

6 JUNE

UNIMA (Union International de la Marionnette)

16:30 – 18:00

Hanging Out (Puppets on Show)

(UNIMA Panel Discussion and Puppet Exhibition)

Kateřina Leřková Dolenská, Martina Pecková Černá, Lenka Šaldová,
Mascha Erbeling, John Bell, Simona Chalupová (CZ, DE, USA)

7 JUNE

HISTORIOGRAPHIES, THEORIES AND COLLABORATIONS

16:30 – 16:45

Tanec Praha: An Invitation

10:00 – 11:15

Historiographies and Performance Spaces

Panel of presentations

The House is On Fire: Mise-en-scène, Innovation and Theatre Fires in late 19th Century Canada (15 min)

Kym Bird (York University), Sharmylae Taffe-Fletcher (Designer)

CA

Driven by American and British circuits, 19th-century Canada needed theatres to meet the appetites of its growing population. But this golden age had a dark, smoldering underbelly. Fire! It struck terror into the hearts of patrons, performers and workers. This presentation relives the historical terror of theatrical fire in Canada and the role that illumination played in the industry of the time.

IM/MATERIAL THEATRE SPACES! Connecting Past and Future Visions of Theatre Architecture (15 min)

Bri Newesely, Franziska Ritter, Pablo Dornhege (DTHG Theatre Heritage Project)

DE

Virtual and Augmented Reality is changing our media landscape permanently. The lecture introduces prototype ideas for digital implementation of theatre architecture in physical, augmented and virtual spaces. How can mixed reality be used to create narrative spaces? What potentials can VR and AR generate in theatrical context and how can accessibility to im/material “theatre objects” be improved?

Urbanism on the Stages of Haussmann’s Paris (15 min)

Jennifer A. Low (Florida Atlantic University), Marcella Munson (Florida Atlantic University)

US

Dramatic representations of Haussmann’s Paris staged between 1853 and 1887 offer a fractured vision of modernity. Theatre designs present tableaux of new experiences and showcase various ways of moving through space, framing daily life while setting it apart. The theatre technology of the period grows out of the ideology of the modern, becoming not merely a tool but an exemplar of the new.

30 minute discussion moderated by Barbora Příhodová

11:15 – 11:30

Break

11:30 – 12:15

How Can We Write about Historiography and Memory of the Performance spaces of Latin America?

(Panel Discussion – 45 min)

José Luis Ferrera (OISTAT Spain), Claudia Suárez (OISTAT Spain), Doris Rollemberg (TTLA-TELA), José Manuel Castanheira (TTLA-TELA)

International

The Theatres of Latin America is not only a survey of Latin American live performance spaces: it deals with how the designers that use those spaces are influenced by the spaces themselves and how their work influences the perception of those spaces by the audiences. How can we write about historiography and memory of the performance spaces of Latin America reflecting those interinfluences?

12:15 – 12:30

Break

12:30 – 13:30

Found Space Turned into the Theatre: the Fruit of Collaboration of the Architect, the Technician and the Performer

(Panel Discussion – 30 mins)

Pavlo Bosyy (Ryerson University), Sholem Dolgoy (Ryerson University), Alex Gilbert (Ryerson University), Dr. Victor Proskuriakov (National University Lviv Polytechnics), Oleksandr Riabenko (The Harlequin Engineering Company and Lightek Company)

CA, UA

The general subject of the panel is concerned with the found space, i.e. its original purpose was different, turned into theatre; we will talk about collaboration in the areas of architecture, stage technology/mechanization and lighting, costume facility, etc. essential in turning “found space” into a contemporary performance facility.

FLASH TALKS

14:30 – 16:00

Scenography is Our Link

Inês de Carvalho – *PT*

This presentation aims to problematizing scenography as a connection agent in the Portuguese context. It proposes to give space to different speeches organized by concepts and provocations. It's a curated talk of a collection of ideas given by professionals linked by the Portuguese Scenography Association but mostly linked by the interest, practice or research of the scenographic universe.

Beauty Dreams

Carolina Jimenez – *MX*

How to transcend status, role, trade, through dress?

Expressing complex ideas such as gender, sexuality and identity through clothing is a challenge that I believe can be achieved by showing an image that challenges the everyday and what has been normalized.

Stilled – A scenography of the Image

Hansjörg Schmidt, David Harradine – *UK*

Responding to PQ's proposal that a future scenography should be shaped by theory, we will consider the creative process on fevered sleep's *Stilled* as perceived and interpreted by the creators of the project.

The talk will consider how theory can inform and generate scenography that can be free of the limits imposed by the spatial and intellectual rigidity of traditional performance spaces.

Karesansui – Scenography of Hong Kong Literature Theatre

Hung-man TAM(Director/Designer) – *HK*

In 2003, I adapted *Tete Beche*, a novel by Liu Yi-chang, and then I took the road of adapting Hong Kong literature to theater.

I pursue static beauty through adaptation, it is an introspective state, such as looking at *Karesansui* in Long'an Temple, Kyoto; the imagery in the senses remains in the hearts of audience and becomes a talisman facing the outside world in a time and space.

Becoming Scenographic: Looking Through the Hong Kong Family Album

Susannah Henry – *UK*

This flash talk is about a research project undertaken in 2018 by scenographer Susannah Henry: *The Hong Kong Family Album 1951 / 2018*. The project centred on finding and responding to the sites of photographs in a family album. The first half of this ten-minute flash talk will introduce the project, moving to discuss

where and how the project, and the scenographer herself, become scenographic.

Tint, Tone, Shade and Saturation

Richard Bryant – *TT*

“The important thing to remember is that there are no rules in lighting with color. [...] My advice about color is this: Don’t sweat it! It’s the easiest, cheapest thing to change. If a color doesn’t look right on stage, just change it.” – Tharon Musser

If color is so easy to change and if there are no rules, why do so many of us struggle with choosing the right one

Site Specificity and Opera: Performing Baroque Opera in Sites of Memory

Tasos Protopsaltou (University of Western Macedonia) – *GR*

This presentation is related to performance projects based on baroque operas staged in specific places of memory. The projects focus on the synergy of the visual and theatrical quality of these very specific landscapes, the particular color of the baroque opera repertoire and the use of contemporary artistic practices related to a site specific approach to the operatic performance practice

COLLABORATION IN SCENOGRAPHY

16:30 – 17:15

Gaps in Communication within the Creative Team

(Panel Discussion – 45 min)

Sabine Snijders, Juli Balázs, Jan Kodet, Simona Rybáková

NL, HU, CZ

Practising costume designer Simona Rybáková will attempt to demonstrate together with her colleagues examples of communication gaps between the partners of a creative team (director, stage designer and choreographer) using their own significant theatrical works. A communication gap does not necessarily have to be a negative element or be badly meant however during the creative process with different egos being present the situation can occur. Problem analysis, self-reflection and the effort and ability to find a solution is a complex part of the creative process and this presentation will try to name its causes and possible basis for a collaborative continuation of the team. The theme will be presented from respective point of view with a discussion afterwards The presentations will be supported by visual material to illustrate the actual problems.

