



The Performativity of Politics in Digital Media, Arts and Culture

Belgrade | October 16 - 19 2024 |

University of Arts in Belgrade, Serbia
Centre for Interdisciplinary studies

Royal Birmingham Conservatoire, UK
Centre for Interdisciplinary Performative Arts

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BOOK OF ABSTRACTS

The Performativity of Politics in Digital Media, Arts and Culture Belgrade I October 16 - 19 2024 I

University of Arts in Belgrade, Serbia

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Conference Convenors

Dr Aleksandar Dunderović

Dr Ivan Pravdić

Dr Paola Botham

FOREWORD

Welcome to the conference **The Performativity of Politics in Digital Media, Arts and Culture**, hosted at the splendid neoclassical building of the Rectorate of the University of Arts, overlooking the river Danube. This international hybrid conference will combine practice research and academic papers from participants worldwide.

Political performances are inherently self-referential, reconstituted through various cultural and artistic forms. Today, performance in the digital world offers complex constructions of social behaviours and character types, as well as cultural, political, and ethical understandings. The new digital identity is a construct of personal desires inspired by audiovisual media and projected onto oneself, which would, with the development of artificial intelligence (AI), interconnect with a virtual world. Images have taken over the digital space, promoting particular politics which further the financial interests of a small establishment that controls the shape of public opinion through large-scale violent performative events.

Technological developments in the last few decades have shifted the narrative from mainstream media (TV, newspapers, radio) to the personalised space of social media in the digital world. The real world and the virtual world are now interchangeable as an experience, and since COVID-19, the digital world appears to dominate, with its internet platforms and visual communication. By the 2020s, the new reality generated by AI has more than just supplemented human activities. AI can create its own aesthetics, and machine-generated creativity approaches art originating from humans. As the leading digital cultural theorist and special guest of this conference, Lev Manovich has shown that turning cultural processes into computational data and using visualisation as an analytical tool may make them indistinguishable or even better than human creations.

We look forward to welcoming you to our conference and parallel sessions, where you can participate in debates on these topics. We wish you lots of new knowledge, contacts and enjoyment.

With warm wishes,

Conference Convenors

WEDNESDAY, 16TH OF OCTOBER

Keynote: Performativity of the Real: Spectacularising from the Moon Landing to Donald Trump ‘Fight’ in Butler, Professor Aleksandar Dunderović, Royal Birmingham Conservatoire, Birmingham City University, Birmingham, UK

The keynote will examine the influences of events filmed and represented in media from TV to digital platforms. The background theoretical frame will include scholarly works of Michel Foucault’s discourse analysis of the relationship between power and language; Slavoj Žižek’s Digital Culture, and Lev Manovich’s AI Image Media Systems. The development of spectacles in media from the 1969 TV representation by cinematic studio cameras sci-fi style film style editing of the human first (and only) landing on the Moon by American Apollo 11 up to the most recent attempted assassination of former President Donald Trump that was digitally filmed by several smartphones and posted all over social media networks. With the rapid development of AI and robotics, perfecting VR and AR digital technology further establishes a human and non-human presence that can produce performativity as the real actions, particularly within the computer-generated reality. Slavoj Žižek, argues that digital space allows individuals to construct their online fantasy personas, thus blurring the distinction between real and virtual real. The comparative approach is focused on the perception of the events, staging a real approach through the use of performance studies and cultural and digital media contexts to analyse the spectacularisation of politics.

PARALLEL SESSION A1 – CEREMONIAL HALL

1. **Artist and Power: How Does Politics Affect the Art Market Prices?**, Valeria Kolycheva, Saint-Petersburg State University, Saint-Petersburg, Russia Dmitry Grigoriev, Saint-Petersburg State University, Saint-Petersburg, Russia Alexander Semenov, University of Florida, Gainesville, USA Arseniy Pimenov, HSE University, Saint-Petersburg, Russia

Since ancient times, political trends have defined the life of every person. How much can politics influence an artistic talent? And how will this affect the artwork prices? By applying hedonic regression on a unique collected dataset of more than 15,000 artworks by the most expensive authors sold at world-famous auction houses such as Sotheby's and Christie's, it was determined which characteristics have the greatest influence on price and which specific features are most important. As previously mentioned, our focus is on those aspects of the author's lives that may have an additional impact on the prices of their artworks. For instance, we consider ethnic and biographical factors, e.g. an author's migration history. After emigration, an artist may often face financial constraints, affecting their ability to access high-quality materials and a well-equipped studio, among other things. All this information was collected manually, and initially, we had a list of authors, along with data from their artworks. We chose to focus on 158 renowned artists with well-documented biographies. To this end, we selected artworks from the mentioned auction houses that featured artists with notable biographical backgrounds. Since there are many categorical features, we decided to split all observations into four groups according to the

style of each sold artwork: Until the 19th century, the 19th century, the first half of the 20th century, the second half of the 20th century.

This study set out to explore the art market, specifically investigating the influence of politics on the lives of artists and the prices of their artworks. We were guided by the concept that politics would affect the art market prices, which we sought to empirically test within the context of the art market through hedonic linear regression analysis.

2. The Performativity of Visual Terror in Nigeria Emmanuel Tsadu Gana, Ahmadu Bello University, Zaria, Nigeria

In recent years terrorism has become a phenomenon of great concern world over. While its denotative reference suggest the use of indiscriminate violence as a means to create terror among masses of people, it is important to note that its manifestation embraces new frontiers. With the incessant and rampant events of terror around Nigeria, citizens/ actors on social media platforms in an attempt to pass across information in real time share gruesome images of acts of violence and terror to a mass of people across the country. The paper, argues that there is a form of visual terror exerted on user/actors on social media platforms by individuals attempting to create news. As such, users online are being assaulted by images of gruesome acts that are unpleasant to the human mind. This inadvertently leads to a series of dramatic conversations online with inciting colourations. This paper therefore, examines the performativity of selected images on facebook and the corresponding effect/ response of online actors to these images through their comments. The paper conceptualizes this constant dissemination of gruesome images as visual terror and the discussions that follow as Dramatic dialogue which evokes its performativity. Consequently, an ever evolving and unending performance and drama is created daily on social media platforms which give impetus to the thesis of this paper. Using Artauds Theatre of Cruelty as a framework and also Subjecting the images/texts (comments) to a deconstructive reading, using images as signifiers to the texts (comments) the paper provides new insights on the discourse on terrorism. The paper concludes by stating that the visual bombardment of users with images of gruesome acts is in itself an act of terrorism capable of leading to a dramatic performance of contempt for the nigerian society and humanity at large.

