

International Symposium

**Limits of the human, machines without limits?**

**Contemporary stage and robotics: exchanges and collaborations**

**October 6, 7, 8, 2021**

University of Lausanne, Switzerland

**BIOGRAPHY OF KEYNOTE SPEAKERS AND PARTICIPANTS**

**Organised by:**

Dr Izabella PLUTA, Colloquium Leader, University of Lausanne - Centre d'études théâtrales and Collège des humanités, Dr Salvatore Maria ANZALONE, University Paris 8 - CHArt Laboratory, Dr Gunter LÖSEL, Zurich University of the Arts - Institute for the Performing Arts and Film, Dr Erica MAGRIS, University Paris 8 - Theatre Department

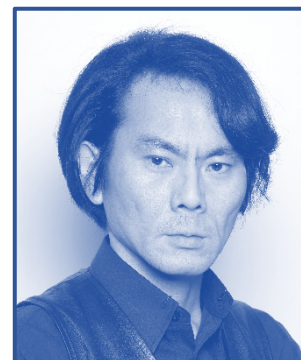
**Symposium office:** Théo Arnulf (PhD Candidate, University Paris 8, Theatre Department), To contact the office: [theatre.robotics@gmail.com](mailto:theatre.robotics@gmail.com)

**KEYNOTE SPEAKERS**

**Professor Maaïke Bleeker** is a Professor of Theatre and Performance in the department of Media and Culture at Utrecht University. Her work engages with questions of perception, cognition and agency from an interdisciplinary perspective, with a special interest in performance, embodiment, movement, and technology. In her research, she combines approaches from the arts and performance with insights from philosophy, media theory and cognitive science. She is an experienced dramaturge, having worked with both theatre directors and choreographers. Her monograph *Visuality in the Theatre* was published by Palgrave (2008). She (co) edited several volumes including *Anatomy Live. Performance and the Operating Theatre* (2008) *Performance & Phenomenology* (Routledge 2015), *Transmission in Motion. The Technologizing of Dance* (Routledge, 2016) and *Thinking Through Theatre and Performance* (Bloomsbury 2019). In 2019, she organized the *Performing Robots* conference in Utrecht and she is currently leading the project *Acting Like a Robot: Theatre as Testbed for the Robot Revolution* (see <https://performingrobots.sites.uu.nl/>).

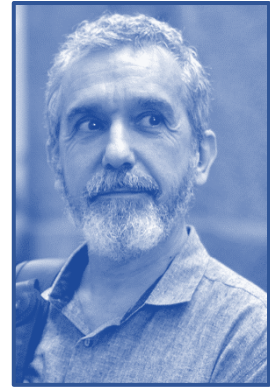


**Professor Hiroshi Ishiguro** (M<sup>?</sup>) received a D.Eng. in systems engineering from the Osaka University, Japan in 1991. He is currently Professor of Department of Systems Innovation in the Graduate School of Engineering Science at Osaka University (2009–). He is also Visiting Group Leader (2002–) of the Intelligent Robotics and Communication Laboratories at the Advanced Telecommunications Research Institute, where he previously worked as Visiting Researcher (1999–2002). He was previously Research Associate (1992–1994) in the Graduate School of Engineering Science at Osaka University and Associate Professor (1998–2000) in the Department of Social Informatics at Kyoto University. He was also Visiting Scholar (1998–1999) at the University of California, San Diego, USA. He was Associate Professor (2000–2001) and Professor (2001–2002) in the Department of Computer and Communication



Sciences at Wakayama University. He then moved to Department of Adaptive Machine Systems in the Graduate School of Engineering Science at Osaka University as a Professor (2002-2009). His research interests include distributed sensor systems, interactive robotics, and android science.