17:15 – 17:30

Break

17:30 – 18:00

Life Underground: Installation Art Fabrication as Scenography

(Moderated Conversation - 30 min)

Shan Raoufi, Emmo Gates, Tyler McKay, Greta Hansen, Taylor Black
US

Art fabrication collective Wolfgang & Hite discusses their process in their most recent fine art fabrication project and explores the increasing intermingling between artists, laborers, spectators, and fields of artistic production. This roundtable views scenography as an interdisciplinary collaborative practice bridging theatre and visual arts.

INTERNATIONAL CURATORIAL PRACTICES

19:00– 20:30

International Curatorial Practices

(Roundtable Discussion – 90 Min)

Jochen Volz (Pinacoteca de São Paulo), Markéta Fantová (Prague Quadrennial 2019) Kate Bailey (Victoria & Albert Museum), Rosane Muniz (artist, journalist, researcher)
BR, CZ, UK

There are many questions concerning the curatorial processes of exhibitions in general. In the last years the borders among arts have been stimulated to become more porous. As PQ was born inside a visual art exhibition (Bienal de São Paulo), a talk with curators such as Jochen Volz, Markéta Fantová and Kate Bailey could provoke a debate about this “melted frontiers”, followed by a Q&A session.

8 JUNE

COSTUME

10:00 – 11:00

Costume as Scenography?

(Panel Discussion – 60 min)

Rachel Hann (University of Surrey), Donatella Barbieri (London College of Fashion, UAL), Sofia Pantouvaki (Aalto University)

UK, FI, GR

This panel examines the fruitful relationships between costume and scenography. The idea that scenography is inclusive of costume is arguably a recent and contested position. Beyond a strict focus on scenery or set design, costume as scenography invites us to conceptualise scenography differently. The presenters will outline this debate and re-consider costume's relationship to scenography.

11:00 – 11:15

Break

11:15 – 12:15

Costume and Collaboration: Designers and Makers

(Panel Discussion – 60 min)

Sofia Pantouvaki (Aalto University), Suzanne Osmond (National Institute of Dramatic Art), Madeline Taylor (University of Melbourne)

GR, FI, AU

Costume design relates to networks of creativity and collaboration, critical to the material nature of performance. This talk addresses costume design and production focusing on the collaborative partnership of designers and makers, bringing into discussion making traditions, production processes, hierarchies, and the emotional intelligence and creative judgement required by scenographic roles

12:15 – 12:30

Break

12:45 – 13:30

What costume Can Do and Be

(Panel Discussion – 60 min)

Rosane Muniz (artist, curator), Sodja Lotker (Prague Performing Arts Academy), Christina Lindgren (Oslo National Academy of the Arts), Arianne Vitale Cardoso (University of São Paulo)

BR, CZ, NO

“What costume design can do and be” is a very simple provocation to deepen the conversation about what we can create in the costume design field. The

projects 'Costume Agency' (by Sodja Lotker and Christina Lindgren), 'Costume in Action' (by Ariane Vitale) and 'Designers on the Edge' (by Rosane Muniz) have been developed in the last years and they explore "how costume performs".

FLASH TALKS

14:30 – 16:00

New Bodies/New New Bodies / New Contexts: Costuming Beyond the Stage

Alison Heryer – US

Over the past decade, new media has fundamentally shifted the way we initiate and consume narrative. As a result, the role of the costume designer is expanding and prompting new strategies around how we imagine character and visualize identity. This talk looks at emerging contexts for the clothed body and considers the impact on both the practice and pedagogy of costume design.

The Scenography of Sound within Costume

Emma Renhard – UK

This paper explores the importance of sound within the fabric of a costume, whether this is natural or manufactured. It recognises the scope of soundscapes and sound integration within the scenography of costume. Sound embedded within the fabrication of design and realisation of worn artefacts is important to establishing narrative, environment and character.

Scenographic Fashion Performances

Pamela C. Scorzin – DE

Scenographic Fashion Performances bring together the spectacular aesthetics of scenography, fashion design, and performance art. With experimentally or conceptually designed clothes (from costume design to high-end fashion), the human body is shaped as well as marked in a specific space and time and thus is being temporarily staged and related to the eyes of a participating/ consuming audience

Somatic Scenography – Embodying Costume and Site

Sally E Dean – UK, US

How can somatic methodologies transform future scenographic practices? Somatic practices encourage conscious awareness of movement habits to support wellbeing and performance. The Somatic Movement, Costume and Performance Project (Dean, Lacunza, Rieckhof) acts as example: costumes designed starting from the sense of touch versus visual aesthetic to rebalance sensorial and artistic hierarchies.

Design as Performance Fragment Inspired by Macunaima: A Hero Without Any Character

Aby Cohen, Alexandre Maradei, Lucas Oliveira – BR

The challenge of designing and presenting scenography provoke a restlessness, as artist, to seek renewed possibilities. Inspired by Macunaima (ambiguous character hero/antihero), staged by the director Antunes Filho, an aesthetic experience of design as performance will be shared, connected to PQ2019 Brazilian Exhibition, emphasising the strength of THE BODY AS SPACE, TERRITORY AND ITS BORDERS

Passing Through: Lines and Borders

Ellawyn Cruz (De La Salle – College of St. Benilde) – PH

The talk discusses the process and experience behind the immersive installation. It focuses on the subject of migration and mobility by using the visa interrogation booth as an initial basis of the experience. By re-creating the visa application process, we can consider how spaces and their atmospheres have effects not only in the bodily context but on our emotions and mental state as well

LIVING LEGENDS OF PERFORMANCE DESIGN

16:30 – 18:00

Roundtable Discussion with Fragments Artists

KEYNOTE ADDRESS

19:00 – 21:00

Stefano Poda: *Opera Stage as a Total Work of Art*

Stefano Poda (Designer/Director) – *IT*

Stefano Poda presents his personal approach to realizing staging, sets, costumes, lightning and choreography in a united conception that seeks to find the best consistency and synthesis of the opera performance.

The exclusive style of Stefano Poda can be explained by his outlook towards Opera: it is not a simple live entertainment, not a sentimental or political storytelling, not even a pure form of art, but a more-than-proportional sum of virtually any each human expression (music, painting, sculpture, fashion, design, poetry, philosophy, history...). The fusion of such components is possible thanks to the most peculiar feature of opera: it is not spoken, it is sung. Differently from cinema and television, opera characters do not act in a contingent world, ruled by time-realistic correspondence to our life. By means of this powerful abstraction of music and singing, human emotions are not plainly depicted, but elevated to another level, far away from ours, a world similar to the dimension of dream and memory, where time is relative and irrational under the beat of music, not of reality. The never-ending duty of an opera director is hence reconstructing that mysterious and lost universe in a single look: the union of all forms of art becomes an endeavor to a perfectly consistent language. Free from concrete obligations of daily life, attempting to speak about everything without labelling anything, as music does.