3. On censorship, cancellation and maltreatment of performances against the politics of the collective West, Ana Milovanović, University of Belgrade, Teacher Education Faculty, Belgrade, Serbia

The paper is based on the assumption that the theory, critici and practice of performance, which are globally established as the only relevant ones in their fields, planly, systematically, continuously and in totalitarian way nurih a culture of exclusion, zero tolerance and repression towards all performers/performances who authentically oppose the actual politics of the Collective West. They are openly or subtly censored/banned; in the cases they succeed to be performed - they would be "cancelled" with no rights as to be written in the history of performance (as if they have never been performed) as to be repeated in the future. And previsiously both censored/banned and "cancelled" performances/performers had been completely disregarded, theirs any artistic or social value had been denied, and they had been labeled with the most severe moral disqualifications.

The introduction presents a brief overview of performances and performers from yet nonchallenged world's history of performance choosed by criteria of their functionality for the globalistic politics of the West and saving

of the unipolar world order. The case studies of censorship, cancellation and maltreatment of performances would be from the author's performative practice, which has been critical of the current policies of the West. The most paradigmatic were chosen: the performances against NATO's aggression against Federal Republic of Yugoslavia and about the very serious consequences of the 1999 NATO war against Serbia on the health of Serbian citizens (performed or banned ones in Serbia, Italy, Bulgaria, France and England); performances against the secession of Kosovo and Metohia from Serbia (performed or banned in Serbia, Italy, Bulgaria and Germany) and performances which glorificate Brexit (in England).

4. "Thanks Faces for Being Here", Ljubiša Matić, University Union Nikola Tesla, Belgrade, Serbia

In 2011, the Belgian theatre company Ontroerend Goed caused outrage by conceiving of their piece AUDIENCE as a thoroughly uncomfortable sequence of outrageous bullying of spectators. What started with the camera panning the attendants – so that every blemish on their faces was projected via a live feed to a big on-stage screen – escalated into an hour of blunt mediatized humiliation dividing audience members into those verbally prodded to enact behavior improper to theatre and others called to either intervene against or be complicit in such instigations. In THANKS FOR BEING HERE (2024) the company revisits their stratagem of subjecting spectators to live video's blandishments. This time, though, no confrontational tone is evoked: the spectators are asked to do nothing but sit back and watch each others' close-ups, as if the evidence – indisputable since transmitted live – of their corruptibility in the theatre apparatus were no longer at stake. Any escape from the camera's slow scanning, row by row, past every single face present, still seems impossible. However, as a compensation of sorts for their unwished-for visibility, in this admittedly audience-friendly sequel attendants are offered to have their wishes (regarding the components of the show) fulfilled. Therefore, the performance emerges as a sweet gift for an audience's mere existence, a token of gratitude tailor-made for it each night. Attending the show resembles a social media newsfeed scroll session delivering a mix of mundane no less than exciting 'facialized' content and ensuring that every on- and off-stage comment or like keep spectators hooked on the next potential hit. Examined in the context of today's technologization and 'governancialization' of the human face, the dynamics between these two theatrical mind game productions demonstrates that ironic interpellation of the spectator has extended beyond verbal 'hailing' and can be effected through the mere exchange of faces as digital objects, i.e., forms of digital capital.

PARALLEL SESSION A2 – RECTORS HALL

5. 'We Could Be Heroes': The Participatory Performance of Qanon, Joseph Dunne-Howrie, Rose Bruford College, and Tom Drayton, The University of East London, London, UK

This paper draws on research into Internet theatre (Scott 2022; Lavender 2017) to examine how the digital world turns citizens into data subjects who participate in democracy through the dissemination of political (dis)information. QAnon is a far-right political movement that started as a series of cryptic posts - 'Q drops' -

written by a secretive US ‘government insider’ who revealed the supposed existence of a satanic cabal at the heart of Western politics. QAnon became a global sub-culture through the adaptation of extant conspiratorial tropes of secret societies and forbidden knowledge controlled by unseen powers into an interactive story that allowed online users to participate in creating an intricate tapestry of conspiratorial narratives. In this sense, the followers of Q feel that participating in a conspiracy theory is a method of controlling reality. Understanding QAnon as an alternative reality game (ARG) (Berkowitz 2020) treats it as symptomatic of the post-millennial desire to gain control over truth claims in a political reality that they have little agency within. The power of participatory storytelling in QAnon rests in each individual participant being able to do ‘the research’ and find ‘the truth’ themselves – whilst also working as part of a collective identity who are preparing for a civilizational war. This recentering of both individual and collective power over the chaos of contemporary reality fabricates a ‘main-character’ sensibility that ‘further blurs the lines between lived and constructed realities’ (Ceriello 2018: 108). The online performance *Russian Troll Farm: A Workplace Comedy* (The Civilians 2020) and the hybrid performance *Rabbit Hole* (Feral Theatre 2021) act as case studies to argue that audience participation within the far-right digital world embodies the metamodern (Drayton 2024) desire for centrality of narrative and, therefore, the re-imagining of participants' selves as the main characters – or part of the hero's team – in apocalyptic role-play.

