

ARC UNATC
art research conference
2-5 december 2021 | bucharest

PROGRAM BROCHURE



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s t o r y t e l l i n g

ARC UNATC 2021

As of 2021, the "**I. L. Caragiale**" National University of Theatre and Film in Bucharest (UNATC) sets out to organize a yearly **ART RESEARCH CONFERENCE**, under the **ARC UNATC** heading, aiming to bring together studies, research and practices primarily in the performing arts and film, but also in connected fields, with a focus on interdisciplinarity and the intersection of domains, from science and emerging technologies, to music and design, from theory to interactivity, from fundamental research, to experimental and restorative research in the arts and through the arts.

The theme of the 2021 Art Research Conference is **ADAPTIVE STORYTELLING** open to postgraduate students, professors, practitioners and researchers invited to present their findings in both theory and practice from the following fields: theatre, film, performing arts, visual arts, design, architecture, cultural studies, humanities, but also from more technical fields that make use of the arts to tell stories, such as AR, VR, MR, game design, AI-driven art, interactive tools or specialized fields of technology highly consistent and relevant to the proposed theme.

We are honored to host **7 KEYNOTE SPEAKERS** at the ARC UNATC 2021 international conference:

Janez JANŠA (Slovenia) – 2 December 2021, 16:00

Miruna RUNCAN (Romania) – 3 December 2021, 13:00

Katarzyna KNYCHALSKA (Poland) – 3 December 2021, 14:00

Ryszard W. KLUSZCZYNSKI (Poland) – 4 December 2021, 13:00

Rachel HANN (UK) – 4 December 2021, 14:00

Tadej DROLJC (Slovenia) – 5 December 2021, 13:00

Marco DONNARUMMA (Italy/Germany) – 5 December 2021, 14:00

The conference is hybrid and it will be held in situ at UNATC CINETic (3b Tudor Arghezi Str., Bucharest) and online on Zoom, with live broadcast on the UNATC YouTube channel.



PROGRAM

THURSDAY

2

DECEMBER 2021

14:00-14:30 / in situ
14:30-15:00 / hybrid

Registration
Conference Opening

15:00-16:00 / online
(15' each speaker)

CONFERENCE SESSION 1

15:00-15:15 / online

Carina BRÂNZILĂ, PhD, assist. lecturer, Faculty of Economics, "Al.I.Cuza" University of Iași
Presentations as storytelling

15:15-15:30 / online

Anca Doina CIOBOTARU, PhD, prof. habil., **Emanuel FLORENTIN**, PhD, lecturer, **Alice Ioana FLORENTIN**, PhD, assist. lecturer, "George Enescu" University of Arts, Iași
The Eternal Adolescence of The Teodoreni

15:30-15:45 / online

Claudia TUNCEL, PhD student, Cultural Studies, Faculty of Letters, University of Bucharest
From Miniature to YouTube: Nasreddin Hodja's Enduring Figure. A Folk Hero's Medium Transmutations Throughout History in Turkey

15:45-16:00 / online

Enxhi RISTA, PhD student, "I.L. Caragiale" National University of Theatre and Film, Bucharest
Mythology inspiration for Balkan cinema and gaming

16:00-17:00 / online
(50' + 10' Q&A)

KEYNOTE LECTURE

Janez JANŠA (Slovenia)
Performativity of Documents

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storytelling



PROGRAM

FRIDAY

3

DECEMBER 2021

10:00-15:00

This segment of the
Conference will be
held in Romanian.

10:00-12:00 / hybrid
(in Romanian)

PANEL: POTENȚIALUL PEDAGOGIC AL ARHIVELOR THE PEDAGOGICAL POTENTIAL OF ARCHIVES

INVITAȚI / GUESTS

Radu APOSTOL (Prorector UNATC „I.L.Caragiale”, București)

Călin CIOBOTARI (Director al Școlii Doctorale Domeniul Teatru, Universitatea de Arte „George Enescu”, Iași)

Sorin CRIȘAN (Rector Universitatea de Arte din Târgu-Mureș)

Anca HAȚIEGAN (Conf.univ.dr. Universitatea Babeș-Bolyai, Cluj-Napoca)

Mihai MIHALCEA (Consultant artistic/ Director Programe și Proiecte – Centrul Național al Dansului București)

Cristina MODREANU (Cercetător științific II, Universitatea Babeș-Bolyai, Cluj-Napoca)

Miruna RUNCAN (Prof. univ. dr. Universitatea Babeș-Bolyai, Cluj-Napoca)

Andrei RUS (Conf.univ.dr. UNATC „I.L.Caragiale”, București)

Moderatoare: **Mihaela MICHAILOV** (Lect.univ.dr., directoare a Centrului de Cercetare în Arte Performative și Film, UNATC)

13:00-14:00 / online
(50' + 10' Q&A)
(in Romanian)

KEYNOTE LECTURE

Miruna RUNCAN, PhD, prof. habil. (Romania)

Critica teatrală ca depozitar al istoriei teatrale

Theatre criticism as a repository for theatre history

14:00-15:00 / in situ
(50' + 10' Q&A)
(in Polish with
Romanian translation)

KEYNOTE LECTURE

Katarzyna KNYCHALSKA (Poland)

Teatrul independent în Polonia – Narrative eficiente și ineficiente ale schimbării sistemice

Independent theatre in Poland – effective and ineffective narratives of systemic change

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PROGRAM

FRIDAY

3

DECEMBER 2021

16:00-17:45 / hybrid
(15' each speaker)

CONFERENCE SESSION 2

16:00-16:15 / in situ

Iuliana GHERGHESCU, PhD, researcher, "I.L. Caragiale" National University of Theatre and Film, Bucharest
Art archiving in scenography – a case for preserving designs and scenographic heritage

16:15-16:30 / in situ

Diana CHIRIPUCI, PhD student, "I.L. Caragiale" National University of Theatre and Film, Bucharest
The utility of dance in the daily life

16:30-16:45/ in situ

Ciprian FĂCĂERU, PhD student, assist. researcher, "I.L. Caragiale" National University of Theatre and Film, Bucharest
Inter(act) is the Main Act

16:45-17:00 / online

Ioana MISCHIE, PhD, lecturer, "I.L. Caragiale" National University of Theatre and Film, Bucharest
TANGIBLE UTOPIAS: an Odyssey of adaptive VR worldbuilding methodologies

17:00-17:15 / online

Dumitriana CONDURACHE, PhD, lecturer, "George Enescu" University of Arts, Iași
A Hybrid Creature: The Operetta Film

17:15-17:30 / in situ

Adrian DAMIAN, PhD student, University of Arts in Târgu-Mureș
Network of Emotions. Storytelling Beyond the Surface

17:30-17:45/ online

Andrian ÎMPĂRĂȚEL, MA student, Documentary Filmmaking, Babeș-Bolyai University, Cluj-Napoca
Male Gaze and Feminist Film: Self-reflexivity in Spring Breakers

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PROGRAM

SATURDAY

4

DECEMBER 2021

10:00-12:00 / hybrid
(15' each speaker)

10:00-10:15 / in situ

10:15-10:30 / online

10:30-10:45 / in situ

10:45-11:00 / online

11:00-11:15 / in situ

11:15-11:30 / online

11:30-11:45 / in situ

11:45-12:00 / in situ

13:00-14:00 / in situ
(50' + 10' Q&A)

14:00-15:00 / online
(50' + 10' Q&A)

CONFERENCE SESSION 3

Adelina Laura BULIBAŞA, PhD student, Babeş-Bolyai University in Cluj-Napoca
Concrete Nests – A Transmedia Universe

Andra ENĂŞOIU, PhD student, Babeş-Bolyai University in Cluj-Napoca
Transmedia Storytelling, Adaptation and the Cult Culture

Cornel LAZIA, PhD student, “I.L. Caragiale” National University of Theatre and Film, Bucharest
Time as narrative in photography

Diana DRAGOMIR, PhD, lecturer, “I.L. Caragiale” National University of Theatre and Film, Bucharest
Teaching Game Story Structure

Daniel PANDELE, MA in Art of Game Design, “I.L. Caragiale” National University of Theatre and Film, Bucharest
Oral Storytelling in Dungeons & Dragons

Daniel UNGUREANU, PhD student, assist. researcher, “George Enescu” University of Arts, Iaşi
Digital Memories: Romanian Lockdown Memes

Oana-Georgiana ARSENOI, MA in Intercultural Management, Faculty of Philosophy, University of Bucharest
Postdigital storytelling: From creativity to creator mode

Emil DRĂGAN, PhD student, Politehnica University of Bucharest
Adding new dimensions to traditional storytelling. Case Study: CorintSpaceAR – an augmented reality book for children

KEYNOTE LECTURE

Ryszard W. KLUSZCZYNSKI, PhD, prof. (Poland)
The work of art in the age of Internet presentation: between narrative and performance

KEYNOTE LECTURE

Rachel HANN, PhD, senior lecturer (UK)
Scenographic storytelling: Worlding expressions in an era of climate crisis

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PROGRAM

SUNDAY

5

DECEMBER 2021

10:00-12:00 / hybrid
(15' each speaker)

10:00-10:15 / in situ

10:15-10:30 / online

10:30-10:45/ online

10:45-11:00 / in situ

11:00-11:15 / online

11:15-11:30 / online

11:30-11:45/ in situ

11:45-12:00/ in situ

13:00-14:00 / online
(50' + 10' Q&A)

14:00-15:00 / online
(50' + 10' Q&A)

CONFERENCE SESSION 4

Yolanda MANOLESCU CREȚESCU, PhD student, "I.L. Caragiale" National University of Theatre and Film, Bucharest
Innovative tools for prevention and intervention in emotional health in young people - TeensUp

Andreea-Roxana DOBRESCU, PhD student, Cultural and Linguistic Studies: French, Faculty of Letters, West University of Timișoara
Catharsis through art: the therapeutic function of writing

Flavius FLOARE, PhD student, Babeș-Bolyai University in Cluj-Napoca
Reframing the video game experience through cinematic means

Oana IVAN, PhD, lecturer, and **Cristina POP-TIRON**, PhD student, Babes-Bolyai University in Cluj-Napoca
Anthropology and Digital Interactive Arts: Opportunities, Challenges, and Hybrid methods

Ligia SMARANDACHE, PhD, senior lecturer, Babeș-Bolyai University in Cluj-Napoca
Cross-disciplinary Research Methods in Film and Psychology

Giorgiana Elena POPAN, PhD student, Babeș-Bolyai University, Cluj-Napoca
The Story as a Performance – 10 years as a storyteller and researcher in this art

Ștefan DAMIAN, PhD, lecturer, "I.L. Caragiale" National University of Theatre and Film, Bucharest
Naufrage – extending the narrative through intermediality in an electroacoustic composition

Catinca DRĂGĂNESCU, PhD, assist. researcher, **Maria DRĂGHICI**, PhD, assist. researcher, "I.L. Caragiale" National University of Theatre and Film, Bucharest
Rethinking Cultural Infrastructures

KEYNOTE LECTURE

Tadej DROLJC, PhD (Slovenia)
Audiovisual Escapology: Cross-Modal Extension to the Musical Idea of Tension and Release

KEYNOTE LECTURE

Marco DONNARUMMA, PhD (Italy/Germany)
Eerie methods: making art for a world at the edge of collapse

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DETAILED PROGRAM

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s t o r y t e l l i n g

15:00-16:00 / hybrid
(15' each speaker)

Carina BRÂNZILĂ
PhD, assist. lecturer,
Faculty of Economics,
"Al.I. Cuza" University
of Iasi
15:00

Anca Doina CIOBOTARU
PhD, prof. habil.,
Emanuel FLORENTIN
PhD, lecturer.,
Alice Ioana FLORENTIN
PhD, assist. lecturer,
"George Enescu"
University of Arts, Iași
15:15

Claudia TUNCEL
PhD student,
Cultural Studies, Faculty
of Letters, University of
Bucharest
15:30

CONFERENCE SESSION 1

Presentations as storytelling

Storytelling is an essential part of human existence. In ancient times, stories functioned as oral history, in which the wisdom of the past was passed on to future generations. Legends and stories were created to symbolize key human experiences and values. Today, we tell stories and we listen to them - from movies, social media to everyday events - in almost all aspects of our lives. At work, presentations are one of the most important forms of storytelling. Presenters use data to create a sense of objectivity, but they are really creating stories that aim to convince others of their picture of reality. In this article, we look at ways in which you can develop your identity as a storyteller, in order to deliver more memorable presentations that tell a story to remember.

