

INTERNATIONAL PLATFORM  
FOR PERFORMER TRAINING

# DRAMATURGY, SOCIETY AND THE BODY:

THE POTENTIALS OF PHYSICAL ACTION




**The 6<sup>th</sup> edition: Gothenburg, 17 – 20 January 2019**  
Academy of Music and Drama, University of Gothenburg

**The 6<sup>th</sup> IPPT focuses on the relationship between dramaturgy, society, and the body, as it impacts and is influenced by performer training. Our aim is to highlight connections between the physical actions of the performer and the overall dramaturgical structures of performance, as well as how these relate to contemporary societal issues.**

We live in a fluid and fast-changing world where few values and systems seem durable and stable. Questions of migration, polarization, democracy and threat scenarios are increasingly present in public discussion and debate, including on social media. How is our contemporary moment reflected in the performing arts and how do the performing arts influence developments and changes in society? How do we figure the relationship between social structures and the dramaturgies – that is to say narrative/performance structures – that we create and express on stage? What are the implications for performer training?

Changes in the theatre landscape in recent decades have increased the presence and visibility of experimental forms of practice in performance, live art, and physical and immersive theater; these developments in turn have implications for the dramaturgical and narrative structures created in performances and theatrical events. Such dramaturgical frameworks often go under the name of “new dramaturgy.” What is the role of the performing body in these new narratives, and how do they relate to societal changes? How can we come to understand our time and interact socially through our performance practices? In what ways can we develop notions of physical action in these times and how can we create learning environments for these actions to take place?



*Lecture Demonstration:*

## **Laboratory Theatre and Radical Care An Ethics of Praxis**

Mirella Schino (2009) has written extensively on the theatre laboratories of the European theatrical reformers of the 20th Century. She suggests that work on training, physical expression, pedagogy – and, in the case of the grotowski-an tradition, the spiritual dimensions of theatre craft – are all recurring concerns that created an emerging theatre science of the West. Frequently, a key element of a laboratory ethos was the in-depth psychophysical training of the actor, understood by Grotowski (1968) as a total act, the complete stripping down of the actor's psychophysical being. In order to make a total gift of herself, the actor cultivated an aliveness in the present moment attained through often grueling physical and vocal training processes. Whilst cognizant of the need for the actor to transcend the limitations of the ego, the aim of this practical demonstration is to critically approach laboratory theatre practice through the lens of Giles' (2016) notion of radical care, which suggests that, given the brutal egocentricity of late capitalist neoliberalism, the act of caring is a means of resisting social and economic orthodoxy and thus constitutes a political rupture. We would like to explore the ways in which laboratory theatrical practice can become more caring, more accepting of difference and fragility, less prone to regimes of practice predicated on the virtuoso body of the actor, and rather cognizant of holistic approaches to body-mind practice that can still allow for the emergence of a scenically alive mode of being-in-the-moment, fully-present on stage and in performance.

### **RACHEL KARAFISTAN**

Rachel is a British performer and director based in Berlin. Her PhD research focused on shamanic dimensions within contemporary theatre practice. Rachel was an actor with Teatr Biuro Podrozy and still has strong connections with Polish theatre traditions. As COSmino, she has recently premiered her solo production *Dreams Die Hard* based on the diary of her Grandmother from 1944. She has worked for the Universities of Leeds, Northampton, MMU, Chichester and East 15 and currently teaches at LISPA in Berlin. Rachel also directs for Salzburg Landestheater and 'Paula's Reisen' based on the children's book by Paul Maar, will premiere in April 2019. <http://www.cosmino.org>

### **PATRICK CAMPBELL**

Patrick is an academic and theatre maker based in Manchester. He has worked with a number of theatre groups and organizations, including Triangle Theatre (UK), COSmino (Berlin), Contact Theatre (UK) and Teatro Vila Velha (Brazil). His solo performance *Black Rivers* premiered at the MansWork Festival in 2018, and was also performed at Odin Teatret (Denmark). He is a member of Cross

Pollination, a transnational theatre and performance collective founded by Marije Nie and Adriana la Selva. His co-authored monograph, *A Poetics of Third Theatre: Performer Training, Dramaturgy, Participation*, written alongside Dr. Jane Turner, will be published by Routledge in 2019.