6. Applied Theatre and Performance in Digital Populist Contexts, Cami Rowe, Lancaster Institute for the Contemporary Arts, Lancaster University, Lancaster, UK

This paper applies a performance-oriented lens to political interaction in digitally-mediated populist contexts. Through a fusion of Applied Theatre and Political theory, the paper reveals that performance analysis produces new insights about the operation of populism in practice. The paper draws on recent examples of populist politics from the United States and United Kingdom, demonstrating that political performativity alters in significant ways when conducted primarily through social media platforms. The application of theatre and performance theories enables a view of online populist interaction as an ongoing improvisational, publicly-engaged, performative phenomenon; taking this approach, it becomes apparent that digitally-mediated populism is almost inevitably marked by antagonism and exclusion of outsiders. This dynamic holds true even in leftist-oriented populist movements, which otherwise aim to foster respectful engagement, diversity and inclusiveness. As a counterpoint to the divisive nature of digital populist performance, I suggest that Applied Theatre practices possess the capacity to engender genuine celebrations of difference and debate. I show that applied practices that emphasize embodied experiences are particularly adept at answering the challenge presented by populist-oriented political environments. With reference to the author’s own Applied performance practices, the paper argues that the future development of digitally-mediated democratic political platforms could be effectively informed by the discipline of Applied Theatre.

7. Performativity of Collective Identities in Colombia: The Impact of Social Media Performances on Political Engagement, Ilva Navarro Bateman, Liverpool Hope University, Liverpool, UK

The rise of digital media has had an impact on the way politics is performed and perceived, thus creating new ways to engage and influence audiences. This paper will examine three case studies of how digital performance is being used in Colombia, borrowing from the vocabulary of social media and connecting with the audience to

build followers and create support. Through these examples, this paper shows how the performative aspects of ‘digital’ politics in Colombia amplify political acts, but also highlight some of the associated challenges, thus highlighting the complex and evolving nature of political engagement in Colombia in this digital age. The paper uses content analysis to examine how politicians, activists, and influencers in Colombia use digital platforms to create political identities, shape the public discourse and mobilise people to gain support.

The three case studies share similarities in the impact they created within the broader Colombian society and extending into the international arena. Current President of Colombia, Gustavo Petro, used digital platforms in his 2022 election campaign to spread his message of social justice directly engaging with young voters and marginalised communities. However, after taking office he has been more focused on discrediting those who oppose him. Digital performance was used in the context of the 2019, 2021 and recent 2024 protests in Colombia to challenge traditional media narratives, to amplify the voices of normal citizens and transform the way in which traditional media and protestors relate to each other.

Finally, we look at the role of social media influencers like Epa Colombia and Lalis, who have moved from b to highlight the role of their performative digital personas as they leverage their online popularity to shape political opinion. This study contributes to the understanding of digital political performativity, highlighting both the opportunities and complexities of digital engagement in contemporary Colombian politics.

8. Digital Arts: The Locus of the Political?, Angeliki Poulou, National and Kapodistrian University of Athens, Athens, Greece

This paper investigates contemporary digital art and media through the lens of the ‘political’. In recent art discourse, a paradigmatic shift is evident from an engagement with “politics” to an exploration of the “political”, a transition deeply rooted in the prior relinquishment of "Grand Narratives" in favor of fragmented and minor perspectives. The term 'political', with its neutral connotations, has emerged as a dominant construct, conducive to perpetuating prevailing ideological frameworks, rendering it ostensibly unquestionable (O. Neveux). Concurrently, the initial optimism surrounding the radical potential of digital media in shaping a new avant-garde has been eclipsed by skepticism and discussions concerning the post-digital turn. The paper will critically examine the multifaceted interpretations of ‘the political’ within contemporary art practices, particularly focusing on the performative aspects of mixed media works (performance installation). Key questions will include: Is there still substantive reason to engage with the concept of the political? What dimensions are implicated—production, reception, or thematic/message? What is the present political potency of art in an era characterized by dominant institutions, globalized capital, commercial models, and consensus (J. Rancière)? What role does the artist play as a historical agent in the contemporary context of curator-centric paradigms? Employing neo Marxist theoretical frameworks, this paper will engage with digital materialism through a historical materialist approach. Additionally, drawing on the works of Mateo Pasquinelli and Franco Berardi, the analysis will address the necessity for a demystification of contemporary technology. The paper will be based on artworks presented at Transmediale Berlin (DE), the Venice Biennale (IT), and Stegi Onassis (GR), significant digital art and culture organizations/events.

9. Culture as Actant in Political Performance, Marija Popović Stojadinović, University of Arts in Belgrade, Belgrade, Serbia

Culture can be an important actant in political performance. Deeply connected to political processes, culture can form certain political and social changes. When we talk about culture as an actant in political performance, we usually mean the role of art, media and cultural institutions in political and public life because culture has a strong influence on political discourse and shaping public opinion.

In the context of culture as an actant in political performance, we can consider the dreamscape as a symbolic and metaphorical element used to convey a political idea or message. The scene of a dream can be used and applied in a political performance as a symbol for social and political problems, but also as a useful and effective way to see, explore and consider the emotional and psychological dimensions of political activism and cultural transformation.

One of the best American speakers, Martin Luther King, gave his famous speech called "I have a Dream" in Washington, D. C. in 1963, which became the backbone of the civil rights movement in the United States. Using the metaphor of a dream to describe his vision of society, with his speech Luther encouraged racial equality and suppression of discrimination, changes and engagement of people in action towards a different future of the world.

Similar to Luther's speech, *ONEIRIC UPRISING: DREAMING MORPHEUS* is a performance that celebrates the power of dreams as a vehicle for political transformation and social activism. Through twelve emotional scenes of dreamers on stage and accompanying visual effects, the performance encourages the audience to think about the power of collective imagination and vision, as a source of inspiration for political change in the world.

