

Sunday 9 JUNE

14:00-16:00 *36Q AR/VR Blue Hours Artist Panel*

(Light Spot) Paul Cegys

Artists presenting work in the 36Q VR Gallery talk about their work

Monday 10 JUNE

10:00-12:00 *Music as a Chariot 1: Big Bang to Human Ritual*

(Sound Spot) Richard K. Thomas

If theatre is indeed, a type of music, then we should be able to trace its origins throughout all time. That's exactly what we propose to do, starting with the Big Bang and the "dawn of time" and then tracing our biological roots through the evolution of human perception, the development of language, and the origins of mimesis. We'll conclude by pulling these three fundamental characteristics of theatre together in its earliest manifestation, human ritual. And we'll do this all with an ear towards the implications of these developments for us as theatre composers and sound designers.

10:30-12:00 *North American Mixed Reality Panel*

(Light Spot) Paul Cegys, Ian Garrett, Ryan Joyner, Beth Kates, Jennifer Roberts-Smith

The potential of Augmented, Virtual and Mixed Reality for live performance design is staggering. High quality, spatially aware, holograms that react to user input will allow personalized AR experiences to become an integrated part of live performances, and a new medium for theatre designers.

Paul Cegys / Jennifer Roberts-Smith - DOHR is a Virtual Reality experience that brings students into a digitally rendered representation of the Nova Scotia Home for Colored Children. They explore the home and listen to stories from survivors Tony Smith, Gerry Morrison and Tracy Dorrington-Skinner.

Ian Garrett's company Toasterlab is working on immersive locative media experiences, and is developing an open source platform for the authoring and management of locative experiences on mobile devices.

Ryan Joyner is working on providing tools that allow designers to use existing lighting protocols, and associated programming, to cue AR content into their performance and combines the user-friendly lighting controls available in QLab with the ubiquity of iOS devices to provide the audience with a working example of how AR objects

within an app running on an iOS device can be controlled via wireless transmission of Art-Net.

Beth Kates - In 1880, five members of the Donnelly family were brutally murdered by their neighbours. Annie Donnelly and her husband Robert survived and lived among the murderers, who were never brought to justice. An immersive one-on-one performance, *Bury The Wren* uses Augmented Reality and Virtual Reality, mixed with 'Carbon' Reality, to exhume Annie's voice from the grave of history.

14:00-17:00 *Wave Field Synthesis and Spatial Audio for Theatre*

(Sound Spot) Bobby McElver

Placing sound sources in physical space via "sound holograms" created with a hand-fabricated a 372-speaker system that tours

14:20-16:30 *North American Conversations - The Dramaturgy of Space*

(Light Spot) Anick Labissonnière (Québec), Sarah Cohn (Canada), Scott Neale (USA), Karia Rodriguez (Mexico), Àngel Hernández (Mexico), Aris Pretelin (Mexico)

ADDITIONAL EVENTS on Monday:

1800-1930 OISTAT Sound Sub-commision business meeting

(Mama Shelter) Open to all.

1930-2100 OISTAT ListenHear

(Mama Shelter) Informal flash-talks from sound designers talking about their current projects, past projects or something in which they are currently interested. This even immediately follows the OISTAT meeting in the same room. Open to all.

Tuesday 11 JUNE

10:00-12:00 *Music As A Chariot 2: Homo Sapiens Sapiens - From Ritual to Full Immersive Theatre*

(Sound Spot) Richard K. Thomas

Missed day one? No worries! We'll recap quickly and then launch into the second half of our story, which focuses on our own species, Homo sapiens sapiens. We'll explore the neuroscience, anthropology and psychology of human development that precipitated advances in music, language and mimesis leading up to the first autonomous theatre. Sound complicated? It won't be when we relate these key concepts to our work as composers and sound designers for theatre.

1000-1200 *Experiential Lighting*

(Light Spot) Vinny Jones, Renate Pohl, Sarah Rechberger

Vinny Jones will present her sensory installation *IN.somnial*, and its underlying methodology of Sensory Scenography. *IN.somnial* is a poem for the senses. The installation immerses the audience in the nocturnal world of an insomniac, entering the bedroom of the sleepless poet Sonia. Sonia is present in the space only in the traces she has left there, the sounds and smells, the books she reads when she cannot sleep, and her writings. The audience comes to know her in an intimate, personal way through sharing the physiological and emotional experience of insomnia, which forms the core of her night time world. The installation applies research into the non-visual and biological effects of light to create a physiological state equivalent to insomnia by stimulating the production of melatonin and the body's desire to sleep, while simultaneously stimulating a hyper-alert mind and increased heart rate, preventing the possibility of sleep.