The Eternal Adolescence of *The Teodoreni*

"The shortest distance between a human being and the truth is a story" (Anthony de Mello). Starting from this idea, the project The Eternal Adolescence of the Teodoreni was a pretext for debating issues related to adolescence, intra and interpersonal relationships specific to this age, how we lay the foundations of self-esteem - in school and in the family. Born from a partnership between the "Gheorghe Asachi" County Library in Iași, the "George Enescu" National University of Arts in Iași, the ART CIVICA Association and Teatro Blu, the trip in Grandparents' House, on Ulița Copilăriei, determines us to reflect on eternal mistakes in education - as if we were spinning in a loop over the centuries, as if we did not understand Ionel Teodoreanu's messages. The adaptation of stage construction techniques specific to reading theater to the conditions generated by the pandemic context has allowed, in fact, the shaping of scenic images that suggest a certain atmosphere, to draw attention to how we can hurt by repeating deceptive programs / programming or we can grow through subtle actions based on trust and empathy. The metaphor of the double perspective garden vs. orchard, invites us to choose the key to reading, is exploited in the project by transforming the five episodes into creative debates about adolescence, with the teenagers, teachers and parents willing to respond to the challenge. The online environment has become, this time, a space where thoughts and emotions can be expressed freely, where the distances between generations have a chance to melt, so that we accept that self-esteem and self-image are fundamental issues. of education. The story goes on!

From Miniature to YouTube: Nasreddin Hodja's Enduring Figure A Folk Hero's Medium Transmutations Throughout History in Turkey

With all the blessings and the curses technology has brought upon us starting with the beginning of the 21st century, we've found ourselves for the best part of the latest decade, and especially during these past years, living online, engaged in this gamification of working, studying, doing house chores even; we are enmeshed in the digital world. Notwithstanding these radical transformations, 21st century societies hold on to their cultural heritage and bring beloved popular figures into the latest digital forms. What used to be, not very long ago, looked upon with dismissal as time wasting, now things like scrolling social media feeds, watching YouTube and playing video games have entered the mainstream, with an increasing shifting attitude towards it being more acceptable ways of passing time for adults and children alike. While popular digital products such as Assassin Creed or Witcher provide users with an opportunity to learn about mythology or folklore, sometimes well-established figures from popular literatures are transposed in new media forms with the aim of educating children; traditionally, they were taught core concepts such as the difference between right and wrong or being hardworking and honest, but more recently issues regarding 21st century living have been added, such as climate change.

15:00-16:00 / hybrid
(15' each speaker)

Claudia TUNCEL
PhD student,
Cultural Studies, Faculty
of Letters, University of
Bucharest
15:30

CONFERENCE SESSION 1

From Miniature to YouTube: Nasreddin Hodja's Enduring Figure (cont.) **A Folk Hero's Medium Transmutations Throughout History in Turkey**

Storytelling has been for centuries the main tool to pass on wisdom from one generation to the next through folklore figures, and the advent of the printing press seemed to have stopped this process by embedding stories in fixed forms, which then became canon for popular literatures. But culture finds itself once more at a stage when passing on stories has become fluid again and storytelling is experiencing a revival, thanks to easy access to digital audiovisual tools. One may take an existing character or a part of an old story and craft it to create a narrative that fits their worldview; this adaptive process used to be frowned upon and considered to be a threat to the integrity of a literary work of art, but has recently become increasingly acceptable, with scholars such as Linda Hutcheon or Julie Sanders bringing light upon the phenomenon of modern adaptation.

With a coverage that spans across three continents and back a few centuries, his presence known from the Mediterranean Coast all the way to Siberia, Nasreddin Hodja is an exemplifying character of how a folk hero is circled back into mainstream culture and kept relevant for the newer generations in Turkey. His appearance hasn't change since his depiction in a 17th century miniature: white long beard, large turban, riding a donkey; the narrative, however, has been transformed at times to fit the latest sociocultural demands. A much beloved, popular figure in Turkish folklore, whose anecdotes go back in written sources as far as the 14th century, Nasr-ed-Din ('Helper of the Faith', ar.) Hodja (a type of Islamic teacher) morphed throughout history from trickster to fool to figure of justice, with his latest role as time traveler in a cartoon series created for Turkish TV channel for children TRT Çocuk that gained some traction on YouTube. In this series from 2017 he tackles stringent issues such as global warming with the help of his faithful donkey and a couple of 21st century children. The format is classic scripted children TV, bright colors, easy to understand plot with clear-cut delineation of the problem at hand and its solutions; the children are very up to date with the concept of global warming, lecturing Nasreddin Hodja on this phenomenon, while the latter comes up with whimsical solutions against pollution, such as stealing people's car keys or presenting town dwellers with the option to ride a donkey.

This process of transposing new items in a familiar context within a well-established narrative, otherwise known as adaptation, is explained in detail by Linda Hutcheon, who draws concepts from fields such as anthropology to illustrate the shifts that occur when a piece of work is adapted; she maintains that 'adaptations require a consideration of an acknowledged transposition of a recognizable other work or works, a creative and an interpretative act of appropriation/salvaging, and an extended intertextual engagement with the adapted work. The author of the adaptation seeks the "right" resetting or contextualizing that would best fit his/her objective 'in the name of relevance' (Hutcheon, 2012). At the core of any adaptation process lies the concept of intertextuality, a term coined by Mikhail Bakhtin, Roland Barthes and Julia Kristeva in 1966. Through the lenses of intertextuality a text is understood to be 'an intersection of textual surfaces rather than a point (a fixed meaning), as a dialogue among several writings: that of the writer, the addressee (or the character) and the contemporary or earlier cultural context'. A text has been, of course, in the meantime, accepted to be more than print media and to include audiovisual and other electronic sources and combinations of mediums, a characteristic proposed to be named as intermediality (Watts Pailliotet, 1999).

These types of social products highlight the prolific power of adaptation, and the re-interpretation and re-creation of a text are a necessary part in this process. Perhaps the centuries-old wisdom of Hodja that had taught generations long gone things such as 'don't cut off the branch you are sitting on' or 'he who gives the money gets to play the whistle' does not fit in the digital era landscape, and for that matter even Hodja himself may not carry much meaning for Gen Z and beyond; however, his very own figure may act as a medium familiar to older generations who have known and loved him through childhood stories and now use him to teach their children values of the world they will inhabit when they grow older.

15:00-16:00 / hybrid
(15' each speaker)

Enxhi RISTA
PhD student,
"I.L. Caragiale" National
University of Theatre
and Film, Bucharest
15:45

CONFERENCE SESSION 1

Mythology inspiration for Balkan cinema and gaming

A myth is a fabulous story that includes the beliefs of (ancient) people about the origin of the universe (cosmogonies) and natural phenomena, about legendary gods and heroes. Myth involves spiritual beings, angels or demons and fantastic characters. The cultural identity of each nation can be reflected by the myths and legends that have accompanied it throughout its development. Therefore, it is very important to bring into attention the popular literature, myths and legends that once circulated. The characters of the myths are mostly "supernatural beings." They are best known for what they did during their prestigious beginnings. It turns out that myths reveal their creative activity and reveal the sacredness (or only the supernatural character) of their works. Universal literature and countless poetic references are based on myths. Epics, stories, short stories, books based on mythology were written. The Balkans have always been a source of inspiration for writers but also a source of inspiration for filmmakers. The Balkan area has a folklore rich in stories, myths and legends that are similar. There is also a close connection between myth and film. The narrative structure of the myth is closest to the structure of a film script. In myth as in a movie script, everything is very visual, actions are told, the story is happening in the present. The characters are described, the place where the action takes place is described in detail, and the plot has a beginning, a climax and an end. Getting inspired from my PHD work in which I talk about the Albanian cinema in the Balkan context I want to show that myths are the basis of storytelling: in cinema but also in the video gaming industry. Albanian mythology is a little-studied Paleo-Balkan and pagan folk mythology, and therefore there is no clear codification, complete, and complex values. Elements of Albanian mythology are also found in other mythologies of the peoples of the Balkans. Fragmented evidence, data about myths, rites and beliefs among Albanians, in their ethnic lands and in the diaspora belong to the XIX-XX centuries, but also in the Middle Ages and beyond. Some Balkan scholars support the idea that Balkan mythology has its roots in Slavonic myths, while another accepts clear influences from Greek mythology. The ancient Illyrian religion is considered to be one of the sources from which the Albanian legend and folklore evolved, reflecting a series of parallels with the ancient Greek and Roman mythologies. Albanian legend also bears resemblance to neighboring Indo-European traditions, such as oral epics with the Southern Slavs and folk tales of the Greeks. Albanian mythology is not only rich in stories, but also in character. There are many mythical characters, who were the subject of study of Albanian researchers but also of foreigners. The first written evidence of Albanian mythology dates back to the 15th century, although more serious studies were conducted by foreigners in defense only in the 19th century.

The first to show interest in Albanian mythology were Italians and Greeks. Albanian cinema is known for having its scripts from adapted stories from folklore or from books. Ismail Kadare is one of the most known Albanian writers who did this. He wrote the story of Konstantin and Doruntina, based on the Albanian myth of BESA. The Ballad of Constantine and Doruntina (in film Who brought Doruntina) was based on the popular folklore. The myth of the human sacrifice during building construction is known in all the Balkans like Romania, Albania, Macedonia, Bulgaria and Serbia. In the Albanian cinema, this myth was adapted in cinema in the film "The living wall" presented the story of Rozafa, who has been sacrificed for bulding the city of Shkoder. In Romanian cinema the folk myth of "The Flyer" is an erotic one, related to a fantastic character and we found it in the feature film The Last Incubus directed by Ovidiu Georgescu. The mythology is full of fantasy which also helps the video gaming industry to create stories for games. The character and plot themes from many myths have provided developers with ideas on how to narrate various games. For example, mythologies have given creators insights on gaming characters, stories, and the powers of various classes. Furthermore, myths have grown in popularity in gaming since they provide a source of templates for the construction of characters with certain characteristics. An excellent example would be a developer who recreates the physical and mental condition of a mythological character in a video game. When creating game narratives, some successful games have used a hero cycle, which is a prevalent phenomena in mythology. This method has been used by many game developers, and it has assisted them in creating high-quality stories. Such plots have been found to elicit feelings such as pity and concern, which improves gaming experiences.

15:00-16:00 / hybrid
(15' each speaker)

Enxhi RISTA
PhD student,
"I.L. Caragiale" National
University of Theatre
and Film, Bucharest
15:45

CONFERENCE SESSION 1

Mythology inspiration for Balkan cinema and gaming (cont.)

In creating games, game makers have also utilized different aspects and notions from Greek mythology. Violence, adventure, and imagination are all prevalent themes in Greek mythology. Such sequences may be seen in games based on Greek mythology, which has inspired a number of popular games, including: God of war (I –III), Ages of the Gods, Heroes of Hellas, Zeus: Master of Olympus, Assassin's Creed Odyssey. Egyptian mythology includes stories and figures from ancient Egypt's religion. Combining animals and humans is a popular motif in Egyptian mythology, and it has been adapted into games. Egyptian mythology-themed games include: Strange Brigade, Sphinx and the Cursed Mummy, Tomb Raider. Elements of Norse mythology include heroic sagas, the construction of tales, and descriptions of human warrior accomplishments. Some prominent Norse mythology-based games include: The Banner Saga, Too Human, Thor: God of Thunder, God of War (2018). Also, one of the most successful series in the past decade, the Witcher, is based on a novel series that also draw from the rich Polish and other Slavic folklore. So, if you're wondering why the entertainment industry is increasingly turning to the past to tell us stories, look no further than the success of the games described above. None of them would be here if they hadn't been inspired by history or myth. There is a game for everyone, whether you fancy the siege of castles in the Middle Ages or storming the shores of Normandy during World War II.