10. Critical Practices of the Independent Cultural Scene in Contemporary Media Narratives, Virdžinija Đeković Miketić, Faculty of Dramatic Arts in Belgrade, Belgrade, Serbia

The breadth and implementation of public policies in a particular field significantly depend on the ability to establish an open social dialogue. Consistent use of deliberative democratic practices as a tool for essential consensus allows inclusion of various actors. In such circumstances, the media can be a powerful support in expanding dialogue platforms and an important generator of democratic processes. The intention of this study is to examine the scope and visibility of critical practices within the independent cultural scene in the context of public policies in this field from the perspective of mediaization theories. Serbia has never before developed a strategic document that addresses the development directions of culture and art based on the values of cultural heritage and contemporary artistic practices. This statement correlates with the assumption that the lack of explicit cultural policy opens up a wide field of influence for dominant political narratives on decision-making, resulting in a strong discontinuity in pluralistic cultural development. Based on the assumption that the role of independent scene actors is not only content production but also participation in social dialogue, this study aims to explore the reach of media presence and the influence of messages from engaged professionals in the field of culture and art. Broadly speaking, the question arises as to whether culture has transformative social power, to what extent this power, if it exists, is reflected in media interpretations of this position, and what are the impacts on decision-makers in this sector. If

the development of democracy implies the institutionalization of citizen participation, and according to Habermas, the aggregation of particular interests with a broad consideration of all conditions for the common good (McCarthy, 1995), we will see how and to what extent it can be achieved in the field of the media space of public dialogue in culture. For the purposes of this study, and in order to better illustrate the theoretical framework, the media interpretation of one of the recent public actions of the Association Independent Cultural Scene of Serbia in the domain of fighting for better developmental conditions of the cultural system will be analyzed.

11. Performing Language: Learning and Unlearning About Hegemonic Yet Ambiguous Apparatus of English, Antonela Solenički, independent researcher and curator

This paper explores how Mila Panić's podcast *Broken English* and Nicoline van Harskamp's *Englishes1* MOOC serve as platforms for political discourse through language and education. By analyzing these projects, the study investigates how Panić and van Harskamp critique power structures, question identity constructs and practice linguistic activism. Podcasts and online education platforms are impactful in contemporary art and education. Panić and van Harskamp use these formats to engage wide audiences, making discussions about language and politics accessible. The analysis focuses on linguistic diversity, language standardization, educational empowerment, and inclusive educational spaces. It examines how the hegemonic tool of English paradoxically opens space for new linguistic solidarity among non-native speakers, highlighting the role art and digital media play. In *Broken English*, Berlin-based Bosnian artist Mila Panić explores non-native English speakers' experiences, emphasizing the political dimensions of language acquisition. It serves as a space where linguistic diversity is celebrated, and the political implications of language use are interrogated. Bourdieu's concept of language as cultural capital² unfolds here; language proficiency is symbolic power related to societal inclusion or exclusion. Dutch artist Nicoline van Harskamp offers a free MOOC for art students and professionals using English. Her course explores constructed languages, accents, and multilingualism as tools for challenging linguistic norms and fostering inclusive spaces. By providing accessible online education, she democratizes knowledge and addresses bell hooks' idea of the dichotomy of the oppressor's language and claiming the language. By dissecting the narratives and pedagogical strategies, the paper shows how language and education are tools for political engagement and resistance. Reflecting on podcasting and online education as media for political art, this work suggests that Panić and van Harskamp exemplify new forms of linguistic and educational disobedience. Their works invite us to reconsider our perception of language, education, and their roles in shaping our lives.

PARALLEL SESSION B2 – RECTORS HALL

12. Interdisciplinary Theatre Creation: Breaking the Historical Image of Women in Ancient Chinese Politics to Create *The Tale of Snake*, Jingya Peng, Royal Birmingham Conservatoire, Birmingham, UK

The Legend of the Madame White Snake is one of the classic folk novels handed down from ancient China. From the Tang Dynasty to the Ming Dynasty, it experienced many versions of changes and material integration. The

story is based on that the white snake turns into a human-form and gets married with Xu Xian, a mortal man, but is split by the monk Fa Hai. It reflects a political form in that society, and people from different classes are clearly separated to maintain a certain social and political order. The creation of *The Tale of Snake* broke the view of women's submission under the political background at that time, emphasized the right of women to make independent choices, combined the different views of Chinese and western understanding of "order", and also balanced the problem of how to do the storytelling under the different cultural background of Chinese and Western. *The Tale of Snake* is rewritten based on the story of *The the Madame White Snake*, developing the supporting character of the original story, Qing, into the main character, and reexamining the story from the perspective of Qing. This project combines blank verse and rhyme couplet in its text to solve the problem of narrative in English. Meanwhile, it also uses physical elements of Beijing Opera and Chinese classical dance in the performance to visually present Chinese culture. This work combines theatre and dance, Chinese culture and Western culture to form an interdisciplinary and cross-cultural creation, and also reexamines the historical and political background of the original work through the re-shaping of the script and characters.

13. Performative Politics and Society of Spectacle at the Academy Awards, Sjetlana Pravdić, UNESCO Chair for Cultural Policy and Management, University of Arts in Belgrade, Belgrade, Serbia

It's understood that the Oscars sell Hollywoodization.

The Academy Awards (AA), also known as The Oscars, is one of the most prestigious awards for achievements in the film industry. For close to a century, the Academy of Motion Picture Arts and Sciences (AMPAS) and the Academy Awards (Oscars) have been a bedrock of US soft power, a potent tool for, as Nye explains it: "Getting others to want the outcomes one (USA) wants". This research follows performativity and political agendas of Academy Awards predominantly in the 21st century, with some exceptions from the previous century, like the performance of Sacheen Littlefeather, a self-claimed White Mountain Apache, in 1973, who gave speech about negative representations of Native Americans on behalf of Marlon Brando, who refused his golden statue.

This research also includes analysis of LGBTQ+, women, Latino, black and Indigenous people who were winners in particular categories, representing their communities and minorities. In 2003. there were controversies around the Academy Awards since Guerilla Girls posted a billboard criticizing the Oscars for being 'too white and too manly', stating that "Best Director has never been awarded to women" and "Only 5,5% of the Acting awards have gone off the people of colour". Since then, Academy Awards have changed their politics, with three women winning in the category of Best Director since 2009. The Oscars have followed and promoted actual political agendas, and the performance in their events never fails to cause controversies and social media backlash. Whether is it Will Smith's slap or John Cena's almost naked body performance, it was condemned by many viewers and was mentioned all over the media as a disgraceful act. However, spreading their politics and giving awards to minorities makes some people feel like they have a place where they feel welcomed and safe.