9 JUNE

SCENOGRAPHY AND POLITICS

10:00 – 11:15 **Pair of Panel Discussions**

Political Strength of Scenography

(Panel Discussion – 30 min)

Rosane Muniz (journalist, researcher), Camila Bauer (Federal University of Rio Grande do Sul), Luiz Henrique Sá (UNIRIO), Roustang Carrilho (University of Brasília), Kamala Ramers (University of Brasília), Larissa Mauro (Andaime Theatre Company)

BR

It is almost impossible to talk about art without considering the political ideas that move or even interrupt designers' creations around the world, mainly in countries going through a political crisis of democracy. Bringing back examples from the past and the present of Brazilians designers, the discussion wishes to think about how scenography is provoking, inspiring and transforming.

CATALONIA Art and Democracy

(Panel Discussion – 30 min)

Magda Puyo, Joan Maria Minguet, Marta Rafa, Bibiana Puigdefàbregas

CT

On 1st October 2018, while exercising our democratic rights, we were beaten by the power of the State. Since then a succession of acts from art field and reacts from the power of the state, are putting into question the supposed strength of current democracies.

We invite people from the artistic, intellectual and political fields to express their thoughts about democracy, art or revolution.

15 minute moderated discussion

11:15 – 12:30 **Pair of Panel Discussions**

Justice Scenographics: Preparing for Civilization Change

(Panel Discussion – 30 min)

Rachel Hann (University of Surrey), Kenneth Bailey (Design Studio for Social Intervention)

UK, US

Drawing upon the established work by the Design Studio for Social Intervention (Boston, USA) on spatial justice, this panel outlines the role scenographic traits, or scenographics, can play in the enactment & communication of climate justice. Justice scenographics are proposed as a means of imagining renewed human-world binaries that go beyond 'world as resource' and towards 'world as connectivity'.

Collaborative Scenographic Practices for Restorative Justice in Virtual Reality

Jennifer Roberts-Smith, Paul Cegys, William Chesney, Colin Labadie, Robert Plowman

CA

The panel describes "relational scenography", a new approach to performance design that has emerged in the making of a VR project for restorative justice. Examples from the demo show how collaboration with the research team (DOHR.ca), including first-voice storytellers, historians, educators, and technicians, have influenced design choices and aesthetic and ethical visions for the piece.

15 minute moderated discussion

12:30 – 13:30

Panel of Presentations

Building the Political Narratives with Scenic Tools or Spectacularization of Everyday Life

(Presentation – 15 min)

Mia David

RS

Reality became more dramatic than theatre. Thus, theatre is forced to reassess its own role and the ways in which it operates in the contemporary society. The phenomenon we are witnessing is the reversion of the tools used in reality and in theatre. To fabricate the news, the daily politics uses the theatre language, while theatre more and more often uses the language of reality of a documentary.

Wearable Politics: Costume as Resistance and Inclusion

(Presentation – 15 min)

Sabrina Notarfrancisco (Connecticut College)

US

Costume is a powerful semiotic indicator of resistance and inclusion. Whether it be the red Handmaid's Tale robes worn in the fight for reproductive rights, the hoodies worn during The Million Hoodie March for Trayvon Martin, or the rainbow cape worn by Lena Waithe at the 2018 Met Gala, costume's unique ability to communicate messages of politics and activism is profound.

Scenography and Nation

(Presentation – 15 min)

Siobhán O'Gorman

UK

How might we conceive of 'national' scenographies? What processes have informed their development in the context of modernization? How do overlapping practices of theatre, performance and design seek to construct national identities? This paper examines contemporary and historical examples of intersections between scenography, in its broadest sense, and nation as an 'imagined community'.

15 minute moderated discussion

FLASHTALKS

14:30 – 16:00

Behaviors of Scenography in the Digital Age

Ming Chen – USA

What does it mean when a robotic painting machine acquires agency to make informed artistic choices, when we can measure audience's emotional responses through scientific means, when communication tech allows us to sync performances located in 50 countries? This essay examines how scientific and technological inventions are shaping our creation of, research on and thinking about scenography.

Augmented Fiction – Interactive Environments & Crossings Between the Virtual and the Physical World

Andrea Kovács (Let it Be! Art Agency) – HU

In the telematic and cyberspace, where our senses are activated by our receptors, we can go beyond the limits of our own body. There we can

encounter visual systems developed beyond the horizon of our reality. In the area of Augmented Fiction printed sets we can easily transform shapes with our voice or touch, become a director of our own visual performance and redefining the phenomenon of stage.

Interactive Scenography

Roma Patel (Makers of Imaginary Worlds) – UK

This talk focuses on how technologies can be embedded into scenography to create mixed reality performances. Responsive scenographic offers audiences a more active and dynamic role in enhancing and physically controlling their performance experience through smart, tangible and electronic materials. Such spaces blur the boundaries of what is scenography and what it can do.

The Brass Button Man: Shadow Puppets and the 3D Printer

Jamie Skidmore (Memorial University of Newfoundland) – CA

This talk will examine the use of 3D printing in the creation of a shadow puppet play, examining the steps in creating puppets, and the materials used in the design process. It will examine how this transformative technology can create intricately detailed puppets and scenery that are both artistic and durable.

Immersive Interactive Aesthetics for Set Modelling – The iBauprobe Platform

Susanne Thurow (The University of New South Wales) – AU

iBauprobe transforms contemporary performance design through the application of novel forms of dialogical aesthetics. Leveraging the 360-degree AVIE visualisation platform, it enables set design to be interactively composed by a creative team, who can immersively model and evaluate ideas in real-time at 1:1 scale using their full gestural range assisted by AI-supported databases. Project collaborators include Kip Williams (Sydney Theatre Company), Benjamin Schostakowski (National Institute of Dramatic Art), Caroline Wake (UNSW), Dennis Del Favero (UNSW), and Maurice Pagnucco (UNSW).

Improvising with Performer-Controlled Technology during the Rehearsal Process

Claire Mikalauskas – CA

In scripted theatre, technical effects are often only incorporated with the actors in cue-to-cue and dress rehearsals. Improvising with technical effects during the rehearsal process could uncover issues early, or express alternative ways to craft the performance. Our goal is to demonstrate how technology can be incorporated into the rehearsal process and encourage experimentation with technology. Lora Oehlberg and April Viczko are research advisors and collaborators for this work

16:30 – 17:00

Laterna Magika: Stories of the Past, Visions of the Future

(Presentation – 30 min)

Andrea Průchová Hružová (National Film Archive in Prague)

CZ

An interdisciplinary research project pursues a complex examination of a multimedia body of work created by the theatrical platform Laterna magika. It employs the perspectives of historical research and media archeology that are combined with the methods and techniques of film preservation, sound engineering, motion capture design, virtual reality and data security..

17:00 – 17:30

Devising and Designing Theatre, Live Performance, and Storytelling with Haptic Feedback in Virtual Reality

(Presentation – 30 min)

Alex Oliszewski, Vita Berezina-Blackburn, Daniel Fine, Shannon Harvey

US, UK

KEYNOTE ADDRESS

19:00 – 21:00

Olivia Lomenech Gill: *Illustrating Fantastic Beasts...and other stuff!*

Olivia Lomenech Gill (Illustrator) – UK

Olivia Lomenech Gill is an artist, illustrator and printmaker who lives and works in north Northumberland in the UK. Originally trained in theatre, with a first-class degree from the University of Hull, as an artist Olivia is largely self-taught. In recent years Olivia has come to work on several illustration commissions, including Michael Morpurgo's *War Horse* and JK Rowling's *Fantastic Beasts & Where to Find Them*. Olivia particularly enjoys working on books because they are, for her, like small pieces of theatre. Her favourite genre to work with is poetry, and her inspiration comes from all around.