KEYNOTES
THURSDAY
2

DECEMBER 2021

16:00-17:00 / online
KEYNOTE LECTURE

Janez JANŠA

Performativity of Documents

There is something in theater that resists the truth of a document. Many performances based on documentary material raise the question “did this really happen” in a spectator. The reason for such questions is in the very dispositive of theater, which creates disbelief rather than creating belief (Pirandello says in *Six Characters in search for an Author* to „deal with theater, that is, with the truth to a certain extent”).

This means that when we stage a document, we are primarily staging the attitude of the theater to a performative dimension inscribed in the document. There are documents that call for being staged. Not necessarily to reveal something unknown, something hitherto hidden, but rather to show how theater in itself resists a one-way relationship to real events.

The document is already mediated in itself, it is a medium. But as such, it participates equally in the construction of reality as the event it represents.

Janez Janša is a contemporary artist who in 2007 together with two other Slovenian artists changed his name into the name of the conservative, two times prime-minister of Slovenia. Before and after this radical artistic gesture Janša has been working as theatre director and performer of interdisciplinary works that focus on the relation between art and the social and political context surrounding it, reflecting the responsibility of the performers as well as the spectators. Many of his works deal with the very status of performance in neoliberal societies.

He created e.g. (together with Peter Šenk) a *Refugee Camp for the Citizens of the First World* (2004) and devised *We are all Marlene Dietrich FOR* (with Erna Ómarsdóttir, 2005) as a performance for soldiers in peace-keeping missions in the tradition of famous army entertainment shows. In his exhibition *Life in Progress* (2008) the audience itself reenacted famous historical performance art actions. For Janez Janša artistic practice, theoretical reflection and political involvement are not separated: He is also the director of *Maska*, a non-profit organization in publishing, production and education, based in Ljubljana, Slovenia and edited several books on contemporary dance and theatre. He is author of the book on early works by Jan Fabre, *La discipline du chaos, le chaos de la discipline*, 1994.

He is currently fellow at the International research center Interweaving Performance Culture at the Freie Universität in Berlin.



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PANEL

FRIDAY

3

DECEMBER 2021

*This segment of the
Conference will be
held in Romanian.*

10:00-12:00 / hybrid
(in Romanian)

PANEL: POTENȚIALUL PEDAGOGIC AL ARHIVELOR THE PEDAGOGICAL POTENTIAL OF ARCHIVES

Care este rolul pedagogic al arhivării în artele spectacolului și cinematografie? Sunt arhivele cadre de învățare, istorii vii educaționale ale fenomenelor pe care le studiem? Care este raportul dintre performarea arhivelor și cercetarea lor teoretică? Este performarea unei arhive o formă de cercetare și reconstrucție?

Pe 3 decembrie 2021, are loc, în cadrul conferinței internaționale ARC UNATC 2021, cu tema Adaptive Storytelling, o dezbatere la care participă teoreticiene, teoreticieni și creatori de programe artistice, interesate / ți de metodologii și practici ale arhivării în teatru, dans și cinematografie.

Dezbaterea propune o analiză a mijloacelor interdisciplinare prin care recuperăm arhive esențiale în demersurile de cercetare recuperatorie.

Invitatele și invitații sunt:

Radu APOSTOL (Prorector UNATC „I.L.Caragiale”, București)

Călin CIOBOTARI (Director al Școlii Doctorale Domeniul Teatru, Universitatea de Arte „George Enescu”, Iași)

Sorin CRIȘAN (Rector Universitatea de Arte din Târgu-Mureș)

Anca HAȚIEGAN (Conf.univ.dr. Universitatea Babeș-Bolyai, Cluj-Napoca)

Mihai MIHALCEA (Consultant artistic/ Director Programe și Proiecte – Centrul Național al Dansului București)

Cristina MODREANU (Cercetător științific II, Universitatea Babeș-Bolyai, Cluj-Napoca)

Miruna RUNCAN (Prof. univ. dr. Universitatea Babeș-Bolyai, Cluj-Napoca)

Andrei RUS (Conf.univ.dr. UNATC „I.L.Caragiale”, București)

Moderează: **Mihaela MICHAILOV** (Lect.univ.dr., directoare a Centrului de Cercetare în Arte Performative și Film, UNATC „I.L.Caragiale”, București)

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KEYNOTES
FRIDAY
3

DECEMBER 2021

*This segment of the
Conference will be
held in Romanian.*

13:00-14:00 / online

KEYNOTE LECTURE

in Romanian

Miruna RUNCAN

Critica teatrală ca depozitar al istoriei teatrale

Theatre criticism as a repository for theatre history

Abstract – research process motivation (restoring the professionalization process in theater criticism in the context of communist politics, ideology and aesthetic constraints; restoring the most representative stylistics in theatre journalism; restoring individual voices; the relation between criticism and the theatrical model of “socialist aestheticism”).

Methodology and correlating methodologies (historical context, political context, ideological analysis of the dialogue, rhetorical analysis of the communication, sociological perspective).

Periods.

Selecting the representative events, from a political social stand point. Textocentrism vs Director-centrism. Critic’s social, political and intellectual context. Case study role (1). Rapport between theatre journalism and research. Criticizing theatre criticism.

Theatre criticism and theatrical/ perceptual model. Consolidating the percept; preserving the percept under the siege of Ode to Romania /Cântarea României. Case study role (2).

Rhetoric archeology – a methodological approach.

Miruna Runcan is a Romanian-born writer, semiotician and theater critic. She received a PhD in Theater’s Aesthetics from the Bucharest University of Theater and Film in 1999 on a complex historical and aesthetic research on the Romanian modern stage-directing and theater theories, from 1920 to 1960. After 1989, she was involved in several activist and theatrical projects, both in media ethics and theater criticism. She published the first Romanian book on media law and ethics, for young journalists, followed by The Fourth Power: Ethics and Law for Journalists. After 2001, she is professor at Babeş-Bolyai University of Cluj, Romania. Still, theater criticism and interdisciplinary studies on media, film and theatre constitutes the principle field of her activities in research, writing and teaching.

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KEYNOTES

FRIDAY

3

DECEMBER 2021

*This segment of the
Conference will be
held in Romanian.*

14:00-15:00 / in situ

KEYNOTE LECTURE

in Polish with Romanian translation by Nicoleta Negreanu

Katarzyna KNYCHALSKA

Teatrul independent în Polonia – Narrative eficiente și ineficiente ale schimbării sistemice

Independent theatre in Poland – effective and ineffective narratives of systemic change

Statistics show that there are over 700 independent theatres and over 100 institutional theatres in Poland. Logic dictates that it is the former that should shape the image of theatrical life in the country. However, this is not the case at all. Why? The problem is the inequality of the system which organises the functioning of both streams. Independent theatres lack the space to work, the resources for production, the competent theatre criticism, and the possibility of exploiting ready-made performances. For over five years grassroots initiatives, such as the National Theatre Offensive, have been trying to change this state of affairs. They build and test narratives that could prove effective in conversations with politicians at the central and local level, as well as those that have the power to unite the industry around common problems. In my speech I will deal with these narratives, I will tell about the successes, but also numerous failures on the way to changing the theatre system in Poland. I will introduce the mechanisms of functioning of the theatre mainstream (financing, education, festival life and theatre criticism) and confront them with the mechanisms that govern the off stream. As an example I will use the tools developed by the Nie-Taki Theatre Foundation, which I run: the „nietak!” magazine, The Best Off Competition, but also the Off-Polska grant programme newly launched in Poland. Finally, I will ask myself a perverse question: is it really the right narrative that allows us to change the world for the better?

Katarzyna Knychalska is the founder and president of the Teatr-Nie Taki Foundation in Wrocław, publisher, editor-in-chief of the Teatralny.pl portal and the magazine on independent theatres „nietak!”. Co-founder of the National Theatre Offensive, which aims to unify the off theatre movement, programming consultant at the Teatr im. Helena Modrzejewska in Legnica, director of the Nie-Złego Theatre Festival in Legnica, curator of the off trends at the Shakespeare Festival in Gdańsk and the New Theatre Festival in Rzeszów. Director and juror of The Best Off Competition. She is the author of many articles and essays on theatre, as well as plays and theatre adaptations staged in theatres in Poland and Europe. A scholarship holder of the Ministry of Culture and National Heritage „Young Poland”.

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ABSTRACTS

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DECEMBER 2021

**15:00-17:45/ hybrid
(15' each speaker)**

**Iuliana GHERGHESCU
PhD, researcher,
“I.L. Caragiale” National
University of Theatre
and Film, Bucharest
16:00**

CONFERENCE SESSION 2

Art archiving in scenography – a case for preserving designs and scenographic heritage

The presentation is an open conversation centered around the role of the archive in the performing arts and especially regarding works in the area of scenography (set, costume, props and installation designs for the stage). Due to its live character, projects from the field of performing arts are a challenge for any archive of art and artists, continually posing the question of how transitory artwork can be permanently preserved. An important component in the performing arts is scenography and has a special status. Set and costume designs have a relatively short life, disappearing from the moment the show is no longer presented on stage and their importance is significantly diminished. In general, only photos from shows or videos are kept, but all the other elements connected to the work and the design process, such as sketches, diaries, tests, and proposals, prototypes, work models are forgotten.

This is just a overview to a reconstructive research and documentation project started by the “Virtual set design and augmented reality lab” in CINETic-UNATC and is designed to collect and preserve relevant Romanian set and costume design works, covering areas like theater, opera and film together with information about designers and prominent personalities of the field. Through this research one of the main goals is to explain why it is so important to document the performing arts which are by nature ephemeral and therefore difficult to capture and archive.

Also with this research will discuss the issues of identifying the right techniques and methods of archiving and reviving old and slightly known projects and developing new forms of archiving suitable for the future, and dedicated for new artworks linked to the theatre, opera or any live performance. We believe that a complete digital archive that will contain great works from several designers can be developed by combining new digitization techniques with old archiving methods and new XR innovations like (3D scanning, VR, 360 films).

The recuperative research tries to bring back to the public attention personalities of Romanian scenography together with important projects. The recent project working on is a monograph on two outstanding Romanian designers - Radu and Miruna Boruzescu. They've built an impressive career that has crossed the borders of the country having an impact on international scenography.

Radu and Miruna Boruzescu graduated “Nicolae Grigorescu University of Art” in Bucharest in 1969 and 1970, respectively, and after working on a few very successful projects in Romania in 1973 they started working in Europe and since then they built a great body of work next to very important directors. This monograph has two large sections - the period they created in Romania and that of Europe and the United States of America, after leaving the country in 1973. Its purpose is to gather and classify all archives related to this couple's designs expanding from theatre, film to opera and event design. Significant original material had already been collected (set and costume designs, interviews, architectural drawings, correspondence, photographic material). This is a first step towards shaping a platform for a digital archive. The research paves the way for a larger project that consists of preserving scenographic works in an accessible way for future generations and has a role in emphasizing the importance of preserving works after they cease to exist on stage. Building an archive is an ongoing project.

The future archive concentrates primarily on the evolution of Romanian scenography and artists and the outcomes of the research will be returned to society as open and accessible archives for creation, which will be a gateway to the history and contemporary activities from this artistic field. Using these archives creatively will facilitate the capability for new artistic creation, research, artistic analysis, and insights.

