrid Merx

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From the perspective of education Sigrid Merx will propose that performative cartography can function as a creative and playful method and tool that enables students to observe, gather data and reflect on socio-cultural phenomena and practices, using public space as a learning environment. Performative cartography invites learning by doing and playful engagement and can function as an interface between tacit and theoretical knowledge: a tool for a subjective appropriaton of theory.

10.30 - 11.00
Tea and Coffee Break
Drift 21, Hall & 0.06

Co-llaboration, Co-creation, Co-operation: Sampling and Modelling

Chair: Chiel Kattenbelt

Utrecht University, The Netherlands

Doing the 'Flip-Flop': Engaging the Museum Audience Through Scanning, Editing and 3D-Printing Objects from the Collection

Lise Skytte Jakobsen

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Aarhus University, Denmark

Robin Sloan, a writer and self-described 'media inventor', was perhaps the first to use the term "flip-flop" to describe the process of pushing a work of art or craft from the physical world to the digital world and back again:

1. "Carve a statue out of stone. PHYSICAL
2. Digitize your statue with a 3D scanner. DIGITAL
3. Make some edits. Shrink it down. Add wings. STILL DIGITAL
4. Print the edited sculpture in plastic with a 3D printer. PHYSICAL AGAIN"
   (Sloan, 2012).

The Danish art museum 'KUNSTEN – Museum of Modern Art Aalborg' is among a number of international museums that encourages their audiences to engage and play with objects in the museum collection using the still more available technology of 3D scanning and 3D printing. Not simply to reproduce sculptures or other objects but to explore and change forms that you are otherwise not allowed to touch.

The claim is that the method of 'flip-flopping' "allows a visitor to go deeper into the experience of the object" (Langer & Neely, 2013). Through the 3D-technology we are led not only to take a closer look at interesting forms and art works, but also to experience for ourselves that these objects are just starting points for our ability to participate in the reshaping of the material world – and to share the process as well as the result with others. In my presentation, I will critically discuss this claim as I take my point of departure in a 3D workshop at the Museum of Modern Art Aalborg. Is the 'flip-flop'-process as playful and intuitive as it sounds and are solid (museum) objects about to become as 'spreadable' a media (Jenkins, 2013) as any in the network culture?

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The Practical Guide to Live Performance Sampling

Sanjin Muftić

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This paper establishes a practical guide for live performance sampling (LPS), introducing not only the theories behind this intermedial dramaturgy, but also the practical methodology which can be used to develop future theatrical productions.

Inspired by concepts of sampling in music, and bricolage in art, LPS constructs theatrical narratives through a process of lifting and placing Theatrical Images on a stage that layer, complement, and are in discussion with other Theatrical Images, now happening as part of the same performance. These theatrical images could come from previous performances, but could also come from the performance of any other form of media including film, tv series, photos, poetry, speeches, etc.. The

process encourages a strong element of play for both the performers who re-perform the media, and the director, who similar to a music DJ, arranges the Images in order to construct a theatrical narrative.

The presentation will put forward my practical methodology, demonstrating examples from the development of *A Day, Across* – performed with 3rd year acting students as part of the Cape Town Fringe festival in 2014. Beginning by introducing the rationale behind such a process of devising, I will then articulate the steps required for working with actors on re-performing media and the measures required to guide them to build compelling Theatrical Images. I will follow with a discussion on the role of the director with emphasis on the sampling of these Images towards a theatrical bricolage, being guided by what Barba identifies as the "evocative dramaturgical layer." Finally I will elaborate on how LPS allows the participants to explore and trace their routes through the historical assemblage of media.

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The Porosity of Play, Performance and Participation in Video Games

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Faculty of Humanities, Utrecht University

Video games are now a lot more interactive, or rather, more participatory. They seem to be expanding from all possible fronts, pushing all the limits: hardware and software, physic and psyche, reality and fantasy, and last but not least gamers and the programmers. It is this final doublet that will be the major focus of this essay. Within the practical field of the video game industry, especially during the past decade, the two have been convoluting into one another, becoming indistinguishable. The dissolving boundaries between gamers and programmers, accordingly, give rise to a conceptual overlap between play, performance and participation, making a porous conceptual zone where the contrastive borders disperse. The participants in an Alternate Reality Game (ARG), for instance, would participate in several events related to the gameplay while playing, developing both the game rules and the game progress. The modders (those who modify the games), as another example, would play with the pre-existing game codes, challenging the expected performance of the game. A child may playfully move his favourite character around a simulated battlefield shooting at everything and everyone he sees. Play, Performance and participation permeate through and through. It is not the intention of this paper, however, to mitigate this conceptual porosity but to do the exact opposite.