Renate Pohl will present *Staged Lighting Design for Astronauts: Applied Dynamic and Bionomic Lighting as a Countermeasure to Space Crew Stressors*. How can performance lighting help humanity get to Mars? What lighting factors need to be considered in isolated, confined, and extreme (ICE) environments, such as space habitats like the International Space Station or future crewed missions to the moon, asteroids, or other planets? Humans are a vital part of space missions; their psychological needs play a key role in mission success.

The inclusion of art in the form of varied sensory stimulation within ICE environments shows promise as a cost-effective way to enhance an environment, leading to increased crew performance and reduced stress.

Sarah Rechberger will present on her installation, *The Data of Heart* which makes the movements of audience members heart visible. Heart rate in beats per minute (bpm) is transmitted externally to the artwork by a sensor, facilitating a new form of communication and interaction. This direct experience turns the physical body into a place where light, information, movement and space intersect. In the digital age, the transmission of light, or electricity and information, plays a key role. This transmission is not linear: similar to our heartbeats, it takes a pulsing, wave-like form (alternating current, binary code). In the installation, a straight beam of light is bent into a curve on all sides. The straight lines of light oscillate through an internal mechanism that is visible to the visitor.

14:00-17:00 *The Sound Kitchen (Bake 1)*

(Sound Spot) The Sound Kitchen is a curated series of performances by sound designers, sound artist and composers who work in live entertainment.

14:00-17:00 *We're Going To The Disco*

(Light Spot) Elekis Constanza Poblete Teirney

We're Going To The Disco involves a disco ball hanging in a stagnant space, audiences can activate and change the space by using torches to illuminate. And only in moments of action will the space breathe. It's investigating active spectatorship and rises from a desire to call people to action and have embodied experiences, to become more active in their way of being in the world. There is a physical dialogue between the viewer and the work, a dance. And it is in the clash of these two that shapes the rhythm of the work. The work is not intended to impose a particular meaning, rather an opportunity for experience and reflection.

Wednesday 12 JUNE

10:00-13:00 *Empty Vessels & Clean Slates: Crawling Through Time And Space*
(Sound Spot) John Richards

Alvin Lucier's *Empty Vessels* is a piece about resonance and intimate spaces. But the title of the work suggests much more - a metaphor for openness, to receive and renew. In my own work as Dirty Electronics, the actions of making and unmaking have become critical parts of music and a means to create such clean slates. This extends beyond the sound itself and encompasses the very stuff sound is made with and in which context. Through making something from scratch, a truly radical music, from the root, may be formed. A music where identity politics may be played out or the status quo of music, sound, culture may be challenged. Dirty Electronics' work at the Prague Quadrennial 2019 epitomises some of these attempts at creating a clean slate. An installation within an installation, collaborative making, and finding hidden sounds are to the fore.

So what? Such laudable attempts of finding the new have been recurring themes in Dirty Electronics, but in recent work I've become more critical of my own practice. With such empty vessels, what is stopping me/us from filling them with the same old shit! A discussion follows: the DIY paradox and do-it-together (DIT), collaboration, schemas and free forms, dialectical oppositions, speculative sound circuits, non-electronic music (more than just acoustic), and the interrogation of relationships between people and stuff. And finally crawling, yes, literally child-like across sticky beer strewn floors of nightclubs, splintery wooden village hall floors, and brutal, dusty concrete warehouses. Fumbling in the dark, grabbing something at hand or stretching for what is out of reach, in time, the time of music and performance

10:30-12.00 *North American Conversations - Cultural Appropriation*
(Light Spot) Ivania Aubin-Malo (Québec), Erin Gruber (Canada), Josafat Reynoso (Mexico/USA), Eloise Karzan (Mexico), Sergio Lopez Viguera (Mexico), Vincent Iker (Mexico)