*Workshop:*

## **Truth over Form**

**Learning how to Hear and See Again through Polyphonic Singing**

Some key expressions of our current society are; productivity, compartmentalised and linear systems of production and learning, and digital interfacing. These have significantly contributed to an alienation with self, our surroundings and others/community. Increasingly students coming to train are often self-consciousness and have little self awareness, a difficulty with imagination and broad connections. There is also a rise in mental health issues and an epidemic of loneliness, which is affecting the student population and the training needs to adapt to meet these needs. I believe that certain songs and polyphonic ensemble singing can offer a medicine during this time both in terms of personal practice, culture in general and in terms of training of performers. It allows for an integration of body, voice and imagination and is an aspect of ensemble training that meets some of the issues arising in actor and dancer training in our current society. I will give a part lecture and part workshop, through which I would like to lay out the landscape of how polyphonic ensemble singing, connected with body work and resonator work can be a deep and powerful way of learning to listen and see in a multi-dimensional way - both inside and out.

### **EMMA BONNICI**

Emma Bonnici is a performer, singer and teacher. Her 8 years working as a fulltime performer in Poland with the multi award winning theatre companies Song of the Goat Theatre and Teatr Zar, gave her the foundation on which her performance and teaching practice have developed. She teaches ensemble theatre, specialising in voice and polyphonic singing, as a means of exploring character, story and self. Extensive vocal research has taken her from studying at the Met Opera House in New York, as well as Jonathan Hart Makwaia - of the Roy Hart tradition, to expeditions to meet authentic traditional-music singers in Georgia, Sicily, Western Isle of Scotland and Turkey. She has also learned from master singers of Persian music and Siberian polyphonic folk songs. Her greatest teachers have been the songs themselves. In 2015 Emma was invited to give a Tedx talk in Warsaw about her vocal work. She went on to set up Singing as Life Practice which leads professional workshops and training for non-professionals seeking to find their voice. She performs nationally and internationally and teaches with companies such as Kerry Nicholls Dance, Two Women

Machine Show (Denmark) as well as drama schools such as Rose Bruford, AST (Wroclaw), Cabuia Teatro- (Argentina), UCL and is an annual visiting lecturer at Manchester Metropolitan University. Emma is qualified craniosacral therapist and uses it in her voice work to aid students in unlocking muscular and fascial tensions that restrict the voice.

*Lecture Demonstration Workshop:*

## **Working with the Rags of Memory** **Updating Tradition in the Global Era**

Rags of memory is an international performing arts research and high education project directed by Instabili Vaganti. It explores new ways of artistic expression and theatre communication through the interaction with disciplines such as cultural anthropology, visual arts, new media, dance, music and any other artistic form and expression of which human beings have memory. In its 12 years of research in more than 20 countries, Rags of memory has involved performers coming from different parts of the world through its international work sessions and workshops, creating an intercultural and itinerant space for a deep reflection on the role of the performer in this globalized world and on a new dramaturgy of the body as an organic and fluid element of expression, able to convey meanings, social and political messages within this liquid society. In this lecture and demonstration, the two project creators and work leaders will introduce the spectators and the participants to an immersive experience in Rags of memory research, sharing its results, techniques and training elements, short documentary films and fragments of the book recently published. Anna Dora Dorno and Nicola Pianzola will furthermore lead a short practical workshop on the specific training of the project.

### **INSTABILI VAGANTI EXPERIMENTAL THEATRE**

Founded in 2004, the company focuses on an experimental research in physical theatre and performing arts. Instabili Vaganti works worldwide producing performances and directing projects collaborating with international artists. Their poetic work is able to overcome the labels and the division between theatre, dance, visual arts, and to communicate strong, emotional, impacting messages. Their performances have been translated in 3 languages and presented in more than 20 countries in Europe, Middle East, North Africa, Latin America and Asia, winning several awards and premiering in important festival such as: FIDAE in Uruguay, NLGX in China, Theatre Olympics in India.

### **ANNA DORA DORNO**

Born in 1976 she graduated at the University of Bologna. In 2004 she founded the theatre company Instabili Vaganti directing and acting in: *Avan-lulu*, award of the Jury at the International Festival Zdarzenia (Poland), *The Ritual*, result of a 12 years research project around the world, *Ausencia*, premiered at the Fadjr



Festival of Teheran, MADE IN ILVA, nominated to the Total theatre awards at the Edinburgh Fringe Festival, Desparecidos#43, with the patronage of Amnesty International. She holds workshops in Universities and academies including: Grotowski Institute in Poland, Shanghai Theatre Academy in China, NSD in India, UNAM in Mexico.