This paper, navigating through the field of video games, will look for those practices of gaming and programming that make the distinction between play, performance and participation indiscernible. It will not matter, then, whether a particular practice in the field is play, performance or participation. Rather, what is playful, performative and participatory about a particular practice would be spotlighted. This paper does not aim to shed light on uncharted territories in theory or in practice. Instead, it looks into rather familiar materials in the field for new questions to emerge.

History, Memory and Politics:
A Media Archaeological Approach to Theatre and Intermediality

Chair: Sarah Bay-Cheng

University at Buffalo, State University of New York, United States

This panel aims to historicize notions of play, performance and participation by proposing media archaeology as a promising methodological approach to contemporary theatre and intermediality. Recent studies of intermediality have discussed ways in which digital technologies refocus, enhance and/or disrupt pre-digital established theatrical practices. Through the interplay between present performances, its archaeological traces and technological artefacts, this panel intents to trace the history of technologies as performing objects and the role spectacular technologies have played in a pre-digital era.

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Appropriating Cylindrical Anamorphosis: Media Archaeology as Motor for Artistic Expression

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University of Leuven (LUCA School of Arts | Re-visionary Research Group)

University of Antwerp (Research Centre for Visual Poetics)

The approach in both my arts practice and my PhD research is inspired by media archaeology: look in the rear-view mirror, gauge the affordances of an older and maybe analogue media technology, and explore how it can re-inject curiosity and wonder into our relationship with the techno aesthetics of contemporary society. I will discuss cylindrical anamorphosis as one such seemingly obsolete visual media technology, and trace its origins in a 17th century context of natural and artificial magic. Cylindrical anamorphosis is a Baroque technique in which a distorted image can be observed in its reconstituted form through reflection in a cylindrical mirror.

The analogue cylindrical mirror has the strange pre-digital processual power to generate images based on the position of the observer. In our media-saturated world were digital processual images are becoming standard, cylindrical anamorphosis uses its own analogue processual power and re-injects its wild analogue magic back into this 21st century digital media apparatus. However, by using moving images that are digitally manipulated, cylindrical anamorphosis is contaminated by the present, and becomes a hybrid contemporary version of artificial magic. Using references to my arts practice, I will elaborate on how the appropriation of cylindrical anamorphosis is the central research topic in my practice-based PhD. I will discuss how a series of appropriations enables—or even demands—cross-links to other art disciplines such as music and dance, and how a media archaeology inspired methodology of short-circuiting past and present, can fashion new and imaginary media forms that may provide new insights into how we engage with media, and how media define us as human beings.

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High Stakes: Scientific Experiments on Stage in the Capital of the 19th Century

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Research Centre for Visual Poetics, University of Antwerp, Belgium

'The reign of humanities is over, the electrical machine takes the place of a theatre play!' What looks like a jubilant and anxious claim by Marinetti or a fellow Futurist at the beginning of the 21th century is in fact a keen observation by the Parisian playwright and politician Sébastien Mercier who, already at the end of the 18th century, acknowledged the eagerness to bring science and technology into play. The exclamation, moreover, indicates a historical shift in the public understanding of the relationship between theatre and machines, aesthetics and science. Indeed, throughout modernity, the theatre emerged as one of the central spaces to playfully test and bring to life physical, electrical and chemical sciences. Central to these amusing physiques (physiques amusantes) at the intersection of serious science teaching and popular visual culture was an appeal to sensualism, both as the modern theory that sensation was the source of knowledge and as the taste for awe-inspiring experiences. My paper will focus on performances with the ability to visualize science through vivid and often risky experiments. More specifically, I will explore how, within the confines of the play, a precarious oscillation between the enactment and the replication of scientific experiments aimed to mediate true nature. The oscillation between presentification and representation is at stake at every juncture in the history of theatre and performance, especially in relation to technological change and new media. This paper will deal with the particular epistemic impact of the scientific theatre of Parisian modernity. It will pay special attention to the peculiar kind of continuity with the experiential world of the spectator in popular cultural venues of the Boulevard du Temple and those fostered by the initiatives of influential pioneers of the théâtre scientifique such as François Moigno, Louis Figuier and Henri Robin.