14. The Architecture of the Female Gaze: The Influence of Femme Fatale Stereotype Portrayal, Tane Laketić, University of Arts in Belgrade, Belgrade, Serbia, Jovana Stefanović, University of Arts in Belgrade, Belgrade, Serbia

The *femme fatale* stereotype from the early half of the 20th century was one of the key recognisable elements of *film noir*. Besides analysing the aspects of portrayal of these mysterious women, whose general appearance and characteristics were a stark contrast to the traditional women representation of that era, this paper will also examine the accompanying aspects of atmosphere creation within the homes and apartments of such empowered women. By comparing the spatial solutions and interior designs of these heroines' homes as shown in movies, we will attempt to understand how their detachment from patriarchal constraints was further reinforced.

The objectives of this research are to identify the key aspects of portraying women as *femmes fatales*, which can be also reflected through atmospheric tension and spatial development, and to transcribe these patterns to the current period recognising their societal influence. Especially among younger generations, the trend of the *femme fatale*, now known as *dark feminine energy*, is becoming increasingly popular through social media. This paper will comparatively analyse which elements of the well-known stereotype from the past have been revived to promote a similar, but perhaps conceptually completely different portrayal of a womanly figure.

Methodologically, this paper will analyse the spatial solutions and psychological profiling of the main heroines in several noir films. This systematised material will then be transferred and comparatively analysed with the principles of the trend of embracing dark feminine energy in the present times.

Expected results include analyses of the historical acceptance of this female profiling and its contemporary reflection in society. The study will examine the impact on young girls, particularly regarding their feminist attitudes and potential empowerment. Additionally, it will investigate whether this stereotype contributes to a reversion to traditional gender roles and binary dynamics within society.

PARALLEL SESSION B3 – ROOM 35

15. The Adoption Divergence and Pervasive Influence of “People’s Aesthetics”: A Comparative Analysis of the Emergence of Early Film Theories in China and Yugoslavia, Guo Hongli, University of Novi Sad, Novi Sad, Serbia

Films act as a medium for the cultural representation of a nation. During political occasions, the cinematic economy, filmic texts, exhibition preferences, and critical approaches encapsulate and present the nation's distinct features in a process-centric manner. If we cast our gaze back to the mid-20th century, we observe that China and Yugoslavia, both being socialist states, shared analogous historical roots in the infancy of their film industries. At the foundational level, both nations drew upon the Soviet model during the formative years of their cinematic industries, subsequently establishing a centrally-oriented film industry framework. On a historical backdrop, the cinematic sectors of both countries underwent a tumultuous tug-of-war amidst the Cold War era, influenced by the rivalry between the United States and the Soviet Union. At an interational level, the two countries faced relationship setbacks with the Soviet Union within various contemporary contexts. These crises promptly assumed a pivotal role within the national public narratives of the two countries, necessitating a landmark trans-

formation within their respective film industries in the realm of national and ethnic identity construction. The cinematic industries of China and Yugoslavia adopted distinct trajectories toward the national subjectivity logic, with this historical impact ultimately manifesting itself in the sustenance and dissolution of national imaginary communities. This treatise primarily delves into the disparities inherent in the logical trajectories pursued by the two countries in their quests for national autonomy. It centers on the integration, subsequent proliferation, and the retrospective influences of "people's aesthetics". By integrating the historical progression of the film industries in China and Yugoslavia, the cultivation and evolution of national subject awareness, along with the extent of political engagement within the film sector, this article engages in a comparative analysis of literary and artistic themes, national subjects, and other pertinent aspects between the two nations. This offering provides a novel perspective for the examination of national cinema within the context of counter-cultural hegemony.

16. Geopolitical Phenomena of Governance in the National Theater's Tripartite Model: Existing Phenomena, Memories, and Collective Forgetting of the "Belgrade State Opera" Josip Zelić, J. J. Strossmayer University of Osijek, Academy of Arts and Culture in Osijek, Osijek,

Geopolitical phenomena of governance in national theaters, particularly in the tripartite model of Drama, Ballet, and Opera, are complex and encompass various aspects of cultural, political, and social dynamics that are implemented over time into the management structure, even though they were not chosen as models of excellence. It is essential to understand how these phenomena have shaped the institution throughout history and influenced its development. Political influence is reflected in the appointment of key personnel, the selection of repertoires, and funding. The state often uses theaters as tools for promoting certain ideological messages and national values. The cultural policy of the state affects the way drama, ballet, and opera programs are developed and promoted. Collective memory is crucial for preserving identity; different eras in the history of the „Belgrade State Opera“ structure carried specific challenges and successes. Changes in political regimes often lead to the collective forgetting of certain periods and personalities that did not align with the new ideological frameworks. This phenomenon can lead to the erasure or reinterpretation of parts of the history of the Belgrade State Opera's structure. As generations change, there is a natural loss of memory. Young professionals, artists, and management administrators are often unfamiliar with past practices and events that are a significant part of what should be the foundation of the „Belgrade State Opera“ structure, which can lead to the forgetting of important aspects of the theater's history and the shaping of its development. Analysis is one of the main research methods, along with inductive and deductive methods, comparative methods, methods of proof and refutation, and the interview method as a relevant qualitative method with stakeholders of the Opera theater. The aim of this work is to present the existing geopolitical phenomenon of governance, the stagnation of contemporary management, and the insufficient implementation of modern management practices. The implementation of contemporary management is stagnant, and collective forgetting maintains such a unique geopolitical phenomenon of governance in the national theater's tripartite model of Drama, Opera, and Ballet.