#### NICOLA PIANZOLA

Born in 1977 he graduated at the University of Bologna. He has studied physical theatre at the Nouveau Cirque school of Bologna and at the Grotowski Institute of Wroclaw (Poland). He is currently performer and playwright in all the productions of Instabili Vaganti. He has won several awards as a performer of the solo show MADE IN ILVA including the nomination at the total theatre awards at the Edinburgh Fringe. He holds workshops in Universities and academies such as: University of Kent and International Physical Fest of Liverpool in UK, INAE in Uruguay, Universidad de Chile, Kyungsun University in S.Korea.



#### Lecture Workshop:

### On the Possibility of Non-Human Acting

In contemporary posthumanist discussions, the question of the "new dramaturgy" is often linked to the idea of expanded or shared agency. (Trencsenyi and Cochrane 2014; Georgelou & Protopapa 2017; Lavery 2018). In this workshop-demonstration I will show how this link can be created at the level of performer's physical performance. In order this to happen, a performer has to resolve how to deal with her human figure, the embodied anthropomorphism, which dominates our imagination both in theory and in practice. (Kirkkopelto 2004) How can a performer abandon her human form without losing control, and thereby responsibility, of her creative process? How to change one's body into something non-human and radically "other" without re-humanizing and representing it? And how to compose, i.e. practice dramaturgy, with such a de-composed body? The presentation consists of a 10-minute introduction, 15-minute workshop-demonstration, 5-minute theoretical conclusion and 10-minute discussion.

#### ESA KIRKKOPELTO

Esa Kirkkopelto is a philosopher, artist-researcher and performing artist. After having worked as professor of artistic research at the Uniarts Helsinki (2007-2018) he now continues as a visiting researcher in the same institution. His research focuses on the deconstruction of the performing body both in theory and in practice. He is the leader of a collective research project Actor's Art in Modern Times on the psychophysical actor training (since 2008), the initiator of the International Platform for Performer Training, the core-convener of the Performance Philosophy Association and the founding member of Other Spaces live art group (since 2004).



# SCHEDULE

THURS. 17 JAN.

17:00

REGISTRATION

18:00-21:00

DINNER

FRI. 18 JAN.

09:00-09:30

INTRODUCTION

The organizing team

09:30-10:30

LECTURE  
DEMO.

Karafistan  
Campbell

Followed by  
coffee.



10:50-12:10

WORKSHOP

Bonnici

Followed by  
lunch.



13:30-14:30

LECTURE  
DEMO.  
WORKSHOP

Dorno  
Pianzola

14:40-15:20

LECTURE  
WORKSHOP

Kirkkopelto

Followed by  
coffee.



15:40-17:00

SUMMING UP DISCUSSION

SATUR. 19 JAN.

9:00-10:00

SHORT  
PRESENTATIONS  
x 3

Hulkko  
Palm  
Semenova-Ganz

Followed by  
coffee.



10:20-11:20

PRESENTATION

Eeg-Tverbakk  
Behrens

11:30-12:30

WORK DEMO.

Gomes  
La Selva

Followed by  
lunch.



14:00-15:20

WORKSHOP

Ribeiro

15:30-16:10

PRESENTATION

Gorman  
Syrjä  
Kanninen

Followed by  
coffee.



16:30-18:00

SUMMING UP DISCUSSION

SUN. 20 JAN.

10:00-13:00

EVALUATION + FUTURE

Short Presentation:

## Cracks and Fractures

### Transitions & the Actor's Dramaturgy

Conventionally, acting is viewed as a constant series or flow of actions, which the spectator then receives as a whole, e.g. a character, a role, or a plot. In this talk, we focus on what happens in-between these actions. By in-between, I refer to the moments within the performance structure during which the actor is in the indecisive state of hesitating, planning or choosing. She is not anymore in the previous state filled with meaning, not yet in the following one. To my mind, it is precisely in these transitions - holes, fissures, sometimes rests - that something new unfolds. They provide a place for the actor to think in action. In the transition, she is able to destabilize her own embodied thought, and act in new ways. Moreover, in transitions, the dramaturgy of the actor meets that of the spectator. Transitions offer a place where the actor applies her corporeal thinking to the material at hand. This brings into play, besides the wider societal and political context of dramaturgy - already discussed in the history of dramaturgy by Gottfried Ephraim Lessing and Bertolt Brecht, to name but some - also more general questions concerning the ethics of the actor. It is these questions, in relation to the notion of transition, we wish to address in our workshop both intellectually and by means of shared psychophysical experiments.

