



3rd International Academic Conference
Theatricality – Antitheatricality:
Transdisciplinary and Scenological Studies on Contemporary Theater

4 – 8 April 2022 (ONLINE)

Organizers:

Institute of Modern Languages / University Bielsko-Biala (POLAND)
 Monash University – (AUSTRALIA)
 Embassy of Argentina in Poland
 Instituto de Artes del Espectáculo / University of Buenos Aires (ARGENTINA)

CALL FOR PAPERS – FIRST CIRCULAR

Between day and night: transmigrations of space and time

The objective of the 3rd edition of the conference *Theatricality – Antitheatricality* is to study the processes of scenic creation, performance, and theater through the dimensions of space, time, and text (dramatic, literary, and plastic text). We want to analyze how the multi-faceted elements of space and time organize, articulate, and manifest in other dimensions. We aim to do so by putting in dialogue different research fields such as theater, performance and body art, literature, the visual and plastic arts, and astrophysics. From Edgar Morin, Jacques Derrida, Gilles Deleuze, Félix Guattari, among others, concepts such as complexity, dissemination, and dispersion, point to a new conceptualization of time and space. In recent years, human life has been transformed by new factors that increasingly emerge in the environment such as...?. Space is a receptor of infinite relationships and fractalities activating the idea of being in a place, here and now, but what happens when that here-and-now dimension is disrupted and transmuted? This is the question pervading Samuel Beckett's poem "Dieppe":

what would I do without this world faceless incurious
 where to be lasts but an instant where every instant
 spills in the void the ignorance of having been
 without this wave where in the end
 body and shadow together are engulfed
 what would I do without this silence where the murmurs die
 the paintings the frenzies towards succour towards love
 without this sky that soars
 above its ballast dust
 what would I do what I did yesterday and the day before
 peering out of my deadlight looking for another
 wandering like me eddying far from all the living



in a convulsive space
 among the voices voiceless
 that throng my hiddenness

Moving from the dynamics at play in physical and non-physical processes of creation, the construction of space-time metaphors generates new possibilities and “creative devices” (Borges, circa 1925) that bring us closer to creation events and different scenic poetics. The idea of “theatrical transmigration” (Dimeo 2015) proposes the relativization of the space-time-real dimensions in the arts of scenic creation (being it theater, performance, or installations), adding also to some literary experiences that can become scenic. We want to propose that the successive accumulation of what we call “theatrical transmigrations” (Dimeo 2015) and the modeling of various creative devices allow the artist to approach different conceptions of space and time.

We invite you to re-think scenic creation experiences through a vision that exceeds the dimension of the world in which we live, overcoming the frontier of reality. We ask you to question, review, and reconfigure known notions of space and time in the process of theatrical, scenic, and broadly artistic creation. We propose a series of ideas and themes open to further possibilities that allow us to approach new dimensions of the spatial-temporal processes of creation from a multitude of perspectives, condensed and/or disseminated in the creative spaces of the scene. These perspectives are (but we welcome more) the sidereal space, other possible worlds, virtual space, literary space, unknown dimensions of space and time, science fiction (is it possible in theater and performance, installation,, the visual arts?), virtual spaces and virtual times in theater, performance, and other art forms.

SUGGESTED TOPICS TO CONSIDER (NOT LIMITED TO):

1. The Infinite space
2. The world out of orbit
3. Terrestrial space, outer space, and intergalactic space
4. Installations, poetic, and plastic creations of the installations
5. Art, creation of the Galaxy
6. Theater and text: two dimensions of the world and space
7. Theatricality and literature: the literary dimension in performance
8. Textual and theatrical borders: The body as a literary text, the body as a performative text, the body as a theatrical text
9. Languages of virtuality in the scenic space
10. Linguistic transmigration: between the plastic world, the corporeal world, the theatrical world
11. Performance: Theater or antitheater?
12. Proposals towards other Galaxies
13. The virtual dimension in performance and theater
14. Time in dramatic writing, time in stage writing
15. Time-tunnel