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15:00-17:45/ hybrid
(15' each speaker)

Diana CHIRIPUCI
PhD student,
"I.L. Caragiale" National
University of Theatre
and Film, Bucharest
16:15

Ciprian FĂCĂERU
PhD student,
assist. researcher,
"I.L. Caragiale" National
University of Theatre
and Film, Bucharest
16:30

CONFERENCE SESSION 2

The utility of dance in the daily life

A quality artistic creation, a grandiose manifestation form of the stage and the film, but also a source of positive energy, dance has become an ever-increasing benefit to mankind. The pandemic situation of the last year has given us a delimited space from which we had no escape, just with small exceptions. The only way we could get out of this shell, without being afraid for our health or the health of those around us, became the online environment. However, this censorship, as safe as it is short-term, can become just as harmful in the long term. Lack of exercise leads to extra pounds, and these can become a major cause of poor health. In this sense, I want to analyze the dance and the advantages that come with practicing this kinetic art. Various studies attest the value of dance at any age, the importance of movement being an element that brings benefits in the short, medium and long term. From the harmonious modeling of the body and resistance to effort, this art brings with it advantages that we are not aware of: improving attention and reducing anxiety, among many others. In this way, through dance, participants of all ages can have many benefits.

Inter(act) is the Main Act

The new media technology expanded dimensions are defining new syntaxes and semantics in the artworld where the new emerging medium or mediums are propagating on multiple levels and layers of our world in a constant dialog with our society and culture and following our human visions and dreams. Following Bazin's creed, innovations are triggered by dreams defined in various forms of arts and storytelling that are constantly opening new dimensions of thought nurturing new ideas. On this global stage, sprinkled with evolutionary and revolutionary changes many of them accelerated by emerging technologies, this paper is focused on performative art forms found at the convergence with new media technologies. Moreso the emphasizing title and the wordplay "inter(act)" draws attention towards digital and digitally mediated "interaction" as the defining expressive output found in a mixed reality live performative scenario, either it is a theatre, dance, interactive installation or other related artforms. The bold statement found in the title is questioning the current phenomenon where "interaction" has become a popular term in many fields while the paper is trying to analyze how the interactive media took the stage by offering new experiences to an increasingly participative audience.

The research presented in this paper aims to adapt and develop a framework for performative experience design based on both theoretical and practical analysis of various new media projects in contemporary dance, theatre and cinema, interactive installation, video games, virtual, augmented and mixed realities and other related artforms. From a new media theory perspective the research aligns with the spectrum defined by Paul Milgram known as reality-virtuality continuum: within this media spectrum interaction space has shifted from monitor space to a more dynamic tridimensional space, in which virtual elements can be rapidly integrated into physical space defining a mixed environment and generating a high degree of immersion. Furthermore analysing the concept of immersion and interactive media, the interactivity plays the main actor within a digitally augmented mies en scene where the interaction develops new expressive connections between performer, scenography and audience. Investigating both performers and audience behaviors in their responses to the interactive medium, the paper is exploring the evolution of convergent design practices with the aim to define a methodological design framework.

This paper defines an overview of an interdisciplinary practice, the concepts and concerns underlying my research found at the convergence of multiple design disciplines and new media technologies. It also includes my desire to dissolve boundaries and augment the perceived physical space by mixing physical and virtual elements, an effort that has the role to evoke rather than to illustrate, embodying an all-encompassing augmented space, an infinite extent similar to the perceived physical reality itself.

ABSTRACTS

FRIDAY

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DECEMBER 2021

**15:00-17:45/ hybrid
(15' each speaker)**

Ioana MISCHIE
PhD, lecturer,
"I.L. Caragiale" National
University of Theatre
and Film, Bucharest
16:45

**Dumitriana
CONDURACHE**
PhD, lecturer,
"George Enescu"
University of Arts, Iași
17:00

CONFERENCE SESSION 2

TANGIBLE UTOPIAS: an Odyssey of adaptive VR worldbuilding methodologies

TANGIBLE UTOPIAS is an open VR world, designed as a meditative journey into a multitude of potential long-term future city scenarios, inspired by the visions of the children in Government of Children, with the goal to inspire further social change. As a methodology of the project, the incipient ideas serve as preliminary proposals that are then refined by transdisciplinary teams involving storytellers, filmmakers, architects, anthropologists into compelling futuristic worlds. However, an Odyssey of question arises every time we approach a new vision: how faithful to be for a given vision or for more? how creatively can we expand a given vision? how to remix and rematch a vision with others? How much to improve the feasibility of a vision? How to present the project in a way that is faithful to both the initial visions but also to the further artistic development created by adults? The intersectionality of multiple imaginations coming from children and adulthood became our priority. The end result is a negotiation between multiple imaginaries. In the interactive experience the user may add its own contribution into customizing the worlds. The article will investigate the process of creation from the incipient stages of a child's vision to the final immersive and interactive world designed by the artistic team and further customized by the user. We will rely heavily on personal case studies and customized research, while contextualizing the project in the current realm of impactful VR franchising and worldbuilding.

A Hybrid Creature: The Operetta Film

‘I want to embody my character in order to understand what I sing’

The crossbreeding in art is a rich source, contradicting the dex definition of hibrid: ‘made of heterogenous elements, not harmoniously bound’. On the contrary, the collage of items, styles and means in a whole may take the narrative to another level. We experienced this with our film made in collaboration with the Opera Class in The Faculty of Interpretation of our university, named: I`m In A Dilemma. Stories About Love And Music. Operetta and film are situated in a only seeming opposition, in fact capable of enhancing creativity while addressing from a contemporary perspective a supposedly outdated genre. Our goal in the Opera Class is to form autonomous singers-actors who would ‘function’ under performance conditions, from the ‘lecture’ of the musical-dramatic partition, to the show, passing, of course, through the team work. No less important is the knowledge of a national repertoire, which belongs to us and represents us, with a generous melodicy and a lyrical development as such. Given this context, our exercise was an ‘imposed’ one: the study of Romanian operetta arias and duos (and an opera one) written by Gherase Dendrinu, Cornel Trăilescu, Viorel Doboș, George Grigoriu, as Romanian music composed in the second half of the XXth century is less studied and sung.

In order to get the students familiar with this repertoire but also in order to bring it into the public’s attention from another perspective, we thought film was appropriate to try to make a breakthrough in the real or imaginary barriers between the contemporary sensibility and a music more or less dated, which ‘met’ our experiment, revealing, once again, its potential and beauty.

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15:00-17:45/ hybrid
(15' each speaker)

**Dumitriana
CONDURACHE**
PhD, lecturer,
"George Enescu"
University of Arts, Iași
17:00

CONFERENCE SESSION 2

A Hybrid Creature: The Operetta Film (cont.)

Singing seems a liberty field, but in reality this happens only after serious study and a good mastering of one's skills. Most of the times (but not always) when you invite a student to walk on the scene, before she/he makes a single step, she/he would ask: 'So, what am I to do?' Our aim is to make students understand that in the beginning there was the libretto (Tiberiu Soare), but also that the partition teaches us the characters' truth, along with the dramatic and psychological rhythms that music gives birth to'. (Strehler, 2020, p. 234) The actual understanding of this perpetual 'dance' between music and story, learning of the exact connection between movement and singing are bets to win while working with every generation of students. Last but not least, musical precision is not supposed to prevent the improvising process, the creative search for the character we are used to in drama theatre. 'I want to embody my character in order to understand what I sing', these are words that made the director Andrei Șerban happy, being pronounced by a great opera singer, Natalie Dessay, not by an actress. (Șerban, 2021, p. 129) The storyboard imposed a partial 'treason' of the characters taken from the starting operettas and opera. We used a dramatization process, but as we couldn't cut the music, we ended up by making a collage, we sketched a story, a sequence of scenes based on the musical pieces meant to make sense and we gave the characters some clear functions, slightly different from the original ones. So here they are: Răzvan, composer, Daniela, soprano – Răzvan is in love with her, Bertha (soprano), Răzvan's present girlfriend, Martha, soprano, an ex girlfriend of his. We imagined a quite realistic scenario, with dreamlike interventions. Thus, we shot both in the open and on greenscreen, so that we could add some effects in some emotional moments (for example, the moment when Martha, finding in a bookstore a partition composed by Răzvan, day dreams that it is dedicated to her and sings her love for him, while the sheets start to fly around her, on the crescendo). The film stimulated the experiment, both pedagogical and artistic one. While the stage apparently gives more room to some exaggerations traditionally attributed to the interpretation in opera and operetta, the film asks for sincerity. The look cannot hide itself from the camera, so the singer-actor has to convincingly play her/ his 'inner film' (David Esrig). In order to construct the story with a minimum of means and to make the transition from the reality to the imagination layers we used video techniques: montage, video collage. Liberty and playing: the fruitful mixture of means and media might create a hybrid artistic 'creature', still not a new one, but one who functions inside its own world, thus producing emotion.

Adrian DAMIAN
PhD student,
University of Arts in
Târgu-Mureș
17:15

Network of Emotions. Storytelling Beyond the Surface

"Clouds are not spheres, mountains are not cones. Lightning does not travel in a straight line. The new geometry mirrors a universe that is rough, not rounded, scabrous, not smooth. It is a geometry of the pitted, pocked and broken up." Benoit B. Mandelbrot

What are the traces of our emotions? Are we alone or are we connected in a twisted, tangled and intertwined network? Does design and technology drive us away from our true nature or do they have the power to reconnect us with ourselves? Network of Emotions is an immersive art installation that questions the boundaries in our understanding of the concept of being together. We are more than we see, we connect deeper than we think. Using multiple multimedia technologies, the audience is immersed in an infinite forest where they can reveal the unseen, allowing for freedom of reflection, thought, sensory experience, and sense of self. The installation dances between definitions of observer and participant encouraging the visitor to explore the forest. Therefore, the visitor is both seeing the installation and being part of it. Network of Emotions was exhibited from 5th to 13th of June, at Combinatul Fondului Plastic and it was the main attraction of Romanian Design Week 2021.

15:00-17:45/ hybrid
(15' each speaker)

Andrian ÎMPĂRĂȚEL
MA student,
Documentary
Filmmaking,
Babeş-Bolyai University,
Cluj-Napoca
17:30

CONFERENCE SESSION 2

Male Gaze and Feminist Film: Self-reflexivity in *Spring Breakers*

Laura Mulvey's 1975 polemic essay *Visual Pleasure in Narrative Cinema* set the foundation for what would be second-wave feminism and feminist film theory. Employing both Freud's notion of scopophilia (the pleasure of looking) and Lacan's mirror stage (the idealization of one's ego), she argued that classical Hollywood cinema uses passive female characters only for the pleasure of the male spectators and for male characters to act upon, either furthering the narrative or disrupting the male protagonist from the main storyline. At the time, Mulvey's essay was at the forefront of a demand for a new and inclusive avant-garde cinema, in which she was also an active participant, directing several feminist films. Now, after almost 50 years and several studies, analyses and critiques later, the problematizing of how the female appears on screen is still controversial and up for debate. Hollywood has, progressively through the years, started casting strong female protagonists as a way to combat gender biases and give spectators a true-to-life perspective on women's struggles. However, it's not only the number of female protagonists or how they're represented (although it's a crucial factor), but also why they are represented in this manner, what correlation do they have with other male characters and how they are represented vis-à-vis the history of feminism with its inherent evolution and change. For example, Nona Gaprindashvili recently sued Netflix for defamation and invasion of privacy because of the TV series *Queen's Gambit*. Her character played by Beth Harmon was competing in a chess match in Moscow, when the two commentators condescendingly stated that she hasn't faced other men before this match. Factually wrong (she has won against many male champions up until then) and, given the historical context of a woman fighting the 1950's and 1960's institutionalized patriarchal norm through meritocracy, this statement profusely damaged Gaprindashvili's image who had to face discrimination and critique throughout the years for competing against men. That is without taking into account the fact that the men were very respectful to her stylized version of the series.