1400-1600 *Triggering Change: Synth Library Prague*

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- (Sound Spot) Mary C
On music education and social change with musician, curator and educator Marie Ctverackova aka Mary C, co-founder of the Prague Synth Library.
- 1630-1800 *PQ Talks - Scenography of Sound*
(Krizik E) Felipe Duarte & Felipe Sanchez, Larissa Elias, and Nathalie Harb
"Designing the space in-between: the present and future of Acoustic Scenography" (Felipe Duarte & Felipe Sanchez)
"A Devil's Bad Thought Fell Over You: Production of Visual and Sonorous Spaces" (Larissa Elias)
"Sound and Safe" (Nathalie Harb)
- 1700-1830 *FoldA - Festival of Live Digital Art - Link-up*
(Light Spot) Toasterlab
On 12 June 2019 in Kingston, Ontario, Canada HowlRound Theatre Commons and SpiderWebShow Performance and will co-produce a one day Digital + Performance Convening at the Festival of Live Digital Art. At PQ, at 1700 local Prague time, we will create a virtual link of global digital theatre makers connecting artists at both events, through a video link and a bidirectional Virtual Reality link-up which will be webcast through Howlround's only streaming platform. This is HowlRound's first Convening to be held outside the US will bring together up to fifty practitioners, curators, and scholars from the U.S. and Canada, working at the intersection of performance and digital technology for a day of discussion that aims to break open assumptions and reveal future possibilities for the art form.

Thursday 13 JUNE

09:00-11:00 *How Humans Hear*

(36Q) John Taylor

How do we listen to music naturally and what happens when we use a traditional sound reinforcement system?

With the help of a live music ensemble, John Taylor will explain the function of the human ear/brain system in the perception of music and how this fundamental acuity enables us to mix in our heads on a millisecond by millisecond basis. Along the way, we'll discover how traditional sound systems effectively disable this ability, how that affects the way we mix audio and what this understanding means for the future of live sound reinforcement.

11:00-12:00 *Entangled Formations*

(Sound Spot) Anne Cecilie Caroline Brunborg Lie

Birds are resilient species evolving since the Jurassic period. However, they are vanishing in the Anthropocene. The connections between human and non-human lives are investigated through site-specific sounds and stories, and audible through a free, geo-locative sound-app called Locosonic. In the app, participants activate the sounds through the GPS of their smartphones. They choose the length, their trajectory, and thus, to some extent, their experience of the walk. They are part of making the work come to life.

We are an entangled mesh of different species, completely intertwined with all elements of life and non-life. Sound as an omnipresent yet ephemeral phenomenon is potent of representing this mesh, and listening and sonifying marginalized groups are subversive acts in the age of extinctions and forgetting. GPS and internet are everywhere, living parts of our current ecology, though not without issues. Its patterns can look like threads of brain waves or neuro-patterns, but also bird migration routes. Linking sound, internet, GPS, human and non-humans together with the complexity of Prague, I propose a different view of ecology and coexisting.

10:30-12:00 *Dados tirados*

(Light Spot) Claudia Sánchez, Lucía Acuña

For *Dados Tiras*, the design of the space was conceived from following starting points:

- The place should be a “no place”. Although the play contains specific locations but we wanted these places to exist in the viewer’s head. We needed a playing field: abstract, dynamic, metaphorical.
- The play occurred in an unconventional space, basically a corridor with a large door at the end. The actor & the public would be very close. No scenic machinery or electrical installation.
- The actor evokes 3 phantasmagorical characters who share a common story with no room for props.

This led us to: geometric lines, exploit door as a background, use mirrors to enlarge space, multiply the actor’s body and explore resources using light. We set up a space like a mirror box, allowing us to direct the actor’s gaze towards the spectators. He didn’t need to speak from the front to look the viewer in the eye, & was visible from several audience angles. This kind of mirroring works with the light on the subject, but illuminated from behind the mirror is translucent, opening possibilities to play. We use a projector as a light source for specific effects, such as trimming of eyes for Ofelia - decisive in the process of character construction. Also as a scenographic painting, using light on the white, neutral scenography to evoke a television show.

14:00-17:00 *The Sound Kitchen (Bake 2)*

(Sound Spot) The Sound Kitchen is a curated series of performances by sound designers, sound artist and composers who work in live entertainment.

14:30-16:30 *Interactive Dance Media*

(Light Spot) Katarzyna Stefania Dębska, Ashlee Daniels Taylor

Katarzyna Stefania Dębska presents on her project *MyLove18052018*. Spatial violence of the virtual images and memory of the physical body - “I don’t think the camera lies. That is a truth” said Susan Sontag in one of her essays. In the presentation Dębska focuses on hypertextual and hyperreal (using Baudrillard’s category) character

of the reality that exists and is being shaped, especially today, between “online” and “offline”. What kind of social engagement could be built by the use of new media? How does it affect our privacy sphere? How is it being used by and for political issues? She is critically approaching the use of camera as an object itself as well as to the ephemeral image produced by this tool. Here the human body becomes a constantly redefined subject and object, its “interphysicality”, the one that takes responsibility for the image and the one that becomes this image at the same moment.