“There is a wildwood spirit about Olivia’s work. She seems to be in touch with an inventiveness that everyday life knocks out of most people, as we toil through adulthood. She knows it's not easy to keep that spirit alive, and consequently there is a determined joy in her work, a playfulness with hidden gravity.

Animals and children are Olivia’s touchstones, all living creatures in fact, in their various landscapes. There are some imagined beasts too, but living ones triumph. Olivia calls herself ‘an untaught artist and accidental illustrator’. Perhaps that’s her secret. Her work speaks to everyone, unforced, and full of soul.” – Kathleen Jamie, poet.

10 JUNE

SCENOGRAPHY, ARCHITECTURE, AND URBAN SPACE

10:00 – 11:15

Panel of Presentations

Performing for the Precariat

(Presentation – 15 min)

Ermina Apostolaki (Designer), Miranda Vatikioti (Dramaturg)

GR

This presentation focuses on the analysis of 3 performances by the Amalgama dance/theater group. What is being explored is how the group attempts to stage the economical, political and social crisis in Greece aiming for the audience to reflect and to critically think their state of independence. By creating limiting conditions, Amalgama pushes audience to question their freedom.

Theater Decrypts the City

(Presentation – 15 min)

Francesco Fassone (Centre for Art/Education/Theatre Research)

IT

The talk focuses on the possibility of interpreting the image of a city from a theatrical point of view. Looking at its building and its zoning, at its transformation, during the time.

The symbolic language that commonly belongs to stage design is used to decrypt different meanings hidden behind political intentions, natural, anthropological, social evolutions.

From Vagrant Scenographies to Urban Speculative Gestures: a Feminist

Turn

(Presentation – 15 min)

Shauna Janssen (Concordia University), Kristine Samson (Roskilde University)

CA, DK

In this performance lecture we situate scenography within critical feminist frameworks to rethink urban processes and the potential role that scenographic knowledge/sensibilities/practices can be methodologically utilized for urban research.

45 minute moderated discussion

11:30 – 12:00

Break

12:00 – 13:10

The Stage and the City: Collaborative Reflection on Spatial Design for Cities and Performance

(Mod. Conversation – 70 min)

Marta Michalowska (Theatrum Mundi), Cécile Trémolières (Designer), Beth Weinstein (University of Arizona), Océane Ragoucy (TVK), Efrosini Protopapa (University of Roehampton), Justinien Tribillon (Theatrum Mundi)

UK, FR

In this discussion, we wish to bring together stage designer, performer, architect and urbanist to explore the paths across disciplines, and reflect collectively on issues such as collaborative design, the staging of urban life, open and closed systems, audience participation, and processes of creating collective memory and imagination.

13:10 – 13:30

Designing Thread City: Performance as Public Dialogue

(Mod. Conversation – 20 min)

Kristen Morgan (Eastern Connecticut State University), Anya Sokolovskaya (Eastern Connecticut State University)

US

We will speak about designing *Thread City*, a devised, multimedia/physical theatre production; incorporating archival research and community-based conversations into scenography. We examine how Imagination is kindled through immersion in historical artifacts, how Transformation happens when performers inhabit space, and the aspect of Memory that an audience brings to the experience of Thread City.

FLASHTALKS

14:30 – 16:00

Beyond Script and Stage. Influencing Factors of Costume Design, Production and Maintenance in a Found Space.

Alex Gilbert – CA

The presentation will centre on the challenges and variables one can face when producing costumes located in a “found space” type of theatre facility. Examples include ancient outdoor theatres to converted barns.

Street Performance Contemporary Objects Project: The Self and the Automaton

Marcela I. Oteiza-Silva – *CL, US*

In *The self and the automaton*, I focus on how scenographic objects, specifically human representations utilized in street performances, can convey cultural and social understanding of what it means to be human; by looking at their material body; how the objects perform their humanity; and how the object relates to the urban environment where it comes to be. Street performances from FITAM.

The New Building of the Slovak National Theatre as a Reflection of Time

Ivona Solčániová – *SK, CZ*

The New Building of the Slovak National Theatre in Bratislava is often presented as a modern and well-equipped contemporary theatre. The presentation will show how the architectural design of the building faced the long-term process of realisation and will take a look at the current stage machinery of the building.

Fluid Temporalities: Scenographic-Space(s) in Architecture, Choreography & Performance Arts

Vicky Spanovangelis – *GR, UK*

Fluid Temporalities' explores scenography in relation to the choreography-architecture dialogue. Scenographic space is ever more relevant to the multi-modal nature of contemporary architecture and performance art. The presentation elaborates experience of architectural space in choreographic contexts, proposing scenography as a processual tool expanding beyond the physical intervention of set.

Moon-Catcher: Urban Spaces and The Sense of Belonging

Lily Zand, Tiam Schaper – *US*

What makes you feel you belong?

Interstitial urban public spaces as a stage to make the connection to the place happen.

These efforts acknowledge the links between identity and spatiality as a function of race and sexuality.

The performances of the everyday practice of life – stitching the “here and now” with “memories”, as a transformative process, will aid the sense of belonging.

Theater of Cruelty – spatial implication of Antonin Artaud's visions

Tereza Špindlerová – *CZ, DE*

The Theater of Cruelty was a vision for a revolution in theater as described by the French Surrealist poet and actor, Antonin Artaud. Even though the proper spatial setting for the Theater of Cruelty was never fully materialized, it marked

the posterior development of theater spaces deeply. How would it have turned out if Artaud could build the spaces according to his manifestos?

Scenography of the Imagination: Exhibiting Archival Sound Through an Experimental Audio Tour

Seth Warren-Crow, Heather Warren-Crow – US

Our presentation will discuss our experimental audio tour of the Museum of Performance + Design (San Francisco, USA) and its surrounding neighborhood. Moved by theatre studies' sonic turn, we will address the ways in which the tour drew participants' attention to the unique role of sound in live performance as well as the materiality of the media involved in accessing the sounds of the past

SCENOGRAPHY, ARCHITECTURE, AND URBAN SPACE, cont

16:30 – 17:00

HETEROTOPIA

(Mod. Conversation – 30 min)

Sebastian Hannak, Florian Lutz, Dorte Lena Eilers

DE

The HETEROTOPIA stage by Sebastian Hannak at the Oper Halle is one of the most spectacular stage installations of recent years. The boundaries between audience, orchestra and performers blur in favour of an immersive spatial experience and empathic total theatre. It offers an experimental field for artistic attempts to completely rethink the genre of opera in its social and political dimensions.