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Philosophical Toys. Optical Illusion at Play in Theatre and Performance

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Research Centre for Visual Poetics, University of Antwerp, Belgium

The concept of play is not only indispensable to any questioning of theatrical aesthetics, but also affects decisive tendencies in the development of science and the cultural history of scientific experimentation. Designed to trick the mind, optical instruments such as mirrors, camera obscura's and magic lanterns functioned as 'philosophical toys' or 'objects to think with'. The latter concept is media artist Zoë Beloff's, who refers to a variety of optical toys, kinetic toys and jouets séditieux that originated in the early nineteenth century, a period marked by increasing scientific interest in exploring the relationship between vision and perception. These instruments were found to have a popular as well as a scientific attraction. Contemporary performance and media artists show a remarkable interest in these old or obsolete optical media. By experimenting with these visual media, they playfully explore the potentialities and limits of perception thereby examining how 'seeing' works in today's mediatized environment.

Optical devices in the work of Benjamin Vandewalle, Julien Maire

and Zoë Beloff can thus be considered contemporary incarnations of the 'philosophical toy'. This paper will discuss how these contemporary optical performances continue a scientific tradition of scopic inquiry which tended to make a spectacle of its own experiments in which scientific and aesthetic approaches intersect.

Chair: Sjors Martens
Utrecht University, The Netherlands

I'm Really In Hogwarts!: Simulation, Consumption, and The Wizarding World of Harry Potter

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Erasmus University Rotterdam, The Netherlands

This paper explores the Wizarding World of Harry Potter, a Harry Potter themed area within the larger park of Universal Studios Orlando. Not only featuring the standard theme park attractions of thrill rides and shows, it is a reproduction of several regions of the narrative world, inviting the fan to "follow in Harry's footsteps" and become part of the story. I look at how the park creates a playful and immersive engagement with the Harry Potter universe, drawing on the study of virtual reality and digital games to explore how it is understood as a "real-life" simulation, one that promises real physical interaction with the narrative. Its status as an authentic recreation means it is presented as the ultimate fan pilgrimage, the chance to play with the borders of reality and imagination and truly experience the story-world. However, this experience comes at a cost: this is a corporate construction and part of the broader transmedia strategy for the Harry Potter franchise, with proscribed notions of what this playfulness should be and how the space should be participated in (along with what

should be bought while there).

Using qualitative, ethnographic methods, including interviews and participant observation, I investigate how fans of the series experience this simulated space. I look at what meanings they give to it, how they interact with it, and how they navigate the commercial interests of Universal Studios and balance it with their existing fandom.

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Theatre Performing/Playing with Comics in Popeye's Godda Blues

Mathias P. Bremgartner

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In recent years, comics have become an important source of inspiration and influence for theatre. A particularly interesting performance is the theatre production *Popeye's Godda Blues (*2010), because it deals and plays with contents and aesthetics of comic books as well as the practices of experiencing comics. In this performance, the Swiss theatre group Club 111 adapts selected Thimble Theatre comic strips as well as several of its most popular characters, first and foremost the main protagonist Popeye the Sailorman. In addition, the show playfully combines live action elements and different medial practices in order to produce cartoon-like effects: *Popeye's Godda Blues* features actors performing silently in front of overhead projections using black-and-white comic book aesthetics. From the edge of the stage, other actors provide acoustic accompaniment for their colleagues' eccentric movements and gestures, using microphones and creating sounds and noises with only their voices.

The paper investigates the intriguing interplay of overhead projections, pantomime and corresponding sound effects in a detailed performance analysis of *Popeye's Godda Blues*. The main argument is that the specific combination of theatrical and medial elements stimulates practices of seeing and hearing known from animated and silent film. At the same time, the show – whether intended or not – performs and reflects upon the acoustic dimension and the way of perceiving the sound of comics. In order to verify this argument, the paper uses concepts developed in related contexts (comics and theatre studies, intermediality, dramaturgy, adaptation) to draw more specifically on the interplay of theatre and media, especially comics.