17. Female Pop Artists and 'Autobalkanism': (Re)Constructing Transnational Identities in the Digital Space, Uroš Đurović, Museum of Popular and Subcultures, Belgrade, Serbia

Research on popular music in the Balkans faces several challenges. Firstly, there is a significant bias in the existing literature critiquing the mainstream 'neofolk' or 'turbofolk' genres, primarily originating in Serbia and

often associated with nationalistic post-Yugoslav politics (Kronja, 2004) (Gordi, 2001) (Čolović, 2000). Only recent research has begun to address the broader market appeal, the pluricentric nature of the language, and its interaction with the internet, which transcends national boundaries (Dumnić Vilotijević, 2020) (Mijić, 2019) (Blagojević, 2018) (Archer, 2012). Additionally, there has been a lack of gender criticism, with few studies, such as Jelena Višnjić's work, exploring the idea of a female turbo folk singer as a "zone of resistance and subversion" (Višnjić, 2009, p. 55). This research aims to understand how the narrative of '(Auto)Balkanism' is described and perceived in the digital space as a meeting place for audiences and performers. I will analyse the works of two prominent pop female artists with strong narratives regarding the Balkans, evident even in the names of their music tours: Tea Tairović's "Neka gori Balkan" (Let the Balkan on Fire) and Aleksandra Prijović's "Od Istoka do Zapada" (From East to West). To comprehensively understand this topic, I will examine three key aspects: (1) their most popular songs and music videos, (2) their media presence and narratives in interviews, and (3) audience reception through notable YouTube comments. This approach aims to broaden the scope for future research efforts in understanding the '(Auto)balkanic' narrative.

THURSDAY 17TH OF OCTOBER

Keynote: Performative Technologies in Community and Civic Engagement: Operative Research and Cybernetics in the Fun Palace as a Model of Civic Interaction Professor Maria Jose Martinez Sanchez, Scott Sutherland School of Architecture and Built Environment, Dr. Ana Bonet Miro, Edinburgh School of Architecture and Landscape Architecture

This paper discusses the use of performative technologies as a facilitator between communities and civic space, physical and virtual. This research is rooted in the interdisciplinary collaboration of the theatre director Joan Littlewood and the architect Cedric Price for the conceptualization and design of the Fun Palace (London, 1963). Although the project was never built, it has had impact over the decades, and has triggered new models of community engagement and interaction embedding the use of technology and cybernetics. With the current rise of AI, there are many emerging models on how AI will change the way in which professionals and public bodies interact with communities. This paper identifies the process and media artefacts of the Fun Palace with the objective to establish a framework to analyse current examples of democratic models such as the one implemented in Taiwan. The Taiwanese democratic model has developed sustainable AI systems that empower the generation of collective intelligences. This was in many ways the aim of the Fun Palace, to create a space that responded to the community through generating an open-ended source of temporary, changeable environments through cybernetics. This paper identifies the role of performative technologies on both case studies and aims to establish the basis of the synergies between AI and civic engagement.

PARALLEL SESSION A1 – CEREMONIAL HALL

18. Comparative Analysis of the Films *WR Mystery of Organism* and *Bad Luck Banging or Loony Porn* by Radu Jude, Srđan Radaković, Academy of Arts, University of Novi Sad, Novi Sad, Serbia

The film *Bad Luck Banging or Loony Porn* (*Babardeală cu bucluc sau porno balamuc*, 2021) by Romanian director Radu Jude, which was awarded the Golden Bear at the Berlin Film Festival, thematizes the moral, social and political hypocrisy in Romania in a reality characterized by the lack of control over the personalized digital space (an intimate shot of a high school teacher becomes available "online" during the COVID-19 pandemic) *WR Mysteries of the Organism* by Dušan Makavejev from 1971 (merging different film genres and genres, taking over and refining archival and found footage materials, rejecting established narrative conventions) and, in this sense, the comparison of achievements aims to show to what extent the issues of collective identity, post-truth and the production of public opinion are grounded in a narrative construction in which sex and politics merge. On the other hand, a comparison of films separated by a time distance of half a century leads to the question of the extent to which the conflicts of the great powers at the end of the 1960s are close to the conflicts tak-

ing place in the present, i.e. Are more radical film practices a logical consequence of certain geopolitical circumstances?

19. Video Games as Political Expression: The Political Ludology of Hideo Kojima, Aleksandar Filipović, University of Arts in Belgrade, Center for Interdisciplinary Studies, Belgrade, Serbia

Although video games are not the most suitable medium or art form for deeper political critique or commentary, almost everything can be viewed through a political lens, including video games. Starting from simple puzzles like Tetris, which carried political-ideological symbolism during the late Cold War as a globally successful and ultimately iconic and cult video game created on the other side of the Iron Curtain, to various other games that simulate potential military conflicts, whether strategic or shooter games, where there is a clear ideological division between Americans and Russians or Americans and Chinese in conflict, and all the way to historical or revisionist historical video games like the Assassin's Creed franchise, all these games contain certain political elements within the interactive performative medium that is the video game. In short, many video games contain certain elements that, in a broader or narrower sense, can be categorized as political. This paper will discuss these games, juxtaposed with the ludographic opus of Hideo Kojima, a preeminent contemporary video game designer. More than any other, this author has, from the very beginning of his highly successful career, not only incorporated political elements into the narratives of his games but has based the narratives of these games on political concepts, creating a whole series of games that follow a deep narrative thread with authentic and effective ludological innovations. This paper will include case studies of the Metal Gear Solid game series, with a brief overview of Death Stranding, Kojima's first game after his professional separation from Konami and the cessation of creating Metal Gear Solid games. This paper aims to identify the ways and levels at which a video game, as a medium and as an art form, can contain or represent political commentary, engagement, propaganda, revisionism, or symbolism, and conclusions drawn from the case study method will be placed in gradational contrast using the comparative method.

20. Potential Empowerment and Challenges: AIGC in Audiovisual Creation in China, Gui Xiaodong and Yang Ziqi, Communication University of China, Beijing, China

This paper adopts a combination of case studies, expert interviews, and data analysis to comprehensively analyze the practical achievements and impacts of AIGC technology in various fields in China from the perspective of practical application. By collecting and comparing AIGC application cases in different industries, the paper focuses on the practical experience of AIGC technology in audiovisual creation in China, analyzes how it has empowered traditional media and creative industries, and at the same time, points out the main challenges faced in the process of its promotion and application, and puts forward ideas for adaptation.