17:00 – 17:15

Break

THEATRE AND PHOTOGRAPHY

17:15 – 18:00

Theatre & Photography

(Moderated Conversation – 45 Minutes)

Amy Skinner

SCENOGRAPHY, ARCHITECTURE, AND URBAN SPACE, cont

19:00 – 21:00

Winners of the Performance Space Exhibition

(Moderated Conversation – 90 min)

Dorita Hannah

DOX + (CZ)

DOX + is a modern multi-purpose hall. It serves as a space for theatre and dance productions, a cinema, a presentation space and, thanks to its superior acoustics, a first-class concert hall.

Levitating Theatre (UK / PL)

Levitating Theatre questions the boundaries between different expressions of Art in form of sight, taste, and form with the vision to expand the performance beyond the physical and visual, and into the realm of sensory and engagement.

Soundforms (UK)

Soundforms is a mobile performance shell that brings the quality of an indoor concert hall to an outdoor stage. Suitable for different performance types, weather conditions, and sizes, Soundforms is a theatre space for many worlds.

Theatre in the Wild (HK)

Situated on a fallow farmland in Ping Che, Fanling at the Northeastern New Territories of Hong Kong, Theater in the wild' is the main performance stage for the 2nd Emptyscape Art Festival curated by Emptyscape in 2016.

11 JUNE

PEDAGOGY

10:00 – 11:45

Conversations About Teaching of Performance Design: Views, Perspectives and Evolution. AMERICA – EUROPE – ASIA
(Moderated Conversation – 105 minutes)

Daniela Portillo Cisterna (Asociación Nacional de Diseñadores Escénicos de Chile), Catalina Devia Garrido (Asociación Nacional de Diseñadores Escénicos de Chile), Cristóbal Ramos Pérez (Asociación Nacional de Diseñadores Escénicos de Chile), Mónica Raya (National Autonomous University of Mexico), Natalie Robin (University of the Arts in Philadelphia), Jana Preková (Janáček Academy of Music and Performing Arts), Nattaporn Thappararat (Bangkok University in Theatre Design), Tam Hung-Man (Theatre Ronin)
CL, MX, US, CZ, TH, CN

“Conversations about teaching of performance design: views, perspectives and evolution” will expose different teaching methodologies that professors of Performance Design have been raising in their respective continents. The conversation includes professors from America, Europe and Asia, who will present their views, pedagogical proposals and theories of teaching about our profession.

11:45 – 12:00

Break

12:00 – 13:30

Pair of Conversations

Advancing Education for a Changing Technical Landscape
(Mod. Conversation – 30 min)

Alex Oliszewski (The Ohio State University), Daniel Fine (Iowa State University), Shannon Harvey (Backstage Academy)
US, UK

Production practice has seen a renaissance of developments in recent years with technology driving more complex creative design possibilities. The panel will discuss the challenges and future trends for training in this field and its impact on employability, creative practice and production.

A Theatre and Performance Design Education Network – Strategies for the Future

(Moderated Conversation – 30 min)

Simon Betts (University of the Arts London), Jane Collins, (Wimbledon College of Arts) Sodja Zupanc Lotker (Theatre Faculty of the Academy of Performing Arts in Prague), Peter Farley (Wimbledon College of Arts)

UK, CZ

In 2018, a conference in London exploring theatre and performance design pedagogy was attended by over sixty academics, practitioners and teachers from around the world. It made substantial inroads into establishing a new network for teaching and learning within the field. This talk aims to build on the discussions that began in London in order to consolidate the network and expand its reach.

30 minutes concluding discussion

FLASHTALKS

14:30 – 16:00

Sisters Hope – Sensuous Learning

Gry Worre Hallberg – DK

A presentation on the sensuous and poetic performance work and methods of the award-winning Nordic performance group Sisters Hope and the large-scale experiment Sisters Academy – exploring the school of what they term ‘Sensuous Society’ and new modes of Sensuous Learning within an otherworldly immersive performance framework.

Teaching Creativity

Matthew Suttor (Yale University) – US

Is it possible to teach creativity? An investigation of methods developed to teach creativity to students individually and in collaborative groups from different disciplines at the Yale School of Drama.

Creating Opportunities for Imagination and Creativity when Teaching Theatre Design

Bryony May Kummer-Seddon – UK

This talk argues the benefits of allowing scenography students to engage with topics of their own choosing during design led exercises. In conjunction with brief lead exercises, giving students the opportunity to lead creatively has appeared to increase student engagement and led to the creation of passion driven performances. Student work created in both Jamaica and the UK will be discussed.

A Theatre and Performance Design Education Network

Jane Collins, (Wimbledon College of Arts) – UK

In 2018, a conference in London exploring theatre and performance design pedagogy was attended by over sixty academics, practitioners and teachers from around the world. It made substantial inroads into establishing a new network for teaching and learning within the field. This talk aims to build on the discussions that began in London in order to consolidate the network and expand its reach.

In Search of New Scenography in Indian Theatre in Twentieth Century: Rabindranath Tagore's Essay 'Rangamanch' and His Production

Santanu Das (Rabindra Bharati University) – IN

Rabindranath Tagore wrote essay "Rangamanch" (Stage). In his essay his main statement is that create scenography into the audience mind not to create in front of audience eyes. We will try to portray how Rabindranath tries to find out a new theatrical language in the dominated English Theatre era in Pre-Independence India, which could give us a new view to look at the scenography in present time.

Project 'Predestination'. The New Space and Technical Solutions of Modern Scenography

Katarjina Zakharova, Anastasia Peksheva – RU

KATANA shares latest experience of interplay with the environment by performing using minimalistic construction. Artists want to discuss the dilemma of choosing something natural to work with vs. any artificial illusion which could be possibly created by using IT technologies. Its initiative was to study where that 'golden mean' between the traditional and modern scenography borders or even ends.

Remains & Ruins

Miljena Vučković (Designer) – RS

REMAINS & RUINS discusses im/material remains, from practical & ideological perspectives. Scenography is produced everywhere and when no longer needed it's removed, dismantled, stored, destroyed, abandoned, recycled, trashed, stolen. Analyzing practices in different working environments, R&R explores where things end after show. Do we recycle, and what about authorship of adjusted / reused parts.

PEDAGOGY, cont

16:15 – 18:00

What has the Academy Done To or For Scenography?

(Moderated Conversation – 105 minutes)

Arnold Aronson (Columbia University), Sávio de Araújo (Federal University of Rio Grande do Norte), Thea Brejzek (University of Technology, Sydney), Mia David (University of Novi Sad), Dorita Hannah (Scholar/Designer), Joslin McKinney (University of Leeds), Lui Xinglin (Central Academy of Drama, Beijing) Scott Palmer (University of Leeds)

US, AU, NZ, UK, BR, CN

A panel of international performance design academics discuss the relationship between universities and the wider professional sphere. How have developments in higher education affected the relationship between academy and professional practice? What are the benefits and the challenges in these relationships? What are the ways forward for productive relationships between academy and profession?