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The Aesthetics of Playfulness in Contemporary Picturebooks

Anette Almgren White

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This paper examines the picturebook of today with focus on the medium as a playground for critical and creative questionings of artistic conventions within literature, media, and visual arts (Sipe & Pantaleo 2008). Playfulness as notion is here understood as a multifaceted interactive process expressed on material, perceptual, cognitive and semiotic levels. During the last decades the picturebook has become a growing arena for innovative explorations of artistic, medial and ideological expressions (Christensen 2014, Beckett 2012).

The subject of my speech is to investigate how playfulness is expressed and provide examples of how literary, medial and artistic conventions are challenged in the contemporary picturebook medium. To my help I

will use the concept of medium, modality and intermediality proposed by Elleström (2010). The model provides an analytical tool in order to pinpoint modalities in media that are involved in the creation of playfulness. I will complement the study with Robillard's differential model (2010) as it suggests a multileveled intermedial mapping of interrelations.

The presumption is that by lining out how the picturebook in its expression challenges conventions it is also possible to draw conclusions about its aesthetics.

Looking back, the avant-garde movement in the early 20th century renewed the forms of picturebook and artist book (dating back to Blake) by also focussing on experimenting with the material form. The contemporary explorative trend started by the modernists combined the renewal with an egalitarian idea of involving the child in the modern project (Druker 2008). Despite the efforts carried out by the avant-garde the picturebook is still mainly associated with children's literature.

However, to be bundled off to the nursery –metaphorically speaking– the picturebook medium has, in the shadow of the dominant literary debate and discourse, thrived and become an explorative and inventive arena for medial and artistic expressions as well as for cross-generational themes. I will draw examples from works among others by Browne, Tan, Hole, Oscar K. & Karrebæk, Nordqvist. My scientific corpus besides researchers already mentioned will include Nikolajeva & Scott (2006), Groensteen (2007) and Magnusson (2005).

Technology and Stages:
Presence

Chair: Matt Delbridge

Tasmanian College of the Arts (Theatre), University of Tasmania

Multimedia, Presence, Immersion – Extended Concepts of the 'Here and Now'

Willmar Sauter

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In the productions of Rats Theatre in Stockholm, numerous media are employed: theatre, radio drama, film, text messages, GPS, acting, mobile audiences, fibre optic cables, string orchestra, live and recorded music, green screen and so forth. In the two series of plays – the *Husby Trilogy* about *Antigone* in a Stockholm suburb, and Women in Science about marginalized inventions in the history of science – a particular combination of traditional and digital media are used in order to find adequate expressions for the various topics. At the same time, the audiences are encouraged to interact with the performances according to the invitations and challenges offered by the productions.

In the communicative processes of these performances, the sine qua non of theatre events, namely the paradigm of the 'here and now,' is no longer guaranteed. Performers are absent, voices recorded, live actions screened, locations indicated by GPS: The Agent (A) and the Beholder (B) no longer share time and space; site- as well as time-specificity can

be observed, however not necessarily together. Performances become 'Here and There' and 'Now and Then'. Nevertheless, audiences are deeply engaged, respond actively to the performances and are immersed into their fictional world.

Whether one looks at Bolter and Grusin's distinction of immediacy and hypermediality or turns back to Brecht's concept of Verfremdung, it seems to be necessary to extend the paradigm of presence to include the many forms of communication that multimedia performances continuously invent. This paper intends to present some possible alternatives, modelled upon an extended view of the relationship between A and B.

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Playing Across the Pond: Intermedial Telematic Dance Performance

Pauline Brooks
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This presentation will focus on the performance outcomes of four international intermedial telematic dance performance projects that have taken place between dance students at Liverpool John Moores University and dance students at two universities in America. It will discuss the playful investigations of linking props and/or bodies using a range of internet technology, in order to bring the distanced companies into one company, participating together in a synchronous performance. One of the main performance interests -- similar to those of Birringer, Naugle, Sermon and Wechsler, for example -- has been to combine the real and the virtual in order to create new territories of performance space. The practice in these projects has been to explore working in new intermedial networked spaces of the studio theatre (deconstructed into live and networked zones) and the Internet, redefining a new environment that combines both of them for the creator, performer and spectator.

Particular reference will be made to (2009-10) *Woven space Across the Pond,* (2011-12) *Bing, Bang Bong!*, (2013-14) *Extended Bodies* and (2014-15) Making Connections -- a project that further expands the playfulness by including interactions between dancers in two sites with musicians in a third. In addition, aesthetic considerations of audience perception brought about by the use of live and virtual spaces have encouraged the collaborators to include aspects of audience feedback and discussion in all projects. In a medium of such a complex montage of layered images, it is well for the creator to be clear from the outset what it is that he/she wishes to attract the eye to see and the mind (or imagination) to perceive. The presentation will seek to demonstrate how through playful and artistic creative practice, the projects have successfully brought performers into a shared performance environment.