The study found that AIGC's audiovisual exploration in China is very localized, and the practice is closely related to China's economic development, cultural background, and social value orientation, and it empowers the development of the audiovisual industry by integrating Chinese characteristics. AIGC has reconstructed China's audiovisual content production with high efficiency and creativity, taking into account the diversity and individuality of audiovisual content while reducing labor costs. AIGC has improved the quality of China's audiovisual productions with its technological advantages and tends to be universally applicable, providing low-time-consuming and high-efficiency production possibilities for small-budget audiovisual projects and optimizing the

re-creation effectiveness of the country's many cultural motifs through innovative technologies. AIGC has opened up new technological practices in the field of digital life, providing new paths for virtual character creation and new ways of social interaction, especially some AIGC products derived from Chinese local IPs are popular in the market, which are based on local characteristics to promote the development of virtual entertainment and interactive life.

China has a large number of AIGC-related personnel at various levels, and the irreversible development of AIGC has driven them to learn the language of human-machine coexistence and continue to strengthen the human sense of innovation and imagination, which will lead to a stronger AIGC practice to serve the society. With the continuous progress of technology and the expansion of application scenarios, AIGC is expected to continue to lead the innovation and change of China's audiovisual industry in the future, but at the same time, it is also facing the challenges related to copyright, ethics and privacy, especially in the authenticity and reliability of the automatic generation of content, which still need to be further explored and standardized, through multi-dimensional efforts, such as policy support, talent cultivation and technological innovation, to ensure the benign development and social value of AIGC technology.

21. Design of a new performativity: AI-generated actors in the digital multimedia environment, Vanja Stanković, Information Technology School, Belgrade, Serbia

Digital multimedia spaces allow artificial intelligence to interact more deeply with the digital environment, which can be further customized through personalized AI models. Incorporating locally autonomous, personalized AI models into design and digital culture creates new user experiences, enabling more advanced interactions between humans and machines, especially in the context of multimedia displays and the formation of digital identities. These models provide more meaningful and personalized interactions with digital environments, offering a higher level of customization and user engagement. In this context, the appreciation of locally autonomous AI models for the generation of customized visual or audio elements in real time, dynamically tailored to a specific user or audience during display, enables new forms of performativity. Artificial intelligence now not only recognizes and interprets emotional responses, but also reproduces facial expressions and emotional signals that accompany the audience's cognitive responses. These results contribute to a deeper understanding of human reactions, which allows AI-generated actors to become actors or personalities of a new digital culture, creating realistic performances. Therefore, the multimodal transformation of CPU to GPU, as well as Human Generated Software to Machine Learning software, has enabled the development of new forms of integration and advancement of artificial intelligence. The reproduction of reality using new trained models enhances presentation by integrating locally autonomous, personalized large language models (LLMs) and natural language processing (NLP) AI models that provide a more personalized ability to customize AI. We can think of them as dispatchers in the context of the advanced software solutions.

22. Reimagining Past, Present, and Futures: AI and Artistic Practices in Latin America, Valentina Montero Peña, University Finis Terrae, Santiago, Chile; Inti Gallardo, Meisterschülerin UDK, Experimental Film, Berlin, Germany

This paper examines the generation of images through artificial intelligence (AI) in Latin American artistic practices, focusing on poetically and critically speculating about the present and the past. To this end, the latest proposals by Felipe Rivas San Martín, Colectivo AIAI (Artificial Intelligence, Art, Indigeneity), Liliana Farber, Nicole L' Huillier & Daniela Catrileo, and Jorge Olave, among others, will be analyzed. Although their projects use different artistic strategies, most of these works share a commitment to questioning hegemonic representation systems (Crawford, 2021), the neutrality of devices (Montero, 2020), and their emancipatory possibilities. AI, understood as a “metatechnology” (Costa, 2024), allows us to highlight the historical ideological disputes represented by media control. Therefore, we are particularly interested in how AI-generated images have been adopted and adapted by Latin American artists to challenge and dismantle various forms of violence inherited from colonialism. For example, through AI, Rivas San Martín generates a non-existent archive of homosexual couples from the rural and working-class worlds of the early 20th century. Liliana Farber, using Google Earth’s database and neural network training, creates islands that appeared in colonial maps but never actually existed. Estudio San Martín creates an Artificial Bible that reinterprets religious iconographies and narratives, creating a synergy between the past and the present. The Colectivo AIAI, formed by representatives of various indigenous communities, uses AI to explore the relationship between technology and indigeneity, exposing the racist biases of these technologies while working on constructing autonomous models aimed at the contemporary self-representation of their communities. Similarly, Jorge Olave uses AI to explore the possibilities of collective memory, creating works that invite reflection on historical and contemporary representations. This study reveals how Latin American artists use AI not just as a technological tool but as a critical and poetic medium to address and transform predominant cultural and colonial narratives.

23. Improving the Performance of State Museums during a Pandemic: The case of Russian Museums during COVID-19, Valeria Kolycheva, Saint-Petersburg State University, Saint-Petersburg, Russia; Evgenii Gilenko, Saint-Petersburg State University, Saint-Petersburg, Russia; Valeria Nemceva, HSE University, Saint-Petersburg, Russia; Sofiia Buravaia, University of Arts in Belgrade, Belgrade, Serbia

The COVID-19 pandemic forced rapid adaptations across various sectors, with state museums facing unique challenges in retaining audiences and generating revenue. Our research focuses on the shift to online formats by Russian museums, particularly the State Hermitage Museum, and models visitor preferences for these virtual experiences. The study employs PLS-SEM to analyse how factors like financial commitment and sensitivity to art influence readiness for online engagement. We conducted face-to-face structured anonymous interviews at the State Hermitage Museum in Saint-Petersburg, resulting in practical recommendations for museums to enhance audience loyalty and financial stability during crises. While social adaptation to the pandemic, including the shift to online cultural interactions, has been documented, our study uniquely explores visitors' perspectives on these formats. We developed a theoretical framework to understand readiness for online museum formats,

focusing on factors like commitment to the physical space of a museum, financial loyalty, and sensitivity to art. The findings reveal that individuals' financial commitment and sensitivity to art significantly enhance their preparedness for virtual museum programs. These insights led to practical recommendations for museums. Developing diverse and commercialised online programs proved to be vital, especially during sporadic times. Given the State Hermitage Museum's role as a trendsetter in Russia, our recommendations have broader application to other public museums. Provided summary outlines our approach to improving the performance of state museums during the COVID-19 pandemic, sharing insights and strategies for cultural policy globally.