**Professor Zaven Paré** works as a researcher in addition to his artistic career. He is doing Machine Art and he is a Robot Drama Researcher. He invented the electronic marionette (Ballard Institute's collections in Connecticut, also at the Musées Gadagne in Lyon, Musée d'Ethnographie in Neuchâtel and Marionettes Museums in Belgium, Italy and Russia), his devices staged the first Valère Novarina's play in English in 1999 (CalArts, Henson Festival, La Mama e.t.c., Avignon Festival). He was a costume and a set designer for dance choreographers (Marie Chouinard, Edouard Lock), for theatre and musical theatre (Denis Marleau, Mauricio Kagel) and for ballet and opera (Het National Ballet, Opera Paris-Bastille). In 2009, he became a collaborator of the Robot Actors Project of Professor Hiroshi Ishiguro. in the Intelligent Robotics Laboratory at Osaka University. Some of his honors include French American Fund for Performing Arts Laureate at the California Institute for the Arts (CalArts), Villa Kujoyama Laureate, the Japan Society for Promotion of Science (JSPS) laureate and guest of honor of the last Moscow Puppet Festival. He is the author of *L'âge d'or de la robotique Japonaise* (Paris: Les Belles Lettres, 2016), and more recently *Le spectacle anthropomorphique, Entre les singes et les robots* (Dijon: Les Presses du Réel, 2021).



**Professor Jennifer Parker-Starbuck** is the Head of the School of Performing Arts and Digital Media at Royal Holloway, University of London. She is author of *Cyborg Theatre: Corporeal/Technological Intersections in Multimedia Performance* (Palgrave Macmillan, 2011, paperback 2014), *Performance and Media: Taxonomies for a Changing Field* (co-authored with Sarah Bay-Cheng and David Saltz, University of Michigan Press, 2015), and co-editor of *Performing Animality: Animals in Performance Practices* (with Lourdes Orozco, Palgrave, 2015). Her “Animal Ontologies and Media Representations: Robotics, Puppets, and the Real of War Horse” (*Theatre Journal*, Vol. 65, Number 3, October 2013) received the ATHE 2014 Outstanding Article award. Her essays and reviews have appeared in *Theatre Journal*, *PAJ*, *Women and Performance*, *Theatre Topics*, *International Journal of Performance Arts and Digital Media*, *The Journal of Dramatic Theory and Criticism*, *Western European Stages*, and others. She served as the Editor of *Theatre Journal* from 2015-2019 and is a Contributing Editor to *PAJ*, the *International Journal of Performing Arts and Digital Media*, and is an Advisory Board member of *Antennae: The Journal of Nature in Visual Culture*. She is a Theme Leader for Story Lab, a strand of the ARHC funded Creative Clusters Programme StoryFutures.



## PARTICIPANTS

### **Boris Abramovic**

Is a researcher, curator and cultural worker, based between Montenegro and Denmark. His research interest is media art with a focus on the aesthetics of robotic art, including the processes of production, technologies and modes of reception. He also researches art & science & technology from the aspect of museum practices and curatorial activities. He graduated in visual arts at the University of Montenegro and earned M.A. degree in Media Art Cultures at Aalborg University in Denmark, with the theme of robotic art, supervised by Asst. Professor PhD. Elizabeth Ann Jochum. Presently, he is a Visiting Researcher at RELATE Research Laboratory for Art and Technology at Aalborg University.

### **Irene Alcubilla Troughton**

Is a PhD candidate at Utrecht University within the *Acting Like a Robot* Project, where she researches what movement techniques in theatre and dance have to offer to the development of human-robot interaction and the design of robot behaviour. She holds two RMA degrees in Media, Art and

Performance (UU), and Theory and Critique of Culture (Carlos III University). Other interests of her lay on embodied cognition, posthumanism, and critical disability studies.

### **Arnulf Théo**

Is a PHD candidate at Paris 8 University in theatre studies. His research explores technologic phenomenons on stage from a non-human perspective. He is also part of the “Scènes et robotique” project (EurArtec). He collaborates as a light designer and dramaturg in several projects, occasionally works as a stage hand, and assisted Heiner Goebbels on his last performance.