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Under the Covers

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Two mothers ask the audience to babysit their virtual babies whilst they perform. A live *Skype* video link brings the performers' real life sleeping children from their bedrooms at home to the performance space. The audience are asked to follow their parental instincts to sooth the waking

babies to sleep via a microphone linked to the Skype connection. The performance uses live film feed, house hold goods and children's toys to re-create moments from their inspirational film of freedom: *Thelma and Louise* (1991). But the performers are intermittently distracted by their real life duties as mothers and training their new babysitters (the audience). Zoo Indigo use the fictional narrative of the cult film spliced with autobiography to explore the pulls of work/life balance, the struggle to maintain independence, fulfilment, and the impossibility of being the "perfect mother".

Per Brask states in Daniel Meyer-Dinkgräfe's recent book *Observing Theatre* that the audience participation in *Under the Covers* 'puts an onus on the audience for a certain kind of alertness as well as the two live performers, one (that) could inspire an engagement and a sense of responsibility for the audience' (Brask in Meyer-Dinkgräfe, 2013: 198). Harry Yout states in the same chapter that through the babysitting task we are 'giving the audience in effect a role: the role of cooing the interrupting baby back to sleep' (Yout in Meyer-Dinkgräfe, 2013: 200). This very concrete role rips spectators out of the passivity that Ranciere criticises in conventional theatre, which he describes as 'a scene of illusions and passivity that must be abolished in favour what it prohibits – knowledge and action' (Ranciere, 2011: 2-3). *Under the Covers* aims for the audience to be in an unceasingly alert state, fuelled by adrenalin, ready for "action".

Chair: Aneta Mancewicz
Kingston University, United Kingdom

Play by the (w)hole of the *Cobra*: Reflections on a Game Piece by John Zorn

Emile Wennekes
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Utrecht University, The Netherlands

The twentieth century witnessed the genesis of a new musical genre: the 'game piece,' a performative concept in which pre-conceived sequences of musical actions are expelled. It can be argued that John Zorn (*1953) has made the most distinctive contribution to this genre, most notably with the game piece *Cobra* (premiered 1984). Creatively inspired by the video simulation game of the same name, *Cobra-the-composition* is designed for an undetermined amount or combination of musicians, its length is equally unfixed, and no score guides the performance. The piece, therefore never sounds the same, its course is unpredictable.

Nevertheless, there are strict rules in this game piece; *Cobra* is no free jazz improvisation (although it may sound that way). There is a clean-cut, role-distinction between improvisers and the 'prompter,' who guides the musicians' manoeuvres, by accepting or neglecting the cues s/he gets from the participating instrumentalists who use hand signals. A set of shuffled cards is used to further influence the course of the composition.

This paper will offer a critical analysis of the concept of the game piece, confronting the undefined aspects of the work with its rules, based on performances, performative experiences by participating musicians, audience reflections and You Tube comments. Following Christopher Small's concept of 'musicking' (1998), the audience participates as much in the ritual of a musical performance as the participating musicians do, or – for that matter: the viewer of a mediatized performance. The alleged open-formness of *Cobra* prompts us to not only rethink the traditional hierarchy between composer, conductor / leader, performer and audience, but to understand the musical performance – in the words of Georgina Born – as 'multiply-mediated, immaterial and material, fluid quasi-object' (2005).

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Play, Performance and Media Flow in Öyvind Fahlström's Radio Play "The holy Torsten Nilsson"