#### PAULINA HULKKO

Dr. Pauliina Hulkko is a director, dramaturge and artistic researcher. She works as the professor of Theatre Work (acting programme) at the Tampere University, Finland. Hulkko's research and artistic interests extend from dramaturgy and composition to the questions of the performer and performance ethics.

Short Presentation:

## To what Extent can a White Middle-Aged Man Teach Actors the Theory, Practice, Actions and Dramaturgy of Rebellion through Radical Freedom?

Is my methodology and method of training actors in good faith an impossibility; to what extent can a white, middle-aged man teach actors the theory, practice, actions and dramaturgy of rebellion through radical freedom? I teach the methodology and method of acting towards good faith. Good faith is the existential theory of radical freedom. Given this paradigm one can dispense with the idea of good and bad choices in acting and dramaturgy as existing a priori. Thus, my objective is to free my students from the inchoate prerequisites embedded

within existing modes of mimesis and representation. *The problem:* I am a white, middle-aged man. In the current political and social-climate the middle-aged white man has become a figure of distrust, contempt and ridicule. Many men who look like me have been exposed for wielding their privilege with impunity. In the day-to-day narrative of conservatoire teaching, the patriarchal narrative of the male guru is perpetuated and validated through various measures; the guru retains their status due to the books they've written, the 'stars' they taught, the funding they've received, the conference keynotes delivered etc. Given my gender, age, education and institutional position I appear to embody the conventions, suppositions and patriarchy I am asking my students to free themselves from. *The questions:* Is it possible for a white, middle-aged, male pedagogue, to practice the pedagogy, actions and dramaturgy of radical freedom in the current social and political climate; is my methodology and method an impossibility due to it being practiced by me?

#### JAMES PALM

James trained as an actor on the three-year acting course at the East 15 School of Acting and the Royal Central School of Speech and Drama (RCSSD), achieving an MA in Advanced Theatre Practice. He also has a PGCE in Drama from the University of Reading. James was in receipt of the Elise Fogerty Studentship and awarded a PhD in actor training by RCSSD examined by Bella Merlin and David Shirley. James continues to lecturer at RCSSD teaching, mentoring and assessing modules on the MA/MFA in Actor Training and Coaching. James is the Head of Acting at Bird College.

Short Presentation:

## Heterotopian body

The subject of my research is the heterotopian body, the body as the other place, or chimera body, where the knowledge is transferred without hierarchy. Movement is the place of my research, where I start with the hypotheses, that the movement patterns are preserved in every body like in the layered palimpsest. As dance-dramaturg I work with the embodiment of the theory developing the rehearsal strategies, some of them I would like to share some of them to the audience.

#### ANNA SEMENOVA-GANZ

Anna Semenova-Ganz (1980, Moscow) is an artist, dance-dramaturg and movement researcher who lives and works in Germany, where she has graduated from Performance Studies(M.A.) at Hamburg University. Anna creates her works with combined genres of performance, public art, media art and choreography. Her works are focused on the relation between the space, the body and the objects, they were performed in the city-spaces, theatre stages and museum white cubes. In the center of her artistic research there are identity issues, post-soviet body, body politics and the creation of the new spaces.



Presentation:

## What the Body Says

### How a Materialist Approach to Physical and Vocal Actions can open for new Dramaturgical Strategies to Performing Personal Stories

What are the ethical considerations when working with material that is not your own? What are the complexities of "staging yourself"? How can a materialist approach open up an alternative world-view and consequently invite new dramaturgical structures for international students? How can approaching what one does and what one says as material with its own agency (rather than an inseparable part of your psychological identity) actually facilitate the process of creating empowering rather than appropriative dramaturgies of personal material? This presentation introduces some of the working methods, developed at NTA, for approaching, disrupting and re-thinking traditional dramaturgical models. Camilla Eeg-Tverbakk and Electa Behrens will share some examples of their related but distinct practice in order to open up the debate. Their presentation will demonstrate the close relation between practice and theory. The presentation also reflects an on going research project at NTA, which Behrens and Eeg-Tverbakk are part of, titled Material Strategies. The project looks at ways of practicing materiality in relation to artistic processes of creation. How do we to a greater extent co-create, listen and entangle with our material in performance making? How does a materialist view affect subject formations, our relationship to our environments, and human activity?