### **Bergmann Michael F.**

Michael enjoys exploring performance with an optimistic eye toward technology. His research explores the role of new technologies in live art and storytelling through his lab, TRiPL (Technological Research in Performance Lab). Mediums explored include theatre, dance, installations, and augmented reality. He is a member of the faculty at Ryerson University’s School of Performance. He is a member of the Associated Designers of Canada and was an Eldon Elder fellow at the Yale School of Drama, where he received his MFA in Design.

### **Van Baarle Kristof**

Is researcher and dramaturg. His research interests are posthumanism, the nonhuman, ecology and end times and extinction studies. In his work, Kristof seeks to analyze the dramaturgical strategies directors, choreographers, visual artists and performers develop to tackle these issues. Kristof received his PhD in art sciences at Ghent University in 2018, titled *From the cyborg to the apparatus. Figures of posthumanism in the philosophy of Giorgio Agamben and the contemporary performing arts of Kris Verdonck*. Currently he is post-doc(doctor- assistant) researcher at Antwerp University. As a dramaturge Kristof is a longtime collaborator of Kris Verdonck.

### **Cecconi Francesca**

Is a PhD candidate in Philology, Literature and Performance Studies at the University of Verona. Pursuing a lifelong interest in Puppet Theatre, she has focused her research on the master puppeteer Nino Pozzo, whose rich archive, kept in the Biblioteca Civica of Verona, she is currently researching and organizing. In the course of her research, she has developed a major interest in the puppet theatre of different countries, exploring the relationship among them and with the Italian tradition. In 2019 she has been a member of the organizing committee of the conference The Languages of Narration, held in Verona on 7-8 November 2019, in which she has presented a paper on the relationship between narration and Puppet Theatre, from this conference is coming out a book in which is present the article *Narrare per immagini: viaggio nel Teatro di Figura, dal corpo al burattino*. In 2020 she participated in the conference *Puppet Theatre: in the beginning were Puppets* (28 January-1 February 2020), organized by Prof. Sabine Coelsch- Foisner at the University of Salzburg with a speech: *Nino Pozzo: a good practice of Italian Puppet Tradition*, an article entitled *Manipolare la creatura: coniugazioni di Frankenstein nel teatro di figura* is being published in the proceedings of the conference *Caro Mostro* dedicated to Mary Shelley's *Frankenstein*.

### **Chen Chu Yin**

Chair professor of National Tsing Hua University à Taïwan, artist and member of the Digital Image and Virtual Reality research team (INREV) at the University of Paris 8. Her creations, based on Artificial Life and complex systems design, develop modalities of interaction between spect-actors and virtual creatures with autonomous and evolving behavior. Her 3D animated films and active installations have been shown in numerous international exhibitions among which the National Taïwan museum of Fine Arts, Horizons Numériques International Festival, Transcultures, Ars Electronica Festival.

### **Cîrcu Silvia**

Artistic director of Cie Désidératé, Silvia is a transdisciplinary artist preparing a Ph.D in dance, creativity and AI at the INREV laboratory of EDESTA. Her work focuses on dramaturgy of the body, new media and notions like reality, perception and transformations. She worked among others with Henier Goebbels for his anthology of "Sound & Spaces", Silvia Costa, Michel Cerda, Theatre du Soleil, Odin Teatret. Currently she is an artist in residence at DOC! in Paris.

### **Teles de Castro Isadora**

Isadora is a young Brazilian artist based in Paris. She is currently a contractual doctoral student in Digital Images within the INREV research team at Paris 8 University. Her artistic approach consists of using technology to create universes that are built independently from the imagination and from subjective, collective or invented memories. Her work was screened in festivals such as Festival Les Bains Numériques, Folie Numérique au Parc de la Villette, Festival Ars Electronica, Festival Exit at MAC+.

### **Chikaraishi Takenobu**

Is researcher at the Tokyo University of the Arts and robot operator in the Robot-Human Theatre project. He is collaborating with Oriza Hirata.