Keynote Speakers:

- **Dr. Angela Viora (Monash University, AUSTRALIA)**

Angela Viora is an Italian multidisciplinary artist and scholar whose core practice is performance art. She researches on the process of site-specific and durational performances to offer a deeper understanding of how performance art operates in the world. Her thought-provoking performances explore the human relationship with space and places, and aim to raise awareness on experiences of migration, identity, and belonging. Using her body as a vehicle, Angela makes room for the audience who then become an agentic element of the performance process, conceived as an offer and a shared experience. The performative-participatory element characterizes every medium in her production, and she favors working in public spaces accessible to anybody. Angela has performed, exhibited, and presented her work internationally, including at the Biennale of Australian Art, Daegu Art Factory (SK), Performance Studies International Conference, the MAXXI Museum in Rome (IT), and the 12th Istanbul Biennial (TK). She has worked as an artist-researcher and a curator in interdisciplinary



community projects across countries, partnering with the Polytechnic of Turin (IT), UniCredit Bank (DE-IT), and the City of Melbourne (AUS), among others. Angela has published internationally on performance and public art, documentation and audience reception. She has been teaching for over 10 years across institutions and countries. She currently lectures at Monash University (European Languages), where she integrates the study of language, literature and history with the study of visual and performing arts, public art, and activism through a phenomenological and performative approach.

- **Javier Téllez (PLASTIC ARTIST, VENEZUELA - USA)**

<https://www.guggenheim.org/artwork/artist/javier-tellez>

Javier Téllez is a New York based artist born in Venezuela. His work reflects a sustained interest in bringing peripheral communities and invisible situations to the fore of contemporary art addressing institutional dynamics, disabilities and mental illness as marginalizing conditions. Téllez's projects have often involved working in collaboration with people diagnosed with mental illness to produce film installations that question the notions of the normal and the pathological. Combining different approaches to filmmaking, Téllez opens a dialogue that provides a fresh interpretation of classical myths, private and collective memories, and historical references. Téllez has been the subject of solo exhibitions at the Memorial Art Gallery at the University of Rochester (2018); the San Francisco Art Institute (2014); Kunsthaus Zürich (2014); Stedelijk Museum voor Actuele Kunst, Ghent (2013); Museum of Contemporary Art Cleveland (2011); Bronx Museum of the Arts, New York (2005); and Museo de Arte Carrillo Gil, Mexico City (2004). He has participated in group exhibitions at SITE Santa Fe, NM; MoMA PS1, Long Island City; Museum Boijmans Van Beuningen, Rotterdam; Museo de Bellas Artes, Caracas; Castello di Rivoli, Torino; Zentrum für Kunst und Medientechnologie, Karlsruhe, Germany; Museum of Fine Arts, Houston; Institute of Contemporary Art, Boston; and Renaissance Society, Chicago, as well as documenta, Kassel, Germany (2012); Manifesta, Trento, Italy; Sydney Biennial; and the Whitney Biennial, New York (all 2008); Venice Biennale (2001 and 2003); and Yokohama Triennial (2001). He received a Guggenheim Fellowship in 1999, and in 2016 the Global Mental Health Award for Innovation in the Arts from Columbia University, New York.

- **Dr. Eva Villaver (CSIC, SPAIN)**

(CSIC, Spain) – an astrophysicist. She works on how the most common stars slowly fade away and how their death affects planetary systems like ours. She started her scientific career at the Instituto de Astrofísica de Canarias (IAC), where she defended her doctoral thesis. In 2001, she joined NASA as a postdoctoral researcher at the Hubble Space Telescope Scientific Institute to work on the hottest stars in the Magellanic Clouds. In 2004, she was hired by the Hubble European Space Agency, where she worked in the science policy department with responsibility for the director's time and allocation committees. In 2009, she returned to Spain on a Ramón y Cajal contract, and in 2010, she received the prestigious Marie Curie IRG 2010-14 European research grant.