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In 1953 the Swedish concrete poet and internationally renowned avant-garde artist Öyvind Fahlström (1928–76) wrote the worlds probably first manifesto for concrete poetry, inspired by the historical avant-garde and the neo-avant-garde that at the same time was on its rise, but also by Pierre Schaeffer's musique concrète. The poetical techniques proposed in his manifesto laid the ground for Fahlström's later production in different arts, from concrete poetry to radio plays. His first radio composition *Fåglar i Sverige* (1963, Birds in Sweden) triggered a whole new genre, the international movement of text-sound-poetry (a.k.a. sound-poetry, poésie sonore). The second radio play (or blind music, as he called it) *Den helige Torsten Nilsson* (1966, The holy Torsten Nilsson), became a small success despite its strange story, and was aired in five different episodes by the Swedish broadcasting company. This radio play was composed from what Fahlström termed "life material," i.e. recorded (with a microphone and cheap tape recorder) sound from the constant media flow in his apartment in New York, with himself performing the voiceover, telling the story. The remediated material was mainly taken from popular culture, for example horror movies, but also real life, filtered through TV and radio. His method was inspired by Schaeffer's musique concrète and William Burroughs' cut-ups, to which he added his play strategies. The result was a highly original media-mix, where he performed an international spy history interwoven with sounds from contemporary media and life, a mix that at the same time reflected his political urge and interest for world politics. In his use of new technology and different broadcasting media, Fahlström was a forerunner for media art, and the intermedial intricacy of his art can be fully understood and discussed only after the birth of Internet in our own information and media age.

12.30 - 14.00
Lunch Break
Drift 21, Hall & 0.06

14.00 - 15.00
Key Work: Jan van den Berg
Drift 21, Sweelinckzaal

15.00 - 15.30
Tea & Coffee Break
Drift 21, Hall & 0.06

ROUNDTABLES

Arts and Technology   *D25, 0.02*

Nirav Christophe and Robin Nelson

This roundtable looks at the incorporation of digital technology in different medial arts and the implications therein. Together we will focus on artistic research as a way to approach these topics. Part of the meeting will be the book launch of P*erformance as Interface / Interface as Performance; An exploration of embodied interaction with technology in experimental performance* by Marloeke van der Vlugt.

Participatory Cities   *D25, 2.03*

Nanna Verhoeff and Ginette Verstraete

Susa Pop (Public Art Lab, Berlin; Connecting Cities), Eugene van Erven (Sharing Arts Lab, Utrecht University) and Karen Lancel (Studio Lancel/ Maat, TU Delft) will present their projects that in different ways stage and design participatory engagement in urban, public spaces. In the following discussion with the audience we will address questions about the curation of participatory platforms in urban space, about the critical potential and ideals for change within urban spaces, and about the sustainability of these ambitions.

Politics and Aesthetics of the Intermedial   *D25, 1.02*

Anne Gjelsvik and Klemens Gruber

Intermedial works transgress boundaries, and bring attention to "in-between" spaces, gaps and borders. We may notice that very often the intermedial is assumed to have an inherent critical potential, but what exactly does this entail? How could we recognise it or where do we relate it to and in what tradition could it be considered? This roundtable addresses the above issues with an eye on how theories of intermediality evolved and adapted to new technological and theoretical developments since the conception of the field.

19.00 - 23.00
Farewell Buffet
Academiegebouw, Domplein 29

Acknowledgements

The Play / Perform / Participate conference is made possible through the collaboration of the International Society for Intermedial Studies, Utrecht University, HKU University of the Arts Utrecht and VU University Amsterdam.

We would like to express our deepest thanks to every individual who has played a role in organising and hosting this conference. We would like to thank all the members of the review committee and the organising committee for their dedication and for the hours they contributed to make this conference a reality.

Our gratitude goes out to all those who gave us advice and who helped us arrange all kinds of organisational matters, and to all the enthusiastic and willing volunteers helping us make this conference successful.

Most importantly, we would like to thank all the participants for their enthusiasm and interest in the conference! Without you, there would be no conference; we are incredibly grateful for your support!

Special thanks also go out to William Uricchio, who unfortunately is not able to join us at this conference.

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Chiel Kattenbelt, *conference chair*

Noelle van den Brand, *conference general coordinator (till December)*

Guido Jansen, *conference general coordinator (from December)*

Evelyn Wan, *communications and programming*

Floortje Sprenkels, *communications and programming*

Marina Turco, *programming and accommodation*

Esther van Ede, *website and social media*

Sjors Martens, *conference guide*

Charlotte Poos, *coordination UU/HKU*

Lenneke Rauh, *coordination volunteers*

Zowi Vermeire, *website*

Lisa Wiegel, *guide city tour*

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Special Thanks

Martijn Koudijs   De Katoenfabriek   Sodexo
Likeable (Logo)   (Shirts)   (Catering)

Willem van Driel
Catering Oud Londen (Farewell dinner)

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