Mulvey's stance on her critiques have been addressed several years later, still positing the exclusivity of the inescapable male gaze and moreover addressing the heterosexual female spectator as either a spectator who assumes transvestite clothing and gazes sadistically at the on screen woman or relating masochistically to the objectified woman. Several writers combated this fixed notion of the gaze and had constructed theories regarding new modes of spectatorship. But what can we conclude from a self-reflexive film that intertwines third-wave feminism's views on sexuality with the in-your-face images appealing to the male gaze, ultimately creating a new form of female agency? Questioning the feasibility of a film being simultaneously a feminist film and an erotic spectacle for the male spectator, my paper analyses Harmony Korine's controversial 2012 film *Spring Breakers*. Because of its split criticism either judging it for its superficial and hyper-sexualized depiction of teenage girls or praising it as an unlikely feminist film, the study aims to investigate the nuances of the objectifying gaze and question the "right model" of female agency.

The methodology employed consists of defining and comparing the ideologies and historical contexts from which both second and third-wave feminism ensued, in order to decipher the divide in criticism and to interpret the film through the latter's point of view. In addition, applying formalist criticism as a way to examine the film's structure and define the microcosm with its specific mechanisms of presenting the story. Lastly, I progressively decoded certain scenes and applied different psychoanalytical and feminist film theories such as Laura Mulvey's male gaze and passive female, Carol Clover's androgynous female and Gaylyn Studler's masochistic gaze, so as to investigate in which way do the women on screen relate to their male counterparts, how they use female agency to discover and assert their personal power and further on interpreting how the male spectator responds to viewing these gun-wielding (phallicized) women.

ABSTRACTS

FRIDAY

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DECEMBER 2021

**15:00-17:45/ hybrid
(15' each speaker)**

**Andrian ÎMPĂRĂȚEL
MA student,
Documentary
Filmmaking,
Babeș-Bolyai University,
Cluj-Napoca
17:30**

CONFERENCE SESSION 2

Male Gaze and Feminist Film: Self-reflexivity in *Spring Breakers* (cont.)

The candy-colored noir establishes truths about its characters only to thwart them afterward. Using black comedy as a way to critique the hip-hop culture and the American Dream, Korine trivializes this culture without denaturalizing it. The extra-textual choice of starring the Disney starlets as the protagonists of the film, who have for the most of their life been labeled as good “Christian girls”, is the first step towards disbelieving the debauchery that ensues, adding a self-referential tone to the film. Spring Break is a fantasy space in which societal norms are ultimately fogged, where the director twists and fluctuates with gender biases, with the passive/active character dichotomy and with the male gaze as a way for the characters to assert themselves, turning it from Mulvey’s exclusively sadistic and objectifying to a duality of sadism/masochism. Interpreting the film from a third-wave feminism perspective where dress-code and erotic representation is not a tool for the oppressive patriarchy (as second-wave feminists stated) but a way to express identity, broadens the spectrum of feminine agency and thus undermines the political chains in relation to men.

Returning to Gaprindashvili’s situation regarding wrongful depiction, the responsibility of representation and the subsequent cultural ramifications should be as much part of the storytelling process as its creative instruments. The artist that conceives, especially one that uses such a powerful and immersive realm as the audio-visual (considering that cinema was the primary apparatus for propaganda) should consider his privileged position and thereafter his certain power in the representation of reality/fiction, not as an objective or subjective “truth”, which is merely impossible, but more of an archival of the historical and cultural dimension of a certain point in time. As Slavoj Žižek stated in the philosophical and psychoanalytical reflection of cinema “A Pervert’s Guide to Cinema” (2006): “In order to understand today’s world, we need cinema, literally. It’s only in cinema that we get that crucial dimension which we are not ready to confront in our reality. If you are looking for what is in reality more real than reality itself, look into the cinematic fiction.”

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10:00-12:00 / hybrid
(15' each speaker)

Adelina Laura BULIBAŞA
PhD student,
Babeş-Bolyai University
in Cluj-Napoca
10:00

CONFERENCE SESSION 3

Concrete Nests – A Transmedia Universe

‘Concrete Nests’ is a transmedia project about the ways in which the pandemic influenced the personal lives of people living in blocks of flats around the world. By gathering all their stories, our team aimed to recreate and develop the intimate relationship that used to be built around the idyllic interaction between people and their neighbors.

Due to the recent phenomenon of a lethal global virus, we, as social creatures, were conditioned to regress and create our own concrete fences meant to bring us safety. In our frantic ways of isolating ourselves from the outside world, we end up losing these connections made with the individuals from our proximity.

Whether or not you live in an apartment building, the ‘Concrete Nests’ project invites you to knock on one of the neighbors’ digital doors, step into their apartments and explore their way of living, discovering what they’ve encountered during recent times. This project was completed by a group of students from the Faculty of Theater and Film, from the Babes-Bolyai University in Cluj-Napoca, Romania. They were all final year of their master studies from two different specializations, Documentary Filmmaking, a highly practical applied program in the production of documentary film for cinema, television or other media platforms and Digital Interactive Arts, a professional master program that offers a comprehensive, multidisciplinary and innovative approach to media arts production.

‘Concrete Nests’ is a transmedia universe that encapsulates over a dozen stories about different people living on different continents in extremely different living conditions. It shows a lot about our day-to-day reality and about how we are more alike than we can ever imagine, even if we live 1000 miles away from each other. Because of the COVID-19 situation, we had to adapt and find a way to make this project come alive – the restrictions wouldn’t allow us the freedom to interview people. We didn’t want to let this stop our idea from happening, so we thought about asking people to film themselves answering a set of questions. We really didn’t know at first that we would get so much footage from all these amazing people opening their hearts for us and this quickly turned into a collaborative transmedia universe, where this project emerged out of process, evolving from within different communities and with the help of people.

While we were gathering footage from our participants, we also prepared more elements to fit the ‘Concrete Nests’ Universe: we gathered audio, video and photos about the inside and outside of apartment buildings in order to get a better grasp at the various living arrangements from different cities and contrasting neighborhoods; we created a timeline about the pandemic which contained all the important information from all over the world (first cases, news about the deaths, about the situation in Romania, Europe and all over the country, news about the cure, news about the vaccine, about the regulations, restrictions and laws and so on) – I consider that this timeline is important especially if this project will resist the test of time, the timeline will serve as a context for those who will experiment ‘Concrete Nests’ without living through the pandemic times; it is also a great tool for archiving important information.

10:00-12:00 / hybrid
(15' each speaker)

Adelina Laura BULIBAŞA
PhD student,
Babeş-Bolyai University
in Cluj-Napoca
10:00

CONFERENCE SESSION 3

Concrete Nests – A Transmedia Universe (cont.)

After around 4 months of collecting footage, we started editing it and assembling it into a narrative – we used bits and parts from all the videos we received and created a two minute introductory video for each one of our characters; in the introductory video you could easily see the different living arrangements, the various lifestyles and the distinct personalities each character had and you can also find out important information about themselves. We inserted the introductory videos in a world map, putting a pin in the city where each character lives. We were still left with a tremendous amount of footage, so we chose six of the most relevant questions we asked the characters, and for each question we chose between eight and eleven characters that answered that question. These questions were afterwards edited under the form of an interactive movie – we designed a block of flats, the question appears at the top of the screen and you can choose a lit window from the block and one of the characters will answer the question – different windows have different characters showing up. The interactive movie, the pandemic timeline and the introductory videos embedded in the world map are now part of a running website – concretenests.com. The website also contains an ‘About Us’ page, where we present in a few words the project and the teams, also showing pictures with each member of the team, alongside a short bio. This website is the only part of the project that will remain the same. Keeping in mind that a transmedia project is a universe in within and universes are always expanding and evolving, we are also changing ‘Concrete Nests’ every time we exhibit it. The first time this project got the chance to see the light, was at the launching of the website. We organized an exhibition around the launching, but we added two more elements: a photo exhibition – showing pictures with blocks, their insides and their surroundings – and an interactive installation, where we used a Kinect and different images of blocks (also taken by us), and the participants could change the images with the help of their movements. The second time we exhibited ‘Concrete Nests’ was during the Transylvanian International Film Festival and we used almost the same setup as first time, with the photo exhibition, the interactive installation and the website, but this time we also added a ‘100 exhibition’ – we chose another 50 pictures from the ones the team took with the blocks, their insides and the surroundings, and we also chose 50 words that best described feelings that people experienced during the lockdown, we printed them in a very small format and scattered them across the walls of a very tiny room, which had an interesting effect.

In conclusion, I believe that ‘Concrete Nests’, this amazing transmedia project I had the honor to coordinate for six months during last year and this year, fits incredibly well within the theme of ‘Adaptive Storytelling’, based on the elements and the flexibility it possesses.

Andra ENĂŞOIU
PhD student,
Babeş-Bolyai University
in Cluj-Napoca
10:15

Transmedia Storytelling, Adaptation and the Cult Culture

The process of adaptation has gained new meanings along the time. Starting from Linda Hutcheon’s Theory of Adaptation and Henry Jenkins’ definition of Transmedia Storytelling, and by combining the two, new ideas about what it means for a story to be adaptive emerge. Although it is certainly not the same process, modern adaptations have come to be more similar to what is known as “transmedia storytelling”. The study of adaptation and that of transmedia storytelling – in terms of specialized research, are also very much alike.

This essay discusses some of the most popular theories about adaptation and transmedia storytelling, and argues that the two terms have come very close to meaning the same thing in the contemporary era of fiction and filmmaking. That is also one of the main objectives of the paper: analyzing the relation between these processes to understand why they are important for both the audience and the creators. Thus, the focus of the paper is mainly looking at the multitude of ways at our disposal to adapt a story.

10:00-12:00 / hybrid
(15' each speaker)

Andra ENĂȘOIU
PhD student,
Babeș-Bolyai University
in Cluj-Napoca
10:15

CONFERENCE SESSION 3

Transmedia Storytelling, Adaptation and the Cult Culture (cont.)

The main ideas stated in the paper contradict the false perception of many critics that have analyzed adaptations for so many years in relation to their original source and that have theorized that adaptations should remain the same in all types of media in which they are adapted. Fidelity is not a viable argument when discussing adaptations anymore. As technological advancements have emerged and continue to do so, faithfulness to a so-called “original source” simply becomes a thing of the past. The audience’s need to be immersed in the story becomes more and more powerful. Faithfully adapting a story, no matter in which types of media, has been well received in the past specifically due to the lack of technological creative means.

The need to create a transmedia narrative comes not only from the audience’s need to re-experience a story, but also from the desire of the creator to construct a specific narrative for all types of audiences out there. If two centuries ago most people enjoyed reading books and going to the theater or opera because those were the only existing forms of entertainment, nowadays people enjoy watching films, playing video games, reading comic books and so on. People have a lot of options at their disposal if they want to interact with a story and each of these types of audiences has specific needs and tastes. That is why both transmedia storytelling and the process of adaptations give each person the opportunity to find their favorite story in their favorite type of media, without necessarily having to experience other types they might not be comfortable with. Not all people who enjoy watching films, love reading books and vice versa. These stories have been designed in such a way that the audience can enjoy them without needing to have prior knowledge of the universe – but having prior knowledge gives the whole story a sense of unity.

At the same time, the essay is also focused on the implication of transmedia storytelling and the process of adaptation upon the cultification of specific cultural materials or objects such as films, books, manga or video games – depending on the socio-cultural context of the audience. By using specific examples both contemporary and from the past, it becomes easy to prove that there is a tight relation between the notion of a “cult classic” and those of transmedia storytelling and adaptation.

Specifically because there are so many types of media a narrative can be adapted for and because so many adaptations after the same narrative already exist, a need of both the audience and the creators to differentiate between these adaptations and between themselves appears. That is why (possibly wrongly) many times these creators do not work together when translating a narrative in different types of media and thus, they do not understand those specific audiences’ needs. The notion of a cult classic has appeared long before the contemporary technology used for adaptations nowadays. That also implies a change in what the process of cultification means now.