#### CAMILLA EEG-TVERBAKK

Dr. Camilla Eeg-Tverbakk is a freelance dramaturg and Professor in Dramaturgy and Performance. In addition to her academic studies, she trained at École Jacques Lecoq in Paris. She has a background as performer, director and dramaturg working with dance, theatre and performance throughout Scandinavia, as well as from curating and extensive lecturing and teaching experience. Eeg-Tverbakk was the Artistic Director of the Acting Program at NTA between 2007-11. She has published articles in magazines and periodicals, edited the book *Dans i samtiden* (Spartacus 2006), co-edited *Performance Art by Baktruppen, First Part* (Kontur 2009) and *Responsive Listening, Theatre Training for Contemporary Spaces* (Brooklyn Arts Press 2014).

#### ELECTA BEHRENS

Dr. Electa Behrens is a performer and an Associate Professor with a focus on the emerging field of vocal composition for the deviser. She holds a Practice as Research PhD from Kent University (UK). She has performed with companies/artists throughout Europe and the USA including Odin Teatret (DK), Richard Schechner (USA), Marina Abramovic (Serbia), Dah Theatre (Serbia), Robin Riegels (formerly of Workcenter of Jerzy Grotowski and Thomas Richards (NO) and the Centre for Performance Research (Wales). She has published in

journals such as *Theatre, Dance and Performance Training* and the *Journal of Interdisciplinary Voice Studies*.

Work Demonstration:

## Overflowing Bodies

### Urban Margins and the Energetic Training

This work demonstration wants to expose a long-term research related to a specific training called energetic training. This practice was created by LUME Teatro (BR), influenced by Grotowski's actor training's research, that allows performers to be triggered by different physical impulses in order to clean one's body from a series of vicious parasite energies. In this research we look at the relation between impulse and action as micro affects of the body, which relates consequently to a sphere of micro politics. We will be exposing a series of developments opened by this training and invite audience to witness an experience that was originally planned to be hidden from them. We are interested to know what happens when we use our training tools as an aesthetic device. We are looking at other modes of existence of an artistic work outside the final product. During the etude, we will ask the viewers to create a document of their impressions. Furthermore, this etude also sets its focus on the relation between trainer and trainee. Our dynamics throughout the training aims to open up new possibilities of creative exchange within a given proposition.

#### ANDREA MACIEL GOMES

Ph.D in Performing Arts at UNIRIO with a visiting scholarship at New York University - Performance Department with a dissertation "Body without wall: the relationship between body and city in the political performances". Andrea was a professor of the Department of Theatre at Pontifical Catholic University - University of the City - Brazil and she has conducted several research groups in the field of Performance to undergraduate and postgraduate students at the University of Bristol, New York, and Federal University of Rio de Janeiro and Bahia, Brazil. Currently she is conducting a post-doctoral research entitled *City's Body Writing* at Queens Mary University of London. <http://citybodywritings.wordpress.com>

#### ADRIANA LA SELVA

Adriana La Selva is working on a practice-as-research PhD at the University of Ghent & School of Arts (KASK). She investigates contemporary training methodologies in theatre in relation to the tradition of Barba's Theatre Anthropology and worked as a guest-professor at the School of Arts (KASK) and at the Theatre School Celia Helena. She is a theatre maker and performer, member of the International theatre group The Bridge of Winds, led by Iben Nagel and the founder of the theatre collective Cross Pollination, currently in residency at the Odin Teatret. Adriana has a Master's degree in Contemporary Arts at the University of Lancaster, UK.

Workshop:

## At Home Lab

Believing that art has the ability to contribute effectively to the destabilization of hegemonic thinking and habits of the relation of men and nature and, above all, of the implications of this relation, AT HOME is an experimental research-creation inserted in the field of performative arts in dialogue with questions around climate change and the environment, particularly, the social impact of it in contemporary society. This project proposes performative actions-creation among artists, local communities and scientists, and it is methodologically based on a site-specific and collaborative practice. The main goal is to reconnect the people with the place where they live in by re-imagining a more sustainable world and by creating paradigmatic changes in the behavior and in the relationship between men and nature. For the IPPT workshop, I am proposing a sensitive installation in which the participants will be able to experience the singular environment of Gothenburg, with sounds, smells, and images.