- **Prof. Marek Bernacki (UNIVERSITY OF BIELSKO-BIALA, POLAND)**

Born in 1965 in Bielsko-Biala, he enrolled in the Polish philology course at the Jagiellonian University in Kraków, where he graduated with a master's degree in 1990. Immediately after graduation, he started working at his alma mater as an assistant in the Institute of Polish Studies. At the same time, he took up doctoral studies there. In 1995 he received a doctoral degree in literature studies, specializing in Polish philology, based on a thesis titled "Obraz świata człowieka w młodej prozie polskiej lat 70. [XX w.] Studium analityczno-interpretacyjne (w kontekście personalistycznego myślenia o człowieka i świecie)" [A picture of the human world in young Polish prose of the 1970s [20th c.]]. In 2002 he began working at the Bielsko-Humanist University of Technology and Humanities as an assistant professor in the Department of Polish Studies. In 2008-2012 he held the position of Vice-Dean for Student Affairs at the Faculty of Humanities and Social Sciences. In 2011, the Council of the Faculty of Polish Studies of the Jagiellonian University awarded him the academic degree of doktor habilitowany in the field of literary studies, specializing in contemporary Polish literature, based on his dissertation entitled Hermeneutics of the phenomenon of existence. Studies on Polish contemporary literature (Vincenz, Miłosz, Wojtyła, Herbert, Szymborska). On the 1st of February 2012 he was appointed an associate professor at the University of Bielsko-Biala, and a few months later he was elected the dean of the Faculty of Humanities and Social Sciences.

Special events – open debates

1. Representations of time and space in the oeuvre of Samuel Beckett

Chair: Lucas Margarit (University of Buenos Aires)

Guests: Prof. Luz María Sánchez Cardona (Metropolitan Autonomous University, Mexico)

Prof. José Francisco Fernández (University of Almería, Spain)

Prof. Lucas Margarit (University of Buenos Aires, Argentina)

2. Transmigration in space and time: an Australian perspective

Chair: Dr Angela Viora (Monash University)



Guests:

- Prof. Maryrose Casey (Flinders University, Adelaide)
- Dr. Jaime G. Dorner (independent researcher)
- Dr. Francesco Ricatti (Monash University)
- Dr. Chris Wenn (Melbourne University)

3. Australian guest-performance artists:

- **Dr Jill Orr** (Flinder University, Victoria). Jill Orr's work centers on the psycho- social and environmental where she draws on land and identities as they are shaped in, on and with the environment be it country or urban locales. Orr grapples with the balance and discord that exists at the heart of relations between the human spirit, art and nature. Jill has worked nationally and internationally since the late 1970's. She was represented in the inaugural Venice International Performance Art Week in 2012. She was awarded an Australia Council Fellowship to produce *Antipodean Epic* from 2015-7. Recent commissioned works include *Detritus Springs*, *Listen*, *Laundry* and *Dark Night* (2018, 2019). In 2020-2021, she was represented in Australia: *Antipodean Stories* at PAC Padiglione d'Art Contemporanea, Milan, curated by Eugenio Viola. Orr's works are held in major collections including the National Gallery of Australia, National Gallery of Victoria, Griffith, RMIT and Monash University collections. She is held in numerous private collections in Australia, The Netherlands, England, France, the United States, China and Belgium. Orr is represented by THIS IS NO FANTASY, Melbourne (AUS). <http://www.jillorr.com.au>
- **Stelarc** Stelarc's performances incorporate Prosthetics, Robotics, Medical Imaging and Biotechnology. His projects explore alternative anatomical architectures. He has performed with a *Third Hand*, a *Stomach Sculpture* and *Exoskeleton*, and a 6-legged walking robot. *Fractal Flesh*, *Ping Body* and *Parasite* explore remote and involuntary choreography using muscle stimulation systems. In 2006 an ear on his arm was surgically constructed, that will be internet enabled. In 2016, for the Radical Ecologies exhibition, PICA, for 5 days, 6 hours every day he could only see with the eyes of someone in London, could only hear with the ears of someone in NY, but anyone, anywhere could access his right arm and remotely actuate it. Commissioned for the 2020 Adelaide Biennial of Australian Art at the Art Gallery of South Australia, *Reclining StickMan* is a 9m long, 4m high robot that is algorithmically actuated and can be remotely controlled with online interactivity. In 1996, Stelarc was made an Honorary Professor of Art and Robotics, Carnegie Mellon University, and in 2002 he was awarded an Honorary Doctor of Laws by Monash University. In 2010 he was awarded the Ars Electronica Golden Nica Hybrid Arts Prize. In 2015 he received the Australia Council's Emerging and Experimental Arts Award. In 2016 he was awarded an Honorary Doctorate from the Ionian University, Corfu. His artwork is represented by Scott Livesey Galleries, Melbourne. www.stelarc.org