Fans accept an adapted story as long as it gives them the familiarity they expect and at the same time it challenges their views on the original source. If an adapted story exists under the same narrative format across multiple channels, it does not intrigue the audience anymore, making it redundant. Thus, that story does not become cultified.

10:00-12:00 / hybrid
(15' each speaker)

Andra ENĂȘOIU
PhD student,
Babeș-Bolyai University
in Cluj-Napoca
10:15

Cornel LAZIA
PhD student,
"I.L. Caragiale" National
University of Theatre
and Film, Bucharest
10:30

CONFERENCE SESSION 3

Transmedia Storytelling, Adaptation and the Cult Culture (cont.)

One of the reasons why the process of cultification and that of adaptation should be discussed together is because one gives birth to the other. When a cult has been created around a specific story, the public is not satisfied with only two or three forms of artistic expression of that particular universe. They demand more and more translations of that narrative. This is how entire epic universes are created like Star Wars, Harry Potter, Game of Thrones or superhero cinematic universes, all through the need of the fandoms to become more emerged in their favorite stories. It could be argued then, taken into consideration the previous passage, that the existence of cult classics in the contemporary world is also very much defined by the levels of engagement of the users. That is also one of the main changes the process of adaptation has undergone to be more similar to transmedia storytelling.

This essay covers all these problems and looks at different theories, definitions and adaptations in order to understand the mechanisms behind these processes and what they entail. Nowadays, cult culture embraces so many other branches than film and books, so many other forms of expression than researchers have previously theorized. This means becoming familiar with the original cultural and social contexts in which each of these processes have appeared, how they have changed along the time and what they represent for the contemporary audience in comparison to those of the past is of utmost importance.

Time as narrative in photography

Starting from the mapping of the methods by which the static image uses time as a parameter for the representation of movement, this work aims to analyse how a part of contemporary photography overcomes its status of singular image, of "decisive moment" and rather addresses an extended narrative dimension based on the futurist approach in order to represent reality as a dynamic phenomenon.

This approach of organising and representing reality in flow is justified by the new context in which the image is omnipresent in contemporary existence and by the way the modern man adapted to these new conditions becoming much better "equipped" in order to gather, integrate and make analogies based on multiple images.

In this context, using the "Urban Flow" series of images, I propose a double exploration, temporal and spatial, whose finality is the redefinition of recorded reality. Starting from technical premises and ending with aesthetic intentions at the base of the images in this series, I analyse the ways in which the obtained photographic image gets a new narrative value.

10:00-12:00 / hybrid
(15' each speaker)

Diana DRAGOMIR
PhD, lecturer,
"I.L. Caragiale" National
University of Theatre
and Film, Bucharest
10:45

Daniel PANDELE
MA in Art of Game
Design,
"I.L. Caragiale" National
University of Theatre
and Film, Bucharest
11:00

Daniel UNGUREANU
PhD student,
assist. researcher,
"George Enescu"
University of Arts, Iași
11:15

CONFERENCE SESSION 3

Teaching Game Story Structure

Finalised as a PhD thesis, the research of game stories structure continued to be an essential subject of a course that I teach, entitled digital storytelling. Basically, this course searches the core of a story that passes from a classic medium (film, book, etc.) to an interactive medium (usually, interactive fiction or games) or in other words, from a linear to a multilinear story structure.

After five years that I've been teaching and researching this I ended up with a single conclusion: the hero's journey has been a universal language to understand and to write stories. Beside the stages of the monomyth (the adventure that the hero is going through) that are a good way of understanding a quest structure for a game, the hero's journey means a spatial way of storytelling. This type of thinking and constructing stories can be also translated as worldbuilding or creating worlds. This world is the core of the story that I have mentioned above, it's the heart that remains alive after adapting from a medium to another. Good examples of worldbuilding are Lord of the Rings, Star Wars, etc., stories that we can experience on different levels (books, films, board games, video games).

Video games are also worlds that we interact with, meaning that when writing stories for video games we have to translate our story universe into actions for the player. The quest / story structure will become the player's game progression (leveling up) and his actions will become meaningful. The board game designer Reiner Knizia explains better the process of adapting from the book to the board game in his essay The Design and Testing of the Board Game - Lord of the Rings.

Therefore, can every heart of each story be adapted from a medium to another? The answer is yes and will be explained in this article with examples from students' work. They had two exercises: writing an interactive story from news and writing a quest starting from a film story.

Oral Storytelling in *Dungeons & Dragons*

In this essay, I will demonstrate that the popular roleplaying game Dungeons & Dragons is a modern form of collective oral storytelling. We start by introducing the basic game mechanics of D&D. Next, we analyze the psychodynamics of oral expression in D&D. Finally, we draw parallels between the game dynamics of D&D, traditional oral storytelling and improvisational theatre.

Digital Memories: Romanian Lockdown Memes

After the WHO declared the COVID-19 a pandemic, the Romanian government granted more decision-making power to the Public Health System. In parallel with the medical campaigns which aimed to prevent the spread of the virus, awareness campaigns have been implemented and promoted. Images that documented the effects went viral, and the idea and the fear of the virus soon set foot on almost every household in the country. We stayed at home, did not visit our family, isolated from our friends, wore masks, and protected ourselves in every possible way.

10:00-12:00 / hybrid
(15' each speaker)

Daniel UNGUREANU
PhD student,
assist. researcher,
"George Enescu"
University of Arts, Iași
11:15

Oana-Georgiana
ARSENOI
MA in Intercultural
Management, Faculty of
Philosophy,
University of Bucharest
11:30

CONFERENCE SESSION 3

Digital Memories: Romanian Lockdown Memes (cont.)

During such times, not only youngsters turned their attention to social media. In Romania, the most widespread form of IM is the image macro. When the paramount concern of the internet users became the lockdown, Facebook's IMs pages did not remain indifferent. Shortly after the Romanian authorities had introduced restrictions amid the rise in COVID-19 cases, these pages progressively began to collect images that either brought to mind or made direct references to the lockdown and turn them into IMs.

This paper examines the production of internet memes (IMs) through a multi-layered study of the most popular Romanian IMs' Facebook pages from their peak, in early March, through the middle of May 2020. The interval includes the first days of the state of emergency (March 14–21), the night-time curfew (17), the national lockdown (24), the self-declaration for leaving the premises, and the movement restrictions for older people (March 30 – May 14), the Easter celebration and the Labor Day (April 12 / May 1). I use two major research strategies: (a) a quantitative analysis of the Romanian IMs and (b) case studies. Data have been collected from the digital archives of the following Facebook pages: Junimea, Omu Paiangăn, Ion Creangă, and 2Meme.

In parallel with the news pages, the aforementioned IMs pages activated, worked, created, and distributed content inspired by current events, extending, in the digital space, information of general interest first published in the press. By examining these, the paper seeks to clarify the process by which the exposure to the most popular form of anxiety relief and slacktivism, the IM, either created innocent digital memories of the lockdown or contributed to the spread of fear.

Postdigital storytelling: From creativity to creator mode

Web 2.0 has allowed users to interact, collaborate and share ideas as creators of content. The participatory acts of Web 2.0 were curated by the content creators themselves and thus social media was born in order to organize, index and distribute the created content. The "social" contributors use various types of "media" in order to create come-back-for-more content and they look into every aspect of the Internet, search and data. The fact that digital content doesn't remain in our mind in the same way as physical content does shape the way in which we experience cyberspace.

Content creators are those who are addressing the humanization of digital technologies in the postdigital world where the main concern is the rapidly changing relationship with digital technologies and art forms. The difficulty today is that the non-creator users can have a difficult time making a difference between celebrities, influencers and creators due to their various roles in inbound marketing. Investigating content creation as a form of cultural capital it is showing us that it is both an art form and a professional pursuit that works towards the re-enchantment of the world through postdigital practices. These practices are currently suffering an ongoing mutation.

The social phenomenon of Web 2.0 has built a network for an ongoing demonstration that we are all connected and exposed to the same source of energy - the sun, although there are some that view it from a round earth and some that are viewing it from a flat one. The constantly improving algorithms and technologies are not only used by corporations, but by the masses also in a more do it yourself way. In terms of postdigital aesthetic, a differentiation between analog and digital is made. We don't look at these two terms from a tool perspective, but from the level of implication of the audience in the curated and created content. Because its introduction to the world is new, postdigital is sometimes seen as being the same as new media.

10:00-12:00 / hybrid
(15' each speaker)

Oana-Georgiana
ARSENOI
MA in Intercultural
Management, Faculty of
Philosophy,
University of Bucharest
11:30

CONFERENCE SESSION 3

Postdigital storytelling: From creativity to creator mode (cont.)

A distinction is important to be made between these two because they are embodying different aspects of the technological object. The technological object in postdigital is used for both its hardware and software specifications in a hybrid collaboration with other parts, whereas in new media the technological object is used mainly for its hardware capacities in a sincretic collaboration with the other parts. Another difference between the two is the way in which each discipline is used in order to obtain an artistic result. If new media has obtained results from multidisciplinary, interdisciplinary and cross disciplinary collaborations, postdigital is creating a unity of intellectual frameworks beyond disciplinary perspective through transdisciplinarity. Transdisciplinarity shows that digital is not an antonym of analog but an enchantment of mostly man operated technologies through an undying algorithm. In other words, if we think of analog as the body, digital is the consciousness that has become embodied. What we are witnessing isn't a clash between the two but an ongoing symbiosis.

In order to research openness, autonomy, access to resources, flexibility in thought and speech and exploratory behavior in cyberspace, an interdisciplinary approach will unwind the perception and use of creativity until the present time through a transdisciplinary project's short study case: SAFE HOUSE is a video project inspired by distance and motivated by closeness and a stage in which the bodies and emotions of performers become stronger sources of inspiration than their characters. Resulting from the refusal of artistic, cultural, mental, creative, technological and ecological distance, SAFE HOUSE aimed to celebrate the processes through which technology managed to unite a distant generation.

The results will unveil the trajectory of the human resources used in producing digital technologies and digital content. The socio-technical relationships that will be discovered can explain the universality of the Internet versus universality of creativity. Although we haven't reached the end of the internet, the postdigital phenomenon has already created notions, tools, paradigms and movements that can't be ignored anymore. Postdigital means continuity not disruption and it presents itself as a way of thinking and storytelling. It does not describe what happens after the internet but rather how offline human capacity is enhanced through observation of online reality. Creativity is too complex to predict its future but a creator can predict a complex future through creative practices and time adequate theories.

Emil DRĂGAN
PhD student,
Politehnica University of
Bucharest
11:45

Adding new dimensions to traditional storytelling.

Case Study: CorintSpaceAR – an augmented reality book for children

The story is a constant of the passage of time, of the transformation of generations. Regardless of the political regime, cultural periods, in known history, the stories had a component that remained unchanged: what begins, must end. The aspect that has changed, however, with evolution, is the way stories are told. From cave drawings, to paintings, sculptures, photography, film, literature, stories have undergone a technological evolution, but without greatly altering the content.

The new means of expression have taken over the main anchors of the story structure and rendered them through interactive installations, virtual or augmented reality. In this article I will refer to augmented reality, from two perspectives: as an intermediary between the mobile device and the user and as a method to add new layers to an illustration or to a text. The paper uses the case study of the CorintSpaceAR book, published by Corint Publishing House, a book that tells the story of a character who leaves from a distant planet and must reach the earth safely, a story told through augmented reality.

KEYNOTES

SATURDAY

4

DECEMBER 2021

13:00-14:00 / in situ

KEYNOTE LECTURE

Ryszard W. KLUSZCZYNSKI

**The work of art in the age of Internet
presentation: between narrative and
performance**

Prof. Ryszard W. Kluszczyński, PhD, media art scholar, writer and curator

Chair of Department of New Media and Digital Culture, University of Lodz, Poland. Professor at the Academy of Fine Arts in Lodz. He investigates the issues of new media arts and cyberculture, contemporary art theory and practices, avant-gardes and transdisciplinary cultural transformations, and recent interactions between art, science, technology and politics.