12 JUNE

SCENOGRAPHIC INTERVENTIONS

10:00 – 13:30

Panel of Presentations with International Jury

PHONEHOME: PERFORMING UNPOSTPONABLE DIALOGUES

Dorita Hannah – NZ

In the 1982 movie E.T., the stranded Extra-Terrestrial who needs to “phone home” constructs a communication mechanism from electronic components found around its hosts’ house. Exemplifying a stranger in a strange land - exiled from its own home – the detained alien (hailing from beyond the known world) is yearning to make connection and return to a familiar realm. 35 years later we inhabit an age where over 65 million humans are in motion: forced to leave their homelands and seek asylum elsewhere; finding themselves defined as ‘aliens’ and confined in unhomely refugee camps and detention centres; environments that epitomise alienating and spatially reductive experiences: barely containers for a bare-life. What does this mean for those of us for whom creating and critiquing the built environment is central to our practice and pedagogy? How can we recognise and share the knowledge of a global social emergency in spatial politics and performativity, even if it were only to be as Antonin Artaud contended “signalling through the flames”? This presentation discusses the extended process towards creating *PhoneHome*; an exhibition designed and curated by Dorita Hannah with Shauna Janssen and Joanne Kinniburgh for Chile’s 2017 Architecture & Urbanism Biennial. Responding to the call for *Unpostponable Dialogues*, the project contemplates the contemporary condition of being alien and architecture’s complicity in detaining bodies via the smartphone as an object that, for many, stands in for home: forming an innate body extension, which situates, documents, transcends and resists a life lived in exile.

Action Stage Design

Xinglin Liu – CN

It's not a new concept or method, but I feel very important in practice. I try to consider the interaction between actors and scenery as a factor of stage design, so as to make the stage design more effective and lively. I would like to share this experience with you with my recent design case.

The Bulbs are Blooming: On Light being Scenography

Yaron Abulafia – IL/NL

In this presentation, Dr. Yaron Abulafia explores the poetic role of lighting in performance as scenographic and, at times, sculptural element in its own right. Abulafia will talk about visual dramaturgy, where light ‘performs’, stimulates subconscious bodily and emotional experience, and triggers conceptual processes. Using test-cases of productions he designed internationally, Abulafia discusses how the creative teams use light to create sculptured and imaginative spaces, where beyond illuminating objects in a space, the light becomes *an object* for spectatorship and an engine of experience.

“Reflections on Theatrespace”

Tim Foster – UK

Theatre architect Tim Foster will talk about some key projects from 40 years of practice.

FLASHTALKS

14:30 – 16:00

Collaboration ‘ME+’

Anna Kubelík (Architect/Artist), Tarik Goetzke (Writer/Director) – DE

Anna Kubelík (artist/architect) and Tarik Goetzke (director/writer) will talk about their collaborative process, using the city and the history of its origin as a starting point for an audio-immersive performative format. Introducing their projects ME+ROME & ME+BEIJING, which show the transformation of a space into a narrative place submerging each visitor into an individual perspective.

Collaborations in the Garden of the Delights: From the Image for the Stage

Ana Quintas, Fernanda Alpino, Fernando Carvalho, Roberto Dagô, Luênia Guedes – BR

The Garden of The Earthly Delights by Hieronymus Bosch, was the starting point for the play *The Garden of The Delights* by Grupo Liquidificador, a theatre company that is in its eighth year of performative-theatre work. We will present a little bit of how was the creative process, the challenges and discoveries of devising a play, inspired by an important art piece with a strong visual impact.

Problems of the Composition of the Scenic Space as an Autonomous Sign Based on the Action of the Actor

Julieta Reta Cardinali –AR

Thinking about the convergence of the roles of the stage designer and the acting director in order to conduct the production of the staging: What spatial resources requires the actor to understand the space from global notion of the stage? How is this transformation created with the use of different objects? How is the relationship with what is shown and what is hidden? The answer is: process.

João das Neves: Director, Set designer, Craftsman – the Construction of Maria Lira's Sets

Niuxa Drago (Federal University of Rio de Janeiro) – BR

Brazilian director João das Neves had written, direct and conceived the sets of *Maria Lira* (2007), a street play dedicated to the Jequitinhonha Valley/Brazil. The use of natural materials refers to the local geography, crafts and traditions. The conception induces the “material consciousness” that, according to Richard Sennett, leads to reflection on the transformation of things in the world.

Mutant and Polymorphic Stages

Carmen Gil Vrolijk (Universidad de los Andes) – CO

The talk is focused on 3 projects that explore the different relationships and formal aesthetic possibilities that emerge from the integration of recent media technologies, such as: video mapping, live video, motion tracking, data, etc., into the field of performing and immersive arts.

The works are produced by La Quinta del Lobo and interdisciplinary collective funded by the Univ de los Andes.

Drama goes Digital – Stage your City

Christian Ziegler – DE/US

The European Theater Convention (ETC) is a network of public theatres in Europe. The ETC initiated the European Theater which developed a digital theater production, using mobile technologies, Augmented Reality (AR) and Virtual Reality (VR) co-production by Théâtre de la Manufacture Nancy (FR), Badisches Staatstheater Karlsruhe (DE) and Kote Marjanishvilli State Theatre Tbilisi (GE).

Scenographic Research: What It Is and Why It Matters

Scott Palmer (University of Leeds)

– UK

The scenography working group of the International Federation for Theatre Research brings together academics and practising scenographers from around the world to share their research and research-led practice.

Scenographic research is a growing, vibrant field, often linked to professional practice. The working group supports a diverse community, interested in all aspects of performance design.

SCENOGRAPHY OF SOUND

16:30 – 18:00

Panel of Presentations

Designing the space in-between: the present and future of Acoustic Scenography.

(Presentation – 20 min)

Felipe Sanchez, Felipe Duarte

DE, CO

With the help of new methods like interactivity, vertical composition, generative and algorithmic compositions, Acoustic Scenography enriches the story-telling. In any case in our presentation we keep a focus on the relevant role Acoustic Scenography has, has had and will have as software, technique and compositional methods are continuously developing and rebuilding a new identity for sound.

Sound and Safe

(Presentation – 20 min)

Nathalie Harb

LB

Scenographer Nathalie Harb suggests a talk showcasing ideas bridging sonic and spatial practice, and their implications for the politics of urban life. She presents provocations based on her own work, *THE Silent Room* and elaborates on sonic equity and shelters within the public space.

30 minute discussion moderated by Cat Ferguson

13 JUNE

SCENOGRAPHY ACROSS ART FORMS

10:00 – 11:30

Panel of Presentations

***About the Roles and Functions of a Performative Scenic Device:
Reflections On the Relationship Between Literature and
Contemporary Scenography***

(Presentation – 20 min)

Ed Andrade

BR

This communication proposes a reflection on the relationship between literature and contemporary scenography. The intention is to demonstrate that the aim of scenography in many recent theatre practices, more than establishing a bridge to the fictional world created by a dramatic literature, is to produce a network of affections, becoming a performative agent and an instrument of scenic writing.

Is Stage Management Scenographic?

(Presentation – 20 min)

Michael Smalley (University of Southern Queensland)

AU

A model by which stage management could be considered scenographic will be explored using research gained from observation of, and interviews with, stage managers practicing in the UK, USA, and Australia.