### **Eacho Douglas**

Is Assistant Professor, Teaching Stream, at the Centre for Drama, Theatre, and Performance Studies at the University of Toronto. There, he also serves as the Assistant Director, Academic of the BMO Lab in Creative Research in the Arts, Performance, Emerging Technologies, and A.I. His research concerns the relationship between 20<sup>th</sup> and 21<sup>st</sup> century theatrical performance, computation, and political economy. His book project, tentatively titled *Boxes of Glass: How Theatre Became Automatic*, traces the history of attempts to automate performance production from surrealism to digital light control and computational writing. His writing on computer-choreographed dance is in press at *Theatre Journal*, and his essay on statistics and Rimini Protokoll was published *Theatre Research International* in 2018; reviews have been published in *Theatre Journal*, *Theatre Survey*, *Performance Research*, and elsewhere. He is a proud graduate of Stanford University's doctoral program in Theatre & Performance Studies.

### **Fourmentraux Jean-Paul**

Socio-anthropologist (PhD) is Professor of Philosophy and Sociology of Arts, Media and Digital humanities at the University of Aix-Marseille. Research Director (HDR Sorbonne) at the School of Advanced Studies in the Social Sciences (EHESS), member of the Norbert Elias Center (UMR-CNRS 8562) and initiator of the Art-Science- Society program at the Mediterranean Institute of Advanced Studies (IMÉRA, RFIEA). He is also a member of the International Association of Art Critics (AICA). His interdisciplinary work focuses on political and anthropological issues in technologies and contemporary arts. Recent publications are: *Digital Identities* (CNRS, 2015) ; *Digital Stories* (Hermann, 2016) ; *Interactive Images* (La Lettre Volée, 2017) and *antiDATA, digital disobedience* (Presses du Réel, 2020)

### **Fuoco Ester**

Has a PhD in Digital Humanities – Performing Arts at the University of Genoa in cooperation with the Université Sorbonne Paris Cité (USPC). Her research and published writings deal with contemporary performing arts, aesthetic of digital performance and applied theatre. She is an adjunct professor at the University of Ferrara and the University of Genoa. She collaborates with Catholic University of Milan since 2017. She held seminars in Paris, Milan, Rome, Sousse and Bergen and she participated in several international conferences. Recent writing includes the essays: *Rendre visible le mouvement du temps*, in I. Pluta (a cura di), *Scène (post)numérique. (Post)Digital Stage*, Presses Universitaires de Renens (2021), *Performance without Actors: The Theatrical Docu-Fiction in Body, Space & Technology* (2019), *L'anamorphisme du corps béante sur la scène numérique* in *Corps béants, corps morcelés. Altération et constellation du corps dans les arts scéniques et visuels*, (éd. EME), and *Le corps mutant. Les différentes formes du corps performatif*, in « L'acteur face aux écran. Corps en scene », éd.L'Entretemps, (2018).

### **Kotollosi Ervina**

PhD in Theater Studies, Lecturer at Université Sorbonne Nouvelle - Paris 3, Associate researcher at the Research Institute of Theatre Studies (IRET), Member of the research group on « Poetics of the contemporary scene », IRET, Université Sorbonne Nouvelle-Paris 3.

### **Louise Lepage**

A Lecturer and Programme Leader of Theatre at the University of York, Louise teaches acting and approaches to using technology in theatre. Her research is currently focused on robots in theatre, in particular the ways in which theatre can enrich understanding about the likeability of robots, at the same time as stage robots nuance our understanding of theatre. Louise has conducted collaborative, interdisciplinary projects with the Nao robot (see short film, 'Interacting Nao') and Baxter (see [www.robottheatre.com](http://www.robottheatre.com)). Louise has an article about to be published in International Journal of Social Robotics: 'The Importance of Realism, Character, and Genre: How theatre can support the creation of likeable sociable robots' as well as a monograph forthcoming: Theatre and the Posthuman: A Subject of Character (Palgrave). Louise co-edited Twenty-First Century Drama: What Happens Now (Palgrave, 2016) with Siân Adiseshiah.