Ashlee Daniels Taylor presents *Anamnesis*, a mixed reality participatory dance performance. It premiered in 2018 at The Advanced Center for Computing and Design, Motion Lab, in Columbus, Ohio. The work accesses improvisational structures and thinking to investigate the layered nature of human experience through creative play. In this immersive experience, the participants are invited to explore the connectivity of the roles we assume as individuals within society via awareness, movement, and choice making.

17:00-18:00 *Consciente Cotidiano*

(Sound Spot) Josefina Cerda Puga

Methodological reflections on the process of creation of the "*Consciente Cotidiano*" project, with regard to the construction of sound landscapes and the random-aesthetic relationship with the everyday. "*Consciente cotidiano*" is a collection of sound landscapes in ordinary situations in the form of a collage that seeks to synthesize emotions, travels and human experiences from different materials (sounds, songs, unplanned conversations). Raising in the randomness of the material, a new way of presenting ourselves to the sound experience of the day to day

ADDITIONAL EVENTS on Thursday:

1330-1630 *OISTAT FORUM: The Next 50 Years*

Friday 14 JUNE

10:00-13:00 *The sound blows forward 'n the sound blows back: an open discussion on Immersion*

(Sound Spot) Moderator: Roger Alsop

A open discussion on the broad theme of immersion. Topics possibly include defining immersion/spatialization/surround, speaker vs headphone spatialization, the tyranny of the sweet spot, and the fundamental question: why do spatial sound?

14:00-17:00 *The Sound Kitchen (Bake 3)*

(Sound Spot) The Sound Kitchen is a curated series of performances by sound designers, sound artist and composers who work in live entertainment.

17:00-18:00 *Chilean sound art and design and its impact on scenic practices*

(Sound Spot) Josefina Cerda Puga

Exhibition on art and sound design in Chile and the reflections on the impact that its emergence has had on current stage practices. Through technical and format modifications, various theatrical companies and artists express new ways of relationship between scene-spectator, which foster the development of the senses, listening, dialogue, which, in turn, conflict the hegemonic visual production models and the economy of the image. Likewise, these experiences allow projecting that the emergence of sound art in Chile produces in some stage practices a sound revolution that aesthetically and politically transforms the experience of the scene, incorporating sound as the formal axis of creation and not only as a technical element.

Saturday 15 JUNE

1000-1300 *The Sound Kitchen (Bake 4)*

(Sound Spot) The Sound Kitchen is a curated series of performances by sound designers, sound artist and composers who work in live entertainment.

1030-1200 *TRACES*

(Light Spot) Vojtěch Leischner

Presentation of process behind 3D LED Interactive light sculpture Traces created for Lasvit. You can create unique patterns by drawing in 3D, control it remotely with tablet and change dynamic scenes. Installation uses state of the art tracking controller and algorithm. All the software is custom made. LED PCB were designed specifically for this piece, no prefabricated modules were used. Installation premiered on Salone de Mobile in Milano 2019 during EuroLuce and Design week.

ADDITIONAL EVENTS on Saturday:

1400-1700 OI STAT Performance Design Meeting

1800-2000 Break down and strike Sound Spot

PRESENTER BIOGRAPHIES

Lucía Acuña

Lucía Acuña graduated from the Municipal School of Dramatic Arts, Montevideo (EMAD), in 2001 and 2008 as a Theatre Designer. Lucía since 2008 works in theatre as a technique, maker and designer. In 2010 She travels to São Paulo, Brazil, where she works in lighting for various shows, installation, montages artistic and exhibition lighting. She is resident in the chair of lighting of the SP Escola de Teatro, under the coordination of the consecrated lighting designer Guilherme Bonfanti.

Roger Alsop

Roger Alsop is a composer, musician and mixed-media artist and educator. His interests are in developing interactive and collaborative approaches that enhance the hybrid nature of modern creativity. His work has been supported by VicHealth, Regional Arts Victoria, Arts Access, Multicultural Arts Victoria, La Mama, Latrobe and Hawthorn Galleries, and the Royal Botanic Gardens.

He supervises PhD and MFA research students and teaches Interactive Art, Research Skills, Electronic Music, and Mixed Media. His approach to teaching focuses on the development of individual students and their personal approach to creative practices while fulfilling comprehensive skill development.