Filmization of Theatre, Theatralization of Film

(Presentation – 20 min)

Tanja Lacko

HR

Both Theatre and Film are using images in order to tell a story. Those images are carefully designed compositions of performers and light in space. By revealing the use of theatre, as opposed to film designing tools, the aim is to broaden the discussion on scenography and to highlight the interconnection of theater and film design.

30 minutes concluding discussion

12:00 – 13:30

Panel of Presentations

Interdisciplinarity as a Key for the Scenography of Tomorrow

(Panel Discussion – 20 min)

Miljana Zeković (Ephemera Collective), Višnja Žugić (Ephemera Collective), Jorge Palinhos (CEAA, APCEN), Attila Antal (Institute for New Theatre), Eric Villanueva Dela Cruz (De La Salle – College of Saint Benilde)

RS, PT, HU, PH

Expanding the conventional meaning of scenography, the talk offers a creative interdisciplinary dialogue on site-specificity, structured around the idea of Space as a starting point of performance, to emphasize all its layers as 'merged magic' and offer different, diverse, intense, obscure and sometimes colliding perspectives on understanding 'Space as a Protagonist' in site-based endeavours.

Another Scale – Another Story

(Presentation – 20 min)

Angelika Höckner, Gerald Moser

AT

Wunderkammer is mostly asked to work on precise topic e.g. historical, technical, cultural or social. This evokes a created storyline following the content, transformed in visual images, like scale models, new genre diorama, scenography, tactile graphics. You will see a range of works from various methods – using leap in scale, simultaneity, ready-made objects, responsible handling of material.

Regenerating Meaning: Design Approaches and Storytelling

(Presentation – 20 min)

Bruno-Pierre Houle (Scenographer), Yi-Tai Chung (University of Mississippi)

US

How can we rethink the tropes offered by visual arts and their impact on scenography? How can we adapt our creative processes to allow more space for unconventional narratives? This conversation scrutinizes the act of the creation of meaning, through an exploration of design practices and unfamiliar storytelling techniques. It investigates how to reclaim ownership on the visual format.

30 minutes concluding discussion

FLASHTALKS

14:30 – 16:00

Aural Scenography of Site-Specific Space as a Conductor of a Performance

Tina Kozin and Saška Rakef (Radio Slovenia) – SI

The presentation will focus on the influence of aural scenography of site-specific space on the score of a hybrid performance that was devised to be simultaneously performed within the enclosed space of the airport terminal at the Ljubljana Jože Pučnik International Airport as well as on the air – going live on Radio Slovenia Channel 3 – Ars Channel

Dance at the Museum or To What Extent the Art Object Can Become a Scenography?

Pierre Larauza – BE

Through this testimony of my scenographic and choreographic museum experiences in Vietnam, we'll question the scenographic strength of the artistic object. Can an art object, exhibited in a museum, become a scenography for the time of a performance danced at the museum? What is the status of this hybridization? What transformations does this bring to the visitor's view of the exhibition?

linisikimm – A Puppet-Lantern Homecoming for the Buffalo of Canada

Peter Balkwill (University of Calgary) – CA

A talk on *linisikimm*, a large scale outdoor, immersive, puppet-lantern performance to celebrate the integration of bison as a natural component to the ecosystem of Canada's wilderness. The integrated design serves as a conduit toward a creative pursuit and helps bridge cultural caps in artistic expression. This empowered an authentic collaboration between indigenous and non-indigenous artists.

4:48 Macbeth

Maria Jose Martinez Sanchez, Aleksandar Dundjerovic – UK

Maria Jose Martinez is an architect and a visual artist and Aleksandar Dundjerovic a theatre director. All their collaborations are to some extent site-specific and are based in creative dialogues between them. They will establish a dialogue based on the process followed to devise their last production *4:48 Macbeth*, performed in several venues across Europe.

Procedural of Scenography

Jun Tian , Shali Huang – CN

The scenography is neither an eternal art work nor a static aesthetic object, but a performer with performance characteristics like an actor. In today's dramatic performance, the scenography has already broken through the expression of the background, more involved in the performance activities. This dynamic and dramatic visual communication is the procedural of the scenography.

SCENOGRAPHY ACROSS ART FORMS, cont

16:30 – 18:00

Bettina Meyer – Sculptures in Space

(Presentation – 90 min)

Bettina Meyer, Thomas Irmer

DE

Bettina Meyer's stages are sculptures in space. Their often monochrome, geometrically defined furnishings place the performer at the centre. For more than 20 years she has worked at major theatres, including Schaubühne am Lehniner Platz, Residenztheater München, Burgtheater Wien, Oper Geneva, and Schauspielhaus Zürich, where she is the director of stage and costume design.

19:00 – 20:30

Hunger – Money – Love in Scenic Objects

(Presentation – 90 min)

Annette Kurz, Luk Perceval, Thomas Irmer

DE

Annette Kurz works unfold a maximum of material density. A special collaboration connects her with the director Luk Perceval. Many of his works are located in these scenic objects. This does not create a naturalistic space, but one that releases the imagination of the audience and tries to make the invisible visible and perceptible, that does not explain but leaves things open. Sensual and poetic.

14 JUNE

SCENOGRAPHY ACROSS ART FORMS, cont

10:00 – 11:00

Theatre, Performance and Comics

(Mod. Conversation – 60 min)

Randy Duncan, Matthew Kramer, Paul Gravett, Anna Wołosz-Sosnowska
PL

The panel brings together comics scholars (Duncan and Wołosz-Sosnowska), a journalist (Gravett) and an illustrator (Kramer) who will discuss relationships between comics, performance and theatre. Not only shall the panel provide theoretical and historical background for the relationship but also give real-life examples which are helpful for theatre practitioners.

11:00 – 11:15

Break

DESIGNER'S RIGHTS

11:15 – 12:00

Scenic Designers Author Rights Comparative Study

(Panel Discussion – 45 min)

José Luis Ferrera (OISTAT Spain), Elisa Sanz (AAPEE Spain), Ezequiel Nobili (AAI Spain), Fiona Watts (SBTD), Masako Sazanami (JATDT)
ES, UK, JP

The Scenic Designers Author Rights Comparative Study is a joint project of OISTAT Spain, the Association of Scenic Plastic Artists of Spain (AAPEE) and the Association of Lighting Designers of Spain (AAI), to carry out a European comparative study of the legal position of the intellectual property rights of the scenic designers at European and International level.

12:00 – 12:30

Break

SCENOGRAPHIC PUBLICATIONS

12:30 – 13:30

Publication Platforms Panel

(Panel Discussion – 60 min)

14:30 – 16:00

***Best Performance Design & Scenography Publication Award Winner
Presentation & Book Signing***

CURATING PQ

19:00 – 20:30

Panel Discussion with PQ International Board 2019

Markéta Fantová, Serge Von Arx, D. Chase Angier, Barbora Příhodová,
Sophie Jump, Patrick Du Wors, Klára Zieglerová, Jan K. Rolník
CZ, NO, US, UK, CA

15 JUNE

TRANSFORMING SCENOGRAPHY

10:00 – 11:30

Panel of Presentations

Beyond 1923: 23 Statements for a Performative Scenography

(Presentation – 20 min)

Sara Franqueira

PT

In 1923, Oskar Schlemmer was appointed head of the Theater Workshop at Bauhaus, Kurt Schwitters published the first issue of *Merz* magazine and Vsevolod Meyerhold founded Meyerhold Theater. Certainly other pertinent things happened in 1923, but these are quite engaging to propose 23 statements for a scenography that rebuilds its nature in a concrete spatial dynamic, a medium that shapes an event.