### **Loesel Gunter**

Is a researcher and actor holding a doctorate in Theatre Studies as well as a diploma in psychology. He is heading the Research Focus Performative Practice at the Zurich University of the Arts and published on the themes of embodied cognition, improvisation, collaborative creativity and artistic research since 2004. He is an accomplished actor in improvisational theatre, a member of the German National Team of Theatresports (2006), founder of the "Improtheater Bremen" and member of the price-winning duo "Stupid Lovers". Since 2017 he has been experimenting and performing with social bots on the theatre stage.

### **Macioszek Sabina**

PhD, her research interests are focused especially on the issue of the agency of non-human factors and technoscience. She studies mainly performances, where one can speak about the cooperation between humans and new technologies, as well as the intermingling of scientific research, art and everyday practices. In her works, she tries to compile a variety of tools and research methods. Her doctoral dissertation raised the subject of the strategies of cooperation between bodies and digital technologies in the latest operas. Her book: *Opera, bodies, digital technologies. Strategies of the cooperation in the 21<sup>st</sup> century* will be published in 2021 in FNP MONOGRAPHS Series. She also cooperates with cultural institutions, coordinating artistic and research projects.

### **Branch Boyd**

Is the founder and director of the London based Improvisational Media and Performance Lab, which explores how improvisational pedagogies can be utilized to create accessible, adaptive, and socially supportive technologies. He has been a troupe member of Improbotics since 2018. A former Fulbright fellow, he holds an M.F.A. in interdisciplinary digital media from Arizona State University, and an M.A. in theatre studies from the University of Utrecht in the Netherlands. He is currently a Vice-Chancellor's Fellow at the University of Kent.

### **Mirowski Piotr**

Is a theatre actor and researcher in AI, co-founded AI-enabled improv companies HumanMachine and Improbotics. Experimenting with AI for artistic human and machine-based co-creation, he created shows featuring robots and chatbots that have toured internationally. Piotr obtained a PhD in computer science in 2011 at New York University as well as a Diploma in Acting at London School of Dramatic Art (2015-2017). Piotr works as Staff Research Scientist at DeepMind on AI research applied to navigation (Nature 2018) and weather forecasting.

### **Mathewson Kory**

Is a Research Scientist with DeepMind and a Machine Learning Lab Scientist with the Creative Destruction Lab. He holds a Ph.D. in Computing Science from the University of Alberta with the Alberta Machine Intelligence Institute. His research interests include interactive machine learning, human-in-the-loop deep reinforcement learning, human-robot interfaces, prosthetic robotics, and conversational dialogue systems. Before his Ph.D., he completed his Bachelor's degree in Electrical Engineering and his Master's degree in Biomedical Engineering. Kory is an accomplished improvisational theatre

performance artist with Rapid Fire Theatre. He fuses his interests by developing artificial intelligences to perform alongside.

**Morin Julie-Michèle** is a doctoral student in Literature and is pursuing her doctoral research at the University of Montreal and the University of Antwerp. She holds a BA and MA in theatrical studies. At the moment, her main research interest concerns robots and machines in the theatre field and the way they reshape our conceptions of human and non-human interactions. She takes a multidisciplinary approach that encompasses neo-materialist theories and techno-feminism in order to analyze the work of many contemporary performances staging robotics. She has been published in *Jeu Revue de théâtre*, *Esse arts+opinions*, *Liberté* and other academic platforms such as *Percées* [known before as *L'Annuaire Théâtral*]. She is also a dramaturg [conseillère dramaturgique] who collaborates with artists working at the intersection of arts and sciences.

### **Eckersall Peter**

Teaches in the PhD program in Theatre and Performance at the Graduate Center, City University of New York and is a Professorial Fellow, University of Melbourne. Recent publications include: *Machine Made Silence* (ed. with Kristof van Baarle, 2020), *The Routledge Companion to Theatre and Politics* (ed. with Helena Grehan, 2019), *New Media Dramaturgy* (co-authored with Helena Grehan and Ed Scheer, 2017), and *Performativity and Event in 1960s Japan* (2013). He was co-founder/dramaturg of Not Yet It's Difficult. Recent dramaturgy includes: *Everything Starts from a Dot* (Sachiyo Takahashi, LaMama), *Phantom Sun/Northern Drift* (Alexis Destoop, Beursschouwburg, Riga Biennial).