Marie Ctverakova

Marie Ctverackova, aka Mary C, is a Musician, DJ, curator, music editor, educator and co-founder of the Prague Synth Library. Together with her partner producer and composer Martin Tvrdý she started organizing various music workshops and found a music education platform Kreaton. She hosts her weekly show on national Czech Radio Wave focused mostly on rap and various kinds of electronic music. She also co-founded collective ZVUK and together with Bastl Instruments they opened a space for music education in Prague. Together with Alissa deRubeis, co-founder of the original S1 Synth Library Portland/USA, Mary C started Synth Library Prague which she now runs. Synth Library Prague and Portland also formed and all-female collective Trigger, that organized workshops,

discussions and published a magazine focused on women's empowerment, diversity and representation not only in the field of music technology. Mary C co-curated events in collaboration with Goethe-Institut, Prague clubs MeetFactory or Palác Akropolis and hosted many debates rooted in cultural activism. Together with Martin Tvrdy she released experimental projects under the name Hrubik and toured as Člověk Pokrokový (Man of Progress).

Katarzyna Stefania Dębska

Katarzyna Stefania Dębska is a visual artist and researcher born in Warsaw (1993) . Graduated at Academy of Fine Arts in Warsaw and Central Saint Martins in London (2018) . Currently associated with Kolegium Artes Liberales at University of Warsaw. Works within video and performance field, designed set and costumes, curated, currently focuses on body based and spatial practices, especially researching city and virtual spaces as an embodiment of social and interpersonal relations.

Vinny Jones

Vinny Jones is a light designer who uses light to shape the relationship between the audience and performance space. Her approach to design is highly collaborative, and she uses light as both an aesthetic and dramaturgical tool of theatre making. In 2013 vinny graduated cum laude from the MFA Scenography, Frank Mohr International Masters, where her work explored the use of light as a sensory medium that is experienced by the body as well as seen with the eyes. Her practice of Sensory Scenography explores immersive installations which invite the audience to discover the story of another through sharing their sensory world.

Vojtěch Leischner

Vojtěch Leischner is interested in video, computer vision, VR and New Media. In his practice he is developing both hardware and software. His author films were presented on many international festivals including new media FILE. He is leading workshops about interactivity and video automation for professionals and general public alike. Among his realizations are animations for theaters, interactive installations for galleries, mobile apps, VR installations and more. He

is currently working as developer in glass making company Lasvit. He is tasked with development of interactive interfaces and new media. You can also see him juggle in the free time.

Anne Cecilie Caroline Brunborg Lie

Through her work, Anne Cecilie Lie (b. 1983) examines how to create in our current geological era proposed as the Anthropocene, with its accompanying philosophical and ethical questions, as well as for possible futures. She points out blind zones in social and built structures and proposes new alternatives for coexistence to the human-exceptional/centric. Lie works with sound, performance, digital and multi-media, and installations. She works alone and in collaboration with others in creative and scientific research fields. Lie holds an MA in scenography from the Norwegian Theatre Academy and a BA in Fine Arts from Trondheim Academy of Fine Arts.

Bobby McElver

Bobby McElver is a New York based Sound Designer and Composer working with sound, technology, and music in the performing arts. He specializes in the use of spatial audio, such as Wave Field Synthesis, for experimental theater and dance. In 2017, Bobby became the first sound designer to use overhead WFS in a theater context, for Andrew Schneider's AFTER. During the show, sounds move throughout the audience, accurately localizing in front of the array, at ear height for specific seats. He hand-fabricated a 372-channel WFS array based on research and development at EMPAC. It is modular and tourable, having already toured to NYC, Portland, Seattle, and Washington D.C. From 2011-2016 he was a company member of The Wooster Group. Other collaborators include Andrew Schneider, Faye Driscoll, NYC Players, Half Straddle, Palissimo, Erin Markey. Nominated for a 2015 BESSIE for Outstanding Sound Design / Original Music. www.bobbymcelver.com

Renate Pohl

Renate is a set, lighting and costume designer based in Newfoundland, Canada. She is a Resident Designer and Assistant Professor of Technical Theatre Production at Memorial University of Newfoundland, Grenfell Campus Theatre Department. Her work

outside of typical staged design includes research on the role of art and space in STEAM education, lighting design for space environments, and interdisciplinary artistic creation with the European Space Agency for the European Astronaut Centre/International Space Station ESA Crew. Renate holds an MFA in Theatre Design from the University of Alberta and is a graduate of International Space University's Space Studies Program.