4. "He aquí el lugar: Hemos llegado. Llegar – llegar." (Claudio Santana Bórquez)

Based on the recent artistic work "Barranco," a solo performance by / with Claudio Santana Bórquez, and the investigations of the Performer Persona Project ensemble. An approach to the experience within the action of the person in action will be developed.

5. Debate of Latin-American teatrologists and researchers on: "Telematic communication: new connections for Latin American theaters?"

6. **Lecture by prof. Jorge Dubatti:** "Production of knowledge from the stage: research areas of the philosophy of Theater Praxis"

7. **Lecture by prof. Lucas Margarit:** "Quietud y voluntad: formas de apropiación del espacio en el teatro de Samuel Beckett."

8. **BECKETTIANA-30** → Presentation regarding the thirtieth anniversary of the Beckettiana Magazine of the University of Buenos Aires. (Lucas Margarit (Director of Beckettiana), María Inés Castagnino (co-director of Beckettiana), Marcelo Lara (editorial secretary).

9. Presentation of the monograph published by Escuela Nacional Superior de Arte Dramático "Guillermo Ugarte Chamorro" (ENSAD, Lima Perú): *Artistas-investigadoras/es y producción de conocimiento desde la escena*, Vol 2. Editors: Lucía Lora Cuentas and Jorge Dubatti.

Deadline for sending abstracts: 15 March 2022

Acceptance of abstracts: 20 March 2022



Conference languages: Spanish, English, Polish

Payment details:

• **payments in EUR:**

Conference fee: **40 euros**

University of Bielsko-Biala, PL Willowa 2 Str., 43-309 Bielsko-Biała,

IBAN: PL 39 1240 4142 1978 0000 4824 0356

Bank: PEKAO S.A./O. Bielsko-Biała, SWIFT/BIC: PKOPPLPW

Title: **Teatralidad** (Name Surname)

• **payments in PLN:**

All participants from Poland, please make a transfer to the following bank account:

Conference fee: **180 zł**

Akademia Techniczno-Humanistyczna, ul. Willowa 2, 43-309 Bielsko-Biała

Konto nr: 73 1240 4142 1111 0010 5457 2831

Bank PEKAO S.A. o/Bielsko-Biała

Tytuł wpłaty: **Teatralidad** (Imię Nazwisko)

Registration form:

https://docs.google.com/forms/d/e/1FAIpQLScfuUkqkgHLiFKXSUsfqfGupOqqdhEGS8LF8xfFWHW6qkZC8A/viewform?usp=sf_link

Contact:

Contact e-mail 3_conference@iconf-theatre.ath.edu.pl / cdimeo@ath.bielsko.pl

Event website: <https://iconf-theatre.ath.edu.pl/wordpress/> [updated information will appear soon]

Scientific Committee:

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prof. Jorge Dubatti (University of Buenos Aires, Argentina)

prof. Lucas Margarit (Universidad of Buenos Aires, Argentina)

prof. Marek Bernacki (University of w Bielsko-Biala, Poland)

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