### **Pignarre Florence**

Has a doctorate in contemporary philosophy. Her research focuses on the question of imaginary embodiment, particularly in the case of theatrical play but also on the question of relation between science and fiction. She edited a book devoted to the experience of the actor, wrote several articles on phenomenological approaches to the stage. Her recent research focuses on cinema and more specifically on the place of science (artificial intelligence and robotics) in the work of Stanley Kubrick.

### **Poquet Thierry**

Theatre director of the French Company Eolie Songe, he is an tireless explorer of transversality in all its forms. From street to circus, from contemporary music to opera, not forgetting the text theatre and contemporary art installations, Thierry Poquet has been building a multidisciplinary career path for 30 years. The common thread of his work is based on an insatiable curiosity for the diversity of the territories of creation that are available to artists today, with a wide range of an undeniable taste for risk. Recent achievements include *Aganta Kairos*, *Augenblick Dream*, the *Opera of the Poor*, *Le cri de l'oie* (*The cry of the goose*), *La langue dans le crâne*. He collaborated in 2007 as a director on stage, co-director and artistic coordinator for the European project Culture 2000 with the opera St Kilda, the island of the birdmen, which received in 2008 an Award in Glasgow. ([www.eoliesonge.com](http://www.eoliesonge.com))

### **Quinz Emanuele**

Art historian and exhibition curator. HDR lecturer at the University of Paris 8, and teacher-researcher associated with EnsadLab, Ecole Nationale Supérieure des Arts décoratifs. His research explores the convergences between disciplines in contemporary artistic practices: from visual arts to music, from dance to design. He is the author of *Le cercle invisible. Environnements, systèmes, dispositifs* (Les presses du réel, 2017) and he has edited or co-edited several books including *Strange Design* (with J. Dautrey, éditions it., 2014), *Esthétique des systèmes* (Les presses du réel, 2015), *Behavioral Objects I* (with S. Bianchini, Sternberg 2016), *Le comportement des choses* (Les presses du réel, 2021). Since 2012, he co-directs with Samuel Bianchini the research project Behavioral Objects.

### **Riccio Thomas**

Professor of Performance and Aesthetic Studies, the University of Texas at Dallas, concurrently Visiting Professor, Jishou University, China. Artistic Director, Dead White Zombies, Dallas. Previous: Professor, University of Alaska Fairbanks. Research areas: ritual, shamanism, indigenous performance, and robot characterization and theatricalization. Recent: Creative Director, Hanson Robotics, [thomasriccio.com](http://thomasriccio.com), [deadwhitezombies.com](http://deadwhitezombies.com)



### **Riedel Martin**

When I was sixteen, I took part in a European youth circus camp in Lingen and made the decision to become a circus performer. Three years later, I trained on a Chinese mast for the first time. It's a vertical climbing pole, covered with rubber and about six meters long. It's a very traditional circus discipline that originated in China and India. Acrobats perform figures like the human flag, fast downslides, as well as pirouettes and flips. I've been following my passion for more than 12 years now and have studied this discipline in the Netherlands, France and China. Since 2015, I've been working with the mast on the robot. The collaboration with UliK Robotic has completely changed my view of the prop, and encouraged new thinking and new ideas. Within three years, UliK Robotic *researched* and developed a performance that has established itself as a new and unique discipline in modern circuses, as it cannot be compared with classic circus props. A new circus discipline was invented, which I call the *kinetic prop*. At the 39th International Circus Festival 2018, UliK Robotic won the Cirque du Soleil innovation award. Just a year later, we became part of the modern era of the world's largest circus company with the production *Messi10*. What is new about the *RoboPole* performance is the harmonious interplay of a kinetic prop - the robot (a Chinese mast on a six-axis robot) - that moves independently and is not manipulated by the artist. Due to the six axes, the artist can move through the entire room and is no longer limited to the vertical axis; in fact, the artist can find new challenges in positioning himself and moving on the prop. On the one hand, the robot seems to dictate all motions; on the other hand, the robot seems to react to the artist's movements and vice versa. Because the robot is completely programmed, the performance demands extreme precision from the artist and allows far less margin for error.