Josefina Cerda Puga

Josefina Cerda Puga is a scenic researcher, actress, sound artist and producer. She is currently a Master of Arts student with a major in theory and art history from Universidad de Chile. She received the Diploma in Art and Sound Exploration at the same institution. Josefina has worked in different research projects related to sound from dance to urban intervention such as: Teatro del Sonido Company, *Radiomigrante*, *Resonar*, *Audioscoreográficos*, *Núcleo Territorio*. On the other hand, she works as a performer in Colectivo Complejo Conejo (PQ19 participants with "*Peces Caminando!*" and "*Conexiones Blandas*") and serves as a producer of the Theater Department of the Universidad de Chile. Currently she is in the process of creation and experimentation with her work "*Consciente cotidiano*" which will be presented at the Sound Kitchen category of the Prague Quadrennial 2019.

Sarah Rechberger

- 1983 in Vienna (AT)
- 2005-13 University of Applied Arts Vienna (Transmediale Kunst, Brigitte Kowanz)
- 2010 UDK Berlin (Institut für Raumexperimente, Olafur Eliasson)

John Richards

John Richards explores the idea of Dirty Electronics that focuses on shared experiences, ritual, gesture, touch and social interaction. In Dirty Electronics process and performance are inseparably bound. The 'performance' begins on the workbench devising instruments and is extended onto the stage through playing and exploring these instruments. Richards is primarily concerned with the performance of

large-group electronic music and DIY electronics, and the idea of composing inside electronics. His work also pushes the boundaries between music, performance art, electronics, and graphic design and is transdisciplinary as well as having a socio-political dimension. Richards has been commissioned to create sound devices for various arts organisations and festivals and has released a series of hand-held synths on Mute Records and through bleep. He has also written numerous texts on DIY practices within electronic music, and material approaches to sound art.

www.dirtyelectronics.org

Claudia Sánchez

Claudia Sánchez graduated from the Municipal School of Dramatic Arts, Montevideo (EMAD), in 2001 and 2008 as a Theatre Designer. Claudia since 1999 has participated in more than 200 shows as Lighting Designer, Set Designer, Art Director and Producer. Over 200 shows in Europe, America and Asia, working on National and International productions, in most cases as Technical Director.

Ashlee Daniels Taylor

Director, Choreographer, and Media Designer - Ashlee Daniels Taylor is an interdisciplinary artist, specializing in somatics, dance performance, and interactive media design, based in South Carolina, USA. Taylor is concerned with creating dialogue around ways that the moving body can revive human experience and reveal our interconnectedness. She received her MFA in Dance with an interdisciplinary specialization in Fine Arts from The Ohio State University. Taylor's creative research employs rigorous, athletic movement, improvisation, and somatic investigation to explore notions of experience and collaborative processes. Through choreographic research, Taylor strives to stimulate body awareness encouraging personal well-being, and foster connections between individuals to strengthen communities.

John Taylor

A veteran of broadcast TV, recorded and live sound, John Taylor has been pointing a camera, microphone or loudspeaker at someone or other for fifty five years. He trained with the BBC in '69 enjoying the

heyday of Television Centre. In later years, he travelled the world as technical facilitator for a renowned seminar-training expert. Seduced by the mellifluous tones of d&b audiotechnik's systems and the fact that he could walk to the office in the Cotswolds, he joined the company in 1995 and is now a central member of d&b's training team. He is a passionate believer in training as a tool of empowerment for students young and old.

Elekis Constanza Poblete Teirney

Elekis Poblete Teirney is a New Zealand based lighting designer and artist whose work is centered around the material of light. Elekis' works are driven by the concept of catalyst, where the action of the spectator and the reaction of the work creates a dialogue. She is constantly exploring the accessibility of her work. As a lighting designer she has worked with a multitude of companies such as Movement of the Human, Welfare State and Discotheque. She aims to work from concept to realisation to involve lighting as a primary element in the development of work

Richard K. Thomas

Rick Thomas is a playwright, composer and sound designer whose work has been experienced all over the world in his forty years of artistic endeavor. In addition to over 100 sound scores, Thomas has collaborated on the creation of seventeen new works that explore theatre as a type of musical experience. Several of these productions have premiered, performed or exhibited at previous Prague Quadrennials and at World Stage Design. Thomas tours and lectures extensively internationally, most recently conducting workshops to explore his latest book, Music as a Chariot, in Cyprus, Wales and Costa Rica. Thomas is a full professor of Theatre and Music at Purdue University in West Lafayette, Indiana in the United States.