### WALMERI RIBEIRO

Walmeri Ribeiro is an artist, professor and researcher. Having a background in performance art and media studies, she is interested in the intersections between performance, media art and environmental issues. Full professor at the Universidade Federal Fluminense in Rio de Janeiro, Brazil, she has completed a post-doctoral project at the Concordia University in Montreal, a PhD project at the PUC/SP and a Master in Arts at the UNICAMP/SP. Based in Rio de Janeiro, Brazil, she coordinates the BrisaLAB - Laboratory of Performance, Media Art and Environmental issues.

Presentation:

## Immersive Telepresence

### A framework for Training and Rehearsal in a Post-Digital Age

The presentation will examine how telepresence technologies are repurposed to enable performers to rehearse and train over distances. The discussion will revolve around a variety of telepresence technologies/web-based applications repurposed to investigate actor training, rehearsal, education and performance. In this project, two identical spaces, linked by H.323 videoconferencing technology, were created in Tampere and Coventry, each with rear projection screens giving the participants the impression of a shared space. The project used existing pedagogical practices but re-applied them to a digital setting with the teaching and rehearsal process only slightly modified to account for the technological aspects of working in this manner. As well as the traditional rehearsal process there is also the social aspect which builds a group dynamic amongst the performers. For this aspect of the process, a range of supporting applications were used - Facebook for scheduling and rapid sharing of visual materials from and the web conferencing app, Adobe

Connect, was used to provide individualised rehearsal rooms for the participants as well as break-out social spaces. When training in a digital environment, the lack of immediate touch must be replaced by other sensory means. The use of the screen meant that actors had to take a more experimental approach to rehearsal. This process redefines how participants use the space, as proxemics are replaced with visual representation on the screen. Here 'play' and the participant's own will to investigate the non-traditional possibilities of this process became tantamount.

### TOM GORMAN

Dr. Tom Gorman is an academic and theatre director currently based at Coventry University. He studied English Literature and Language at Queen's University Belfast before completing a PhD in Theatre at the University of Ulster researching the history of non-naturalistic dramaturgy especially the concept of the 'play within a play'. In 1990, after working for some time as a freelance actor, Tom co-founded Sightlines Theatre Company, Belfast, working with them as Artistic Director for six years. During this period, he also worked as a performer, writer and director with numerous theatre companies throughout Northern Ireland and as a writer/performer for BBC Radio Ulster. He was strand leader in Drama at Birmingham University from 1997-2005 and course director for Theatre Studies at Bath Spa University from 2005-2007. From 2007 onwards he has been working as Senior Lecturer on the BA Theatre and Professional Practice Degree at Coventry University. He is currently engaged in a research project in conjunction with the University of Tampere, Finland, using videoconferencing technology, bespoke network connections, rear-projection and sound design to create immersive rehearsal spaces.

### TIINA SYRJÄ

Dr. Tiina Syrjä is a DA (Doctor of Arts in Theatre and Drama), speech therapist, vocologist, yoga teacher and teacher of the Alexander Technique, working as a university lecturer in Voice and Speech in the School of Communication, Media and Theatre of Tampere University, Finland. She is also an actress and conductor in Tampere Playback Theatre. Tiina has worked with stage voice for almost 30 years and has given presentations and workshops in various universities and theatre schools in Finland and also in Denmark, Germany, Iceland, Italy, Norway, Russia, Spain, Sweden and Switzerland (to name a few). Her current research interests include Vocal Extremes, (Online) Acting in a Foreign Language, Representations of Female Sexuality in Voice and telepresence aided rehearsal.

### MIKKO KANNINEN

Dr. Mikko Kanninen is a Senior Lecturer of Acting at The University of Tampere. He has been Artistic Director of Tampere Theatre Festival from 2011-2015 and is currently chairman of the board of TINFO Teatterin Tiedotuskeskus. He has worked as an actor and director across Europe and the USA and his research interests include the intersection between new technologies and actor training, recording possibilities of theatre performances, their digital life cycle, new forms of the theatre in the environment of developing technology and the potential of such recordings to develop into new works of art, theatre videos or theatre mediums.