### **Ventura Pablo**

Graduated with a distinction diploma in Contemporary Dance and Choreography at the London Contemporary Dance School in 1985. Engagements as a dancer includes Arc Dance Company, Second Stride, Triveni Dance Company, Málaga Danza Teatro and Zurich Ballett. „Choreographer in Residence“ of London's The Place Theatre in 1986 and founder of the Ventura Dance Company for which he will choreograph and dance in London, Madrid and Zurich numerous dance productions and dance videos. Creation and touring since 1997 of computer aided contemporary dance-media works, Installations with robots and video-dances in collaboration with software designers, video artists, electronic music composers and robot artists. In 2001 he was commissioned by CynetArt “Zone”; a computer aided work for industrial robots and dancers in collaboration with Robotlab and in 2006, he is commissioned a work for a robot as the only actor in a performance installation: “Kubic's Cube” is developed in an artistic residence in Tesla-Berlin and presented at Berlin's Transmediale 2006. His experience also entails research collaborations with scientists: „Artist in Lab” with the Artificial Intelligence Laboratory of the University of Zurich (2007) and „Artist in Residence“ of the EPFL / Sinlab Lausanne (2012). He was invited in 2008 to participate with „Kubic's Cube“ at the International Symposium for Electronic Arts ISEA 2008 in Singapore and at the Gogbot Festival in Enshede. Invited to the “Swiss Artists in Labs” exhibition at the Arts Sta. Mónica in Barcelona, Kunsthalle in Luzern and in Zurich's “Stage Digital” (2010). Pablo Ventura is recipient of the City of Zurich Dance Award (1999) for his work in the field of dance and new media and of Dresden's CYNETart-festival awards (2000 & 2001) for his computer aided works. Winner of the Canton of Zurich Dance Award in recognition of his “merits in dance-aesthetic research and innovative choreographies” and of the Shanghai International Science and Arts Exhibition Award in 2012.

### **Ruowen Xu**

Is a PhD candidate in Performance Study at Utrecht University. After earning her MA from University of Amsterdam with a background in Comparative Literature, Cultural Studies and Japanese Theatre, she continued her inquiry in robotic art and android theatre with the PhD project “Unbecoming Robots and the Theatrics of Brokenness: On the Technological Defects in Robot Theatres” under the supervision of Professor Maaike Bleeker.

### **Ziegler Chris**

Is a director, performer, artist and architect working in the performing and digital arts. 2013 - 2021 he hold a position of Professor of Interactive Media at Arizona State University (USA). In May this year he returned back to Europe to work in digital theatre productions. Since 2002 he has been an associate artist at the Centre for Art and Media Karlsruhe (ZKM). He was a lecturer, researcher and developer for the artistic research laboratory SINLAB at the École polytechnique fédérale de Lausanne (EPFL). He works in various research projects at the International Choreographic Centre in Amsterdam (ICKAmstrdam) and the Amsterdamse Hogeschool voor de Kunsten (AHK) and the University of Utrecht. His teaching assignments have taken him to the Hochschule für Gestaltung / Zentrum für Kunst und Medientechnologie HfG / ZKM Karlsruhe, the Institute for Interface Cultures at the Kunstuniversität Linz, the University of Baltimore County (UMBC) Baltimore, Concordia University Montreal, the Studio for Interactive Arts and Technologies SIAT Vancouver, LaSalle University in Singapore and the School of Creative Media at City University, Hong Kong, and to the Zurich University of the Arts, where he will take up another teaching assignment in autumn 2021. In 2001 he received the „Junge Kunst und Neue Medien“ Award in Munich, in 2004 the Kunstpreis für Darstellende Kunst Baden-Württemberg. He was nominated for the Monaco Dance Forum Award 2006 and won several design awards for his CD-ROM works such as the New York I.D. Magazine Bronze Award 2000 and the Silver Award 2001, the „New Voices New Visions“ Award New York 1996 - presented by Laurie Anderson...