Artistic Director of Art & Science Meeting Program in the Centre for Contemporary Art in Gdansk (2011–). Curator of numerous exhibitions within the Program. Co-curator of travelling international exhibition United States of Europe (2011-2013). Curator of the Second International Biennale of Contemporary Art “Mediations”, Poznan 2010. Chief Curator of Film, Video and Multimedia Arts in the Centre for Contemporary Art – Ujazdowski Castle in Warsaw (1990-2001).



ARC UNATC
art research conference
2-5 december 2021 | bucharest

▲ D ▲ P T I ▼ E
storytelling

KEYNOTES
SATURDAY
4

DECEMBER 2021

14:00-15:00 / online
KEYNOTE LECTURE

Rachel HANN

Scenographic storytelling: Worlding expressions in an era of climate crisis

Rachel HANN, PhD, senior lecturer

Dr. Rachel Hann is a cultural scenographer who researches the material cultures of performance design, climate crisis, and trans* performance. Since April 2020, Rachel has been Senior Lecturer in Performance and Design at Northumbria University, Newcastle.

Doctor of Philosophy, University of Leeds, School of Performance and Cultural Industries
'Computer-based 3D Visualization for Theatre Research: Towards an understanding of unrealized Utopian theatre architecture from the 1920s and 1930s'
Project website: utopiantheatres.co.uk.



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▲ D ▲ P T I ▼ E
storytelling

10:00-12:00 / hybrid
(15' each speaker)

**Andreea-Roxana
DOBRESCU**
PhD student,
**Cultural and Linguistic
Studies: French, Faculty
of Letters,
West University of
Timișoara**
10:15

Flavius FLOARE
PhD student,
**Babeș-Bolyai University
in Cluj-Napoca**
10:30

CONFERENCE SESSION 4

Catharsis through art: the therapeutic function of writing

The attempt of defining art turns out to be a difficult process in terms of complexity of this area that can not be restrained nor minimized due to its various meanings. Nonetheless, amongst the various forms and metamorphosis under which art can manifest, there seems to be one describing best and encapsulating in the same time its main function: to cure. Understood under its metaphoric meaning, the process of healing refers to the undeniable attribute of art, recognised for its capacity to heal and relieve pain. No matter how miserable and unfortunate one may perceive himself, art will always open its various paths leading to acceptance and inner peace. The forms that art can take (literature, music, picture, theatre, architecture, etc.) can be visualized as synapses between real world and interior world, between mind and soul, explaining thus the curative process through art as a connection between three inseparable elements: human body, human mind and human soul.

Our article aims to explore the therapeutic dimension of art, of literature more precisely, by focusing our attention on the sub-category of filiation. The textual support of the analysis will be provided by Jean-Luc Coatalem's novel, *La part du fils*, which illustrates the cathartic process of writing through which one can unleash himself from inner tribulations. Conceived as a quest of the grand-father Paol, victim of the Second World War, prisoner of the Nazi regime, the novel seeks into the familial history in order to recompose the lost identity of this ancestor.

The recuperative-restitutive process of the past takes shapes through the means of art, the history of this family and its evolutive destiny becoming the subject of a book. When the genealogical tree is incomplete, when a founder of the present disembodied family is absent, the recourse to writing seems to be a salutary decision. Thus, our objective circumscribes on one hand to that propensity of writing as a privileged means of preserving the past, unaltered, and, on the other hand, to its ability to reconcile a tormented past with an elusive present. At this point, the dialectical relation past-present and the necessity of scrutinizing the past to explain the present is justified by the tragedy of the former whose influence is resented by the latter.

Our objective is to prove that the main function of writing is to fill the empty space of the collective memory, but also to fight the silence imposed as a way of protection against the past's trauma. The cathartic function of art intercedes so as to prevail over the oppressive pain of the death, but also to reconcile the past and the present, to escape the past's dominance.

Reframing the video game experience through cinematic means

The central asset of technology is its ever-changing evolution. With evolution often comes affordability and various artistic mediums seem to benefit from it. Two different artistic approaches, the film and the video game, can be seemingly intertwined all due to these technological advances in computer generated spaces.

While several video games have already experimented with cinematic screenwriting and motion capture technologies in order to bring themselves closer to the medium of film, 2020 saw the release of *At Dead of Night* (Tim Follin, 2020), a hybrid art form between the aforementioned mediums that uses real life actors and live action cutscenes in virtual spaces built through video graphic engines.

10:00-12:00 / hybrid
(15' each speaker)

Flavius FLOARE
PhD student,
Babeş-Bolyai University
in Cluj-Napoca
10:30

CONFERENCE SESSION 4

Reframing the video game experience through cinematic means (cont.)

Retaining the traditional structure of cinematic art, *At Dead of Night* positions the viewer into an interactive role thus forcing the viewer to play and interact with the virtual environment in order to discover the plot. The concept of 'viewer' loses its actual meaning, becoming a hybrid between watching and following the narrative while also actively interacting with the virtual space in order to reveal the narrative.

The viewer becomes the player and the player becomes the viewer but never both at the same time. Thus, *At Dead of Night* becomes the unique work of art that employs mechanisms and spectatorship theories from film and video games that work together seamlessly to present a coherent story.

The adaptive nature of its gameplay is relatively new to the gaming industry. The instances where live action cutscenes were implemented in the actual gameplay of a video game are *Her Story* (Sam Barlow, 2015) and *Telling Lies* (Sam Barlow, 2019): the gameplay employs film elements that are built with real life actors and real environmental spaces. The two video games would go on to be considered interactive films due to their practical way of being watched and enjoyed by the general public. However, in both instances, the virtual space is neglected and the story relies on figuring out what happens when the film mechanisms occur. *At Dead of Night*, on the other hand, adapts its gameplay into integrating both the real and the virtual in the same space, engaging the playing experience with the watching experience while transforming the viewer into an active viewer whose decisions greatly help pushing the narrative forward.

This new art, neither film nor video game but somewhere in between, will become more prevalent as technology becomes more affordable and easier to implement. As a result, storytelling will become far more interactive and it will adapt to the ever-changing needs of an increasingly tech-driven society. The research on *At Dead of Night* examines the means of adaptability of storytelling given new technologies and the ways its narrative mechanics interact with the audience to forge a new experience of engaging with a story. This paper takes a closer look and discusses the hybridization of film and video game as a new form of future art in *At Dead of Night* and while looking at various past attempts to create a symbiosis between the film and the video game.

Through questioning and defining the characteristic of spectatorship and its changes or flexibilities given this new hybrid art, this research aims at analyzing the ways a film genre can become a video game genre and how the common playground, in this case the horror genre, becomes a catalyst for storytelling experimentation and an important milestone for adaptive narratives.

Oana IVAN
PhD, lecturer,
Cristina POP-TIRON
PhD student,
Babeş-Bolyai University
in Cluj-Napoca
10:45

Anthropology and Digital Interactive Arts: Opportunities, Challenges, and Hybrid methods

Anthropology was born a few centuries ago in the context of the global expansion of the empires, with the purpose of understanding other cultures. Although the historic context, approach, and methods have changed ever since (Erickson and Murphy 2003) the main objective of anthropology as a modern social science remains the same: how one can understand the culture of "the other". The present paper aims to discuss a new method of dissemination of social research results, adapted to the new technological context.

10:00-12:00 / hybrid
(15' each speaker)

Oana IVAN
PhD, lecturer,
Cristina POP-TIRON
PhD student,
Babeş-Bolyai University
in Cluj-Napoca
10:45

CONFERENCE SESSION 4

Anthropology and Digital Interactive Arts: Opportunities, Challenges, and Hybrid methods (cont.)

For centuries, anthropologists have delivered the results of their research through written “classic ethnographies” using just words to describe complex social and cultural systems. With the invention of the video camera in the 20th century, anthropological knowledge was also spread through moving images (Mead 1975, Pink 2007). Today, the interactive arts technology opens new opportunities for sharing knowledge and understanding “the other”. Digital technologies (such as motion sensors, artificial intelligence, virtual reality technology) have been used so far in arts to transform the interaction of the audience into something more tangible and immediate (cf. Dixon 2007). In this context, the present paper opens a brand new door, by asking a question that has not been asked before: How can anthropology, as a social science collaborate with digital arts?

This paper presents the main challenges occurring at the intersection between anthropology and visual arts, between the rigor of scientific research methods (Bernard 2006) and creativity of interactive arts, through the process of creation “the Danube Delta- an immersive anthropological story of the local fishermen” installation, proposed by the two authors. The paper describes the process of collaboration, emphasizing how specific research methods from each field were applied and eventually modified into a hybrid model, in order to accommodate both perspectives and yet creating a new way of understanding the “culture of the other”.

Anthropological approach: The anthropological research process unfolded in a few distinctive phases: (1) re-visiting results of the 5-year anthropological research in the Danube Delta, mostly based on participant observation with local fishermen (fishing, tourism, raising cattle, community parties, etc). (2) selecting from the long-term study a few examples with ethnographic information that is representative for the local community and has the potential of being shared in a new media format. (3) discussing with the visual artist and agreeing upon three main topics: fishing, cattle raising, and weddings (4) returning to the field and doing participant observation with locals on the three topics, filming them in a new way, in order to fit an interactive art installation, instead of the “classic ethnography” approach. (5) focusing on that ethnographic information (distortion and biased selection of the data) that have the potential of being expressed using sensorial and interactive installation. (6) discussing and agreeing upon the selection of video material with the visual artist

Interactive visual arts approach: The method of practice as research (Sjoberg and Hughes 2011), or practice based research, was applied here on the artistic creation process in a few phases: (1) discussing with the anthropologist the social science point of view over the subject chosen. (2) connecting the examples chosen (fishing, cattle raising, and weddings) to modalities of expression (video, sound, space design, interactive set-up), based on previous interactive artistic projects and research. (3) brainstorming on the modalities of artistic expression and possible interactions of the participants with them. (4) discussing with the anthropologist and agreeing on the how the participants should interact with the modalities of expression. (5) proposing a model of interaction which would have the best potential for empathy and connection between the participant at the exhibition and the subject of the anthropological research.

The intersection between anthropological research and digital arts brought into discussion the methods of each field. Both approaches and methodology had to be re-thought and applied in a slightly different manner in order to accommodate the other perspective and thus creating a hybrid method that nonetheless maintains the essential traits from each field. The anthropological knowledge is disseminated in an interactive way, stepping away from the centuries-long written tradition, nonetheless making the audience understand the culture of “the other”, employing new media methods.

10:00-12:00 / hybrid
(15' each speaker)

Ligia SMARANDACHE
PhD, senior lecturer,
Babeş- Bolyai University
in Cluj-Napoca
11:00

Giorgiana Elena POPAN
PhD student,
Babeş-Bolyai University,
Cluj-Napoca
11:15

Ştefan DAMIAN
PhD, lecturer,
“I.L. Caragiale” National
University of Theatre
and Film, Bucharest
11:30

CONFERENCE SESSION 4

Cross-disciplinary Research Methods in Film and Psychology

This study invites the science community to reconsider artistic research as a complementary method of exploring the human mind and feelings. The interest of film directors and scriptwriters in neuroscience and psychotherapy certifies certain tendencies towards art & science research which flourished the last decade in art communities. The case studies analysis highlights the potential of cinematic artistic means to be used in turn as non-verbal alternative practices in psychology. The recording camera, which is now available to everyone, can be used as an instrument for self-investigation or self-representation in psychological researches. This statement is sustained by two personal practice-as-research case studies. The first, a didactic project, invites film students to explore their relationship with the recording device by turning the camera towards them. This exercise often disclosed deep feelings, vulnerabilities or wounds which needs an interdisciplinary approach. The second is a work in progress docu-fiction film, which investigates the role of art for the creator. It reveals the ways that art practice can be used to pass the existential dilemmas. In conclusion, I would extend my didactic, art-based research towards a cross-disciplinary field on people who don't use the recording camera for artistic purposes. Especially on those people who need to reconstruct the image of the self or the way they perceive themselves.