Beyond Content and Casting: Trans Approaches to Design for Performance

(Presentation – 20 min)

M'ck McKeague (Designer)

AU

Trans people have a long history of creating and reshaping spaces, yet the theatre and broader arts community still focuses on representation in terms of content and casting. Set and costume designer M'ck McKeague explores the possibilities of transformational approaches to design for performance from a distinctly queer and trans perspective.

Beyond Scenography

(Presentation – 20 min)

Rachel Hann

30 minutes moderated discussion

11:30 – 12:00

Break

EXPANDING SCENOGRAPHY

12:00 – 13:30

Panel of Presentations

Introduction to Ecoscenography

(Presentation – 15 min)

Tanja Beer

AU

This talk will introduce the concept of ecoscenography, including how expanded ideas of material entanglement – across bodies, ecosystems and built environments – can lead to new practices in performance design. It will explore ways in which scenographers might consider their practice within broader ecologies to build designs that also encompass environmental, social and political potential.

Poetics of Destruction: Between the Spectacle and its Rubble - Globalization, Consumption and Performance

(Presentation – 15 min)

Renato Bolelli Rebouças (University of Sao Paulo)

BR

Why do we insist on perceiving reality as definitive, to the detriment of the proliferation of renewable and fragmented spaces and things? Exploring the relations between material precariousness, consumption, and performance, this talk proposes a journey through urban environments to examine their remains, finding in them paths to elucidate our ways of inhabiting and representing the world.

Extending Audience Engagement Through Taste

(Presentation – 15 min)

Eric Villanueva Dela Cruz (De La Salle – College of Saint Benilde)

PH

The presentation deliberates the significant potential of taste in transforming and expanding scenography in relation to the sensorial theatrical experience by examining the creative process of TAXI Theater's *Musta*. It will explore how the disembodied sensations in the production posits opportunities for audience participation and agency in imagining their own experience of the narrative.

Body Painting: Scenographic Bodies

(Presentation – 15 min)

Mona Magalhães (Unirio)

BR

From the contemporary concept of scenography, the body is thought of as scenographic space through bodypainting. An artistic language with the potential to produce urban interference, in which bodies can camouflage themselves, merging with the environment in which they live, or standing out from the city space and the social environment, provoking extra daily effects in purely performative actions.

30 minutes moderated discussion

SCENOGRAPHY AS MEMORY

14:30 – 15:45

Panel of Presentations

TRADITION/TRADUCTION: The Scenic Designer as a Translator of Artistic Languages

(Presentation – 15 min)

Tamara Figueroa-Álvarez (Group of Designers, Technicians and Makers, Adtres)

CL

The colonialist and indigenist legacy of Latin America configure a present in which written and oral history, build our language and configure our communication system from (at least) two origins.

The language of scenic designers, at the same time, is a mestizo language; a textual problem, whatever be their language of origin or its language of term.

Forensic Scenography: Scenographic Strategies in Tracing Post-War Domestic Mise-en-Scène

(Presentation – 15 min)

Nevena Mrdjenovic (Designer)

AU

Scenographic method is here applied from a forensic standpoint – positioning war-torn domestic interiors as abandoned mise-en-scènes inscribed with layers of spatial narratives, traces of time, and tactile remnants of past violence and trauma. As scenographic afterimages of violent acts, these mise-en-scènes emerge as principal physical reminders of a collective traumatic narrative.

Designing Tsunami – Designs Evolved from the Documentary to Surrealism

(Presentation – 15 min)

Michiko Kitayama Skinner, Erik Lawson

US

March 11, 2011, the Tohoku earthquake and tsunami killed more than 15,000. As a theatrical production, the docudrama grew out of grueling accounts of survivors' actual experiences, becoming stylized and symbolic from inspiration in conventions of classical Japanese theatre. Survivors shared spiritual communications with the dead, steering designs toward a surrealistic, dream-like approach.

The Journey to The Living History

(Presentation – 15 min)

Nattaporn Thapparat (Assumption University of Thailand)

TH

"LHONG1919; THE JOURNEY TO THE LIVING HISTORY" is the permanent exhibition at LHONG1919 where was the defunct stream ship pier called "Huay Jung Lhong". This exhibition takes the audiences on a journey back through 145 years to its glorious era as heritage space restoring of Chinese overseas culture and memory from what was left through the existing architecture and theatrical experience.

15:45 – 16:00

Break

NEW MEDIA

16:00 – 17:00

Panel of Presentations moderated by Christopher Baugh

On Brazilian Virtual Scenography

(Presentation – 20 min)

Marcello Girotti

BR

Can virtual projected images design spaces in movement? This question is the mainstream, considering that video mapping technologies are one possibility (chosen from many) for theatrical and performance spaces designed in our days. The aim is to show how video mapping dispositive(s) are transformed into dramaturgic presence, in some cases from the Brazilian contemporary productions.

Finding the Digital on Australian Stages

(Presentation – 20 min)

Tessa Rixon (Queensland University of Technology)

AU

Australian dance and theatre are incorporating more digital technologies into their scenographies. However, little is known about the practice of those who craft these digital performances, nor the impact of such technology on audiences. This presentation will speak to these gaps and consider how the notion of authenticity could inspire more meaningful integration of technology into performance.

17:00 – 17:15 **Break**

INTERNATIONAL FEDERATION FOR THEATRE RESEARCH

17:15 – 18:00 ***IFTR Scenography – Researching Performance Design***

(Panel Discussion – 45 min)

Sofia Pantouvaki, Nick Hunt

GR, FI, UK

The scenography working group of the International Federation for Theatre Research (IFTR) showcases research and research-led practice, responding to the PQ themes of Imagination, Transformation and Memory. Come and find out about some of the latest research in the field, and the relationship between academic research and creative practice.

KEYNOTE ADDRESS

19:00 – 21:00 ***The Vanishing Boundaries Between Physical and Digital World***

Discussion Panel with 36Q° Curators and Artistic Team

New technology offers exciting means and possibilities to artists capable of keeping up with rapid technological advancements. 36Q° and its PQ 2019 incarnation *Blue Hour* is a large-scale international project bringing together artists from diverse media disciplines both within and outside the theatre to create an immersive experience. From major international lighting installations and VR experiences, to projection design for national opera houses and systems development for major corporate events, the artists behind *Blue Hour* bring a wide range of creating specialized and innovative experiences for contemporary audiences. As PQ draws to a close, PQ Artistic Director and 36Q° initiator Markéta Fantová sits down with members of the curatorial-artistic team to discuss their experience and views on the future of digital media's influence on live entertainment, their thoughts on working in non-traditional team structures and current trends that offer immersive digital experiences to audiences, and question the digital age in our society.