## **ORGANIZERS OF THE SYMPOSIUM**

### **Anzalone Salvatore**

His work focuses on Personal Robots. Classic robotics has been focused on making mobile robots completely autonomous, capable of exploring, moving and accomplishing missions in a safe way, inside real environments. According to this approach, robots are something like a tool or a sort of "intelligent instrument" to be employed in achieving missions that are too much hazardous for humans or to carry out dangerous tasks in remote, unreachable environment. All these works do not catch the sense of a real partnership between robots and humans because they always identify a master-slave relationship between them: robots can collaborate in a strict way with humans as a social, cooperative and capable partner: not only systems able to percept and to act in order to extend the human productivity, but also interactive and communicative subjects, as a reliable working peer. But humans are individuals and want to be treated as such. To establish and maintain relationships with people, a sociable robot must be able to identify and represent human partners according to their physical features, their preferences and their social relations: they should act in a personal way as Personal Robots. The goal will be to give to the robots the ability of interacting with humans in a more strict, customized and reliable way. Experiences on Personal Robots involve multimodal people identification, and partner preferences learning. Last experiences at CHArt laboratory, at University Paris 8, involve the use of personal robots for children with neurodevelopmental deficits.

**Gunter Loesel – see Participants**

### **Magris Erica**

Is a former student of the Scuola Normale Superiore di Pisa, where she studied literature and philosophy. In 2009, she defended a doctoral thesis in Theatre Studies and Modern Linguistic Disciplines, co-supervised by the University of Paris 3 Sorbonne Nouvelle and the Scuola Normale Superiore di Pisa, under the direction of Béatrice Picon-Vallin and Maria Ines Aliverti, entitled "Enlarged Theatres: The Use of Audiovisual Technologies on Italian Stages (1965-2005). Qualified at the CNU in sections 18 and 14, she was first a post-doc researcher at ARIAS-CNRS and joined in 2012 the Theatre department of the University of Paris 8. She also taught at the University of Montpellier 3 (2006-2008) and at the University of Paris 3 (2009-2012). She is interested in the history of contemporary theater (XXth-XXIst centuries), Italian and European, especially in the study of aesthetics and creative practices in relation to cultural, socio-economic and media contexts. His research activities are articulated along four main lines: 1. the relationship between theater and new technologies: the phenomena of intermediality, the



digital augmentation of the stage and the expansion of staging practices, from the point of view of creation and reception; 2. the study of documentary theatrical forms; 3. Italian theater, particularly artists little known or studied in France, such as Giovanni Testori, Luca Ronconi, Virginio Puecher; 4. the comparative study of French and Italian theatrical cultures, particularly from the point of view of the links between aesthetics, forms of organization and cultural policies.

### **Pluta Izabella**

Researcher in performing arts, theatrical critic and translator, associated researcher in Center of Theatre Studies and in Laboratory of cultures and digital humanities (University of Lausanne). She has been granted advanced research fellowship *Fernand Braudel IFER - Marie Curie Fellowships* (2013-2014) and Directeur d'études associé (autumn 2020). She is the author of *L'Acteur et l'intermédialité* (2011), editor of "Metteur en scène aujourd'hui – identité artistique en question ?" (2017) recently "*Salle d'attente* de Krystian Lupa" (2019) and coeditor with M. Losco-Lena a special issue of "Ligeia" journal: "Théâtres Laboratoires" (January 2015). She accomplished several research internships and work in practice observations (with Robert Lepage, amongst others). She is elaborating a collective book of artistic manifestos "(Post)Digital Stage" (to be published in 2021, Presses universitaires de Rennes). ([www.izabellapluta.com](http://www.izabellapluta.com))