The Story as a Performance – 10 years as a storyteller and researcher in this art

The art of storytelling is one of the primary forms of communication between human beings and it only takes us back to the origins, to a simple but authentic communication form. In a sea of artistic expressions encountered nowadays, the art of storytelling conquers through clarity, aesthetic cleanliness and through a strong emotional impact that it has on the audience. I am simply captivated by the most beautiful form of communication as a storyteller, as an artist, as a person.

Naufrage – extending the narrative through intermediality in an electroacoustic composition

Naufrage is an immersive fixed-media electroacoustic composition, for 32 loudspeakers, constructed as a metaphor to the concept of a shipwreck which casts away its passengers – the audience – inside a cave. Originally designed as complete acousmatic, relying solely on sound as the medium, the piece aims to depict sonically the experience of the castaways, where their deprived senses are distorting their perception of reality inside the cave, especially by their contemplation of images and shadows, conceptually relating to Plato's Allegory of the Cave. Constructed around four sections, Naufrage depicts the general states of confusion, deliration, acceptance and struggle experienced by the castaways. This is not only reflected by the musical discourse, but more importantly by the use of space, through the attributes of localization and movement of sound sources in three-dimensional space: the sonic translation is represented by various sound objects and their respective spectromorphologies, as well as their corresponding origin in space, their spatial width and movement. The artistic goal was to create a conceptual acousmatic world, situated at the edge of familiar and unknown, with the hope that each member of the audience will have their unique, intimate interpretation.

10:00-12:00 / hybrid
(15' each speaker)

Ștefan DAMIAN
PhD, lecturer,
"I.L. Caragiale" National
University of Theatre
and Film, Bucharest
11:30

Catinca DRĂGĂNESCU
PhD, assist. researcher,
Maria DRĂGHICI
PhD, assist. researcher,
"I.L. Caragiale" National
University of Theatre
and Film, Bucharest
11:45

CONFERENCE SESSION 4

***Naufrage* – extending the narrative through intermediality in an electroacoustic composition (cont.)**

Although *Naufrage* was originally designed as complete acousmatic, the piece has the potential to expand and to express the concept even further, by borrowing elements from other art forms, or by adding and layering of multiple media, thus taking the form of a Gesamtkunstwerk. Such an intermedial attempt happened in 2019 during TaikaBox Dance Hack and LUMO Light Festival, in Oulu, Finland, by adding two extra layers of expression through the use of choreography and light design, resulting in a performance that was publicly displayed over the course of 2 days at Oulu Museum of Art. The resulting piece employed contemporary dance elements in such way that together with programmed gestures from moving head lights, emphasized not only the sonic discourse, but the entire concept. With a new visible world of hues, shifting shadows against walls and body expression emerging, the distorting of reality by confusion, deliration, acceptance and struggle was portrayed not only by large, elaborated movements, but also by stillness, micro gestures and micro expressions.

This creative attempt provided the inspiration of expanding *Naufrage* even further into the realm of intermediality, with the potential of transforming the work from acousmatic to an elaborate performance or installation, while either maintaining its fixed-media attribute or becoming interactive. Some possible intermedial scenarios will be presented and discussed, relating to installation, performance, interactivity or visual art, tackling expressive possibilities as well as both artistic and technical challenges emerging from the juxtaposition of different media. How can intermediality be employed? What are the limits of various media? What transformations would be necessary in the sonic discourse? These are some of the questions that will be discussed in an attempt to discover future solutions.

Rethinking Cultural Infrastructures

The Covid19 pandemics highlighted the limitations of the art and culture sectors everywhere, especially the precarity of the independent art sector and the difficulties young art university graduates face in finding their place on the labor market. In Romania, this overlaps with a deep need of rethinking the cultural system as a whole and redefining its purpose within society. The lack of serious reforms within the last 30 years, the lack of a strategic vision and a general inertia within the system eroded the relationship between citizens and most of the cultural system. Redefining this relationship as well as the mission of culture as a public service becomes core in the struggle to keep up with the ever-increasing cultural and educational needs of citizens. This proves there is an urgency to create new and sustainable contexts that can contribute to the development of the whole cultural system.

Inspired by these premises, our exploratory research aims to document, analyze and test five models of cultural infrastructures (alternative to the classic state funded existing formulas) that could have a transforming, regenerative effect on the specific local communities, as well as the whole national cultural ecosystem. The five models the research uses are: the community center, the production house, the host venue, the cultural hub and the center for contemporary artistic research. They spread from community based to research based, from education through culture to artistic innovation, in an aim to impact all levels of the cultural system and contribute to a paradigm shift within the perception and instrumentalization of the concept of public culture.

10:00-12:00 / hybrid
(15' each speaker)

Catinca DRĂGĂNESCU
PhD, assist. researcher,
Maria DRĂGHICI
PhD, assist. researcher,
“I.L. Caragiale” National
University of Theatre
and Film, Bucharest
11:45

CONFERENCE SESSION 4

Rethinking Cultural Infrastructures (cont.)

Our hypothesis is that the development of hybrid forms of cultural infrastructure, adapted to the specific needs of local ecosystems, might represent an answer to both problems: it would increase access to culture and enhance the quality of the cultural offer by infusing well trained specialists within the local communities, while creating new career opportunities for young professionals and new possibilities of collaboration between public institutions and NGOs. This is why this action-based research aims at creating a platform for dialogue and cooperation between academia – the creative community – independent experts– and local authorities. This collaboration platform creates the premises for the development of relevant strategies, adapted to both national and European contexts, models that could be replicated and on the long run contribute to the articulation of a public policy.

The first “dialogue table” organized by the UNATC Research, Development, and Innovation Department in May 2021, brought together with the research team, representatives of different local authorities: the mayor of the Dumbravița commune in Timișoara county, the vice-mayor and one of the municipality theatre managers in Sfântu Gheorghe, the vice-mayor of the 6th Sector in Bucharest and the managing director of the Jewish Theatre in Bucharest. They were invited to listen to a short presentation of our five infrastructure models and share their thoughts and experiences from the perspective of the specific communities they represent. One of the most important conclusions of the meeting was the need of adopting a bottom-up strategy that begins with small communities and focuses on enhancing access to culture, in line with both the European and the Romanian National Plans for Recovery and Resilience. The fact that as we speak the Ministry of Culture works with a team of experts on the Romanian Cultural Strategy 2023-2030 – which would be the first national cultural strategy after 1989 assumed by the government, also creates a unique window of opportunity. It is important to take in consideration that cultural factors represent a major source of social inequality in Romania, though culture could and should play an important part in promoting social inclusion.

The second phase of the research focuses on reviving the idea of the community center, seen as a community connector, a space of socialization, education, and culture with a constant activity. Teaming up with the local authorities in Dumbrăvița, with the support of the National University of Theater Art and Cinematography “I.L. Caragiale” in Bucharest and the expertise of specialists in the field of anthropology, cultural management, sociology and education we are attempting at reviving and modernizing the concept, adapting it to the specific needs of the Dumbrăvița community. In order to envision that, the history of the LaBomba Community Center in the Rahova – Uranus community in Bucharest, continued more than a decade later by the Ferentari Studios/ Studiourile Ferentari, cultural intervention projects like the Telciu Summer School/ Școala de vară de la Telciu or Touring the countryside/ Turneu la țară and Kickstart Limanu, as well as international examples as the Pantrana/ Biskopsgarden from Gothenburg, Sweden served as both inspiration and sources of practical insight.

The project represents an interdisciplinary action- based research initiative meant to catalyze both academic and local communities in a joined effort to create both soft and hard, new and relevant cultural infrastructure projects, as a means of both development and resilience.

KEYNOTES
SUNDAY
5

DECEMBER 2021

13:00-14:00 / online
KEYNOTE LECTURE

Tadej DROLJC

Audiovisual Escapology: Cross-Modal Extension to the Musical Idea of Tension and Release

For me, the essence of audiovisual art are audiovisual relationships. I am especially interested in cross-modal perceptual groupings and through various examples of my work, I will present different types of groupings that underpin numerous emerging or trending audiovisual aesthetics. Audiovisual composition, on the other hand, I see as an art of how to move between these various types of groupings over time. My practice usually revolves around constraining and liberating sound and image from each other and this drama I call the audiovisual escapology.

Tadej Drolic is a Slovenian artist and creative coder who works at the intersection of sound, image and light.

For his work Tadej was awarded the Lumen Prize Student Award, Dennis Smalley scholarship in electroacoustic music and he won the most promising Video Artist prize at Madatac. His practice based doctoral research was awarded the Vice Chancellor's Award for an outstanding thesis at the Centre for Research in New Music. A work from his collaborative project Synspecies won the Edigma Semibreve award and was shortlisted for the Lumen Prize in category moving image.

Tadej performed and exhibited at festivals such as Ars Electronica, Paris Biennale NEMO, L.E.V., Brighton Digital Festival, Semibreve, Sonica Glasgow, Lunchmeat, Node etc. As part of his collaboration with Ars Electronica's Future Lab on project Immersify his works were also presented at events like Inter BEE Tokyo, IBC Amsterdam or Marché du film – Festival de Cannes.

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storytelling



KEYNOTES
SUNDAY
5

DECEMBER 2021

14:00-15:00 / online
KEYNOTE LECTURE

Marco DONNARUMMA

Eerie methods: making art for a world at the edge of collapse



Marco Donnarumma, PhD is an artist, performer, stage director and scholar and co-founder of the artist group Fronte Vacuo. Marco weaves together media art, contemporary performance, and interactive computer music since the early 2000s. He is internationally acknowledged for combining disciplines, media and emerging technologies into an oneiric, sensual, uncompromising aesthetics, where the body becomes a morphing language to speak critically of ritual, power and technology.

Teaching positions (short- and long-term posts)

2021 Theaterpädagogik Ferienkurs / Visiting Instructor / Berlin University of the Arts DE

2013 Design and Performance Lab / Visiting Instructor / Brunel University UK

2011 Host Guest Ghost / Visiting Instructor / Dansehallerne DK

Posgrado en Artes Visuales / Visiting Instructor / UNAM MX

2009 MA in Sound Design for Sensitive Environment / LABA IT.

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ARC UNATC 2021 IN NUMBERS

4 days

7 keynote speakers

9 panel speakers

31 conference speakers

- **14** professors, lecturers, researchers
- **14** PhD students
- **3** MA students

7 countries

8 universities

- Babeş-Bolyai University, Cluj-Napoca
- “George Enescu” University of Arts, Iași
- “Al.I. Cuza” University of Iași
- University of Arts in Târgu-Mureș
- West University of Timișoara
- University of Bucharest
- Politehnica University of Bucharest
- “I.L. Caragiale” National University of Theatre and Film, Bucharest



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ORGANIZATION TEAM: ARC UNATC 2021

Vicerektor with Research at UNATC: **Radu Apostol**

Director of the Research Center in Performing Arts and Film: **Mihaela Michailov**

Conference Management: **Elena Belciu** and **Alexandra Bucălae**

Communication assistant: **Cristina Nițu**

Proofreading: **Ruxandra Vera Ștefan**

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Alexandra Bucălae (zoom management), **Elena Belciu** (live moderator)

Technical coordinator: **Dumitru Tănase**

Technical crew: **Ciprian Făcăeru**, **Marius Hodea**, **Andrei Mutuliță**, **Geo Niță**, **Ionuț Dumitrașcu**

Camera crew: **Dragoș Boldea**, **Dan Bobe**

Volunteers: **Ruxandra Rădulescu**, **Caty Alexandra Șamata**, **Kristopher Dura**, **Sebastian Braicu**



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