PARALLEL SESSION A3 – ROOM 35

24. New Digital Dramaturgies: How Can Deleuzian Philosophy Help Assemble a New Revolt in Radical Storytelling? Daniel Brian Horrigan, Artistic Director at Covert Fir mament, UK

New Digital Dramaturgies: How can Deleuzian Philosophy help assemble a new revolt in radical storytelling?

This paper presents the case for a new digital adaptation of *Woyzeck* by Georg Buchner. It discusses what originally made the play so startling, new, and radical and considers where and why this work still speaks of its original intentions.

Once this is established the paper asks us to consider a migration of the drama to digital. It makes the case for a new assemblage guided by several key concepts as formulated by Deleuze. The first mentioned is The Fold and the paper talks of the formation and possibility of new subjectivities. I then consider the possibilities of applying this concept as a dramaturgical analysis of the play to discover which material realities are denied the protagonist. I offer it is here the call to action of the playwright's message is located.

The paper then explores, via Deleuze's idea of Desire, the concept of 'minor' and 'major' literature. If one is to create a new assemblage of the work, I consider how digital may offer a way to re-ignite the original power of the play as an unfinished and permanently under construction drama of revolt. Here, I argue, that recuperation can be avoided by embracing non-human viewpoints via digital exploration. From there I explore how re-establishing the 'minor' credentials of the play, via a new medium, allows a freedom to ask powerful questions once again around human agency, poverty, and freedom. The paper concludes that the philosophy of Deleuze utilized as a dramaturgical process and applied to new digital adaptations can reach audiences who would not normally engage with theatre buildings. In doing so, I argue, Buchner's concerns for the iniquities he addresses in his writing are released from recuperation and re-radicalized.

25. Utopia Machine: Algorithmic Performativity and Political Collectivity in Immersive Performance, Daniel Dilliplane, University of North Carolina at Chapel Hill, Chapel Hill, USA

Premiering in 2018 within a new works series at the University of North Carolina, *Utopia Machine* is an immersive multimedia performance exploring political polarization as a function of algorithmic data curation. Ground-

ed in participatory research on digital filter bubbles and social media platforms' emotional manipulation of users, the play offers a nuanced interpretation of digital ecologies within a post-truth discursive environment. Cultivating a totalizing atmosphere that mimics social media's seemingly exhaustive apparatus of capture, *Utopia Machine* immerses audiences within a series of creative vignettes based on trends in digital entertainment, including make-up tutorials, personality quizzes, synesthetic ASMR stimulation, and pet-based content—including a live hedgehog. Actors also perform technical aspects of “the machine,” pretending to collect audience feedback in the form of comical plastic emoji coins. This feedback supposedly informs the division of the audience into four groups with unique pathways through the performance characterized by differing ideological commitments, mirroring the algorithmic partitioning of social media users into distinct information consumption categories. The resultant divergent experiences of the show color audience members' interpretations of the play's conclusion, which advocates an abstract utopic vision personified by an unseen ideologically-uninflected political savior.

In my presentation, I elucidate how the content and structure of *Utopia Machine* reveals the performativity of algorithmic affective management on the constitution of collective political identity. Building on theories of semiocapitalism from the work of such scholars as Maurizio Lazzarato and Gary Genosko, I argue that the play's post-representational approach to the digital sphere blurs the line between digital ethereality and the embodied materiality through its combination of audience engagement with detailed projection design. In addition to a framework of political economy, I also address the affective and cultural dimensions of algorithmic performativity with a particular focus on Sara Ahmed's notion of affective economies in the constitution of collectivity.

26. Blockchain Art, Art of Blockchain and Creative Economy of Blockchain, Marko Suvajdžić, University of Florida, Gainesville

Exploring the blockchain as a subject, method, and medium, the world of art has embarked on a voyage of technological discovery unlike any other to date. So far, blockchain technology has been embraced by leaders in finance, computer sciences, transportation, bookkeeping and others, to bring efficiency, transparency, and added value to their products and services. The art world is exploring blockchain technology as well, experimenting with it as an art medium, creating art pieces that comment on it, and embracing it as a whole new way to revolutionize how art is being tracked, purchased and sold.

PARALLEL SESSION B1 – CEREMONIAL HALL

27. The Technical Practice of AIGC in Audiovisual Creation in China, Gui Xiaodong & Yang Ziqi, Beijing Film Academy, Beijing, China

The increasing development of Internet technology and the active promotion of science popularization and information construction projects have brought a revolution to the development of the science popularization industry, and the behavior of science popularization audiences has also shown new characteristics. With the continuous development of artificial intelligence technology, AIGC (Artificial Intelligence Generated Content)

technology has become popular. As a new variable, AIGC provides new possibilities for the development of some industries. Therefore, a new question arises: "What potential can AIGC technology unleash in the field of science popularization? Can it drive the next revolution in the science popularization industry? If so, what measures should we take to trigger this revolution?"

28. Reimagining Theatre: The Intersection of Alternative Platforms and Performance Practice
Shriekanth Nandkumar, University of Hyderabad, Hyderabad, Republic of India

As theatre practitioners and research students, we have come across many articulations like poor theatre, theatre of roots, theatre of relevance, etc. And there was phenomena and artist behind these waves. During the pandemic, the common mode of representation of theatre was unknowingly introduced by the 'virtual artist'. - 'The Theatre of Distance'.

Theatre itself is a live act that evolved into a world of art. There are sixty-four arts according to the Indian science of drama. Ancient NATYASHASTRA to a Greek concept of Catharsis in the theatre was based on the experience of the audience by the live theatre acts. In the wave of times many critics, commentators, theorists, and practitioners introduced various techniques, styles, and types for play presentation. During the pandemic, initially professional and amateur theatre artists did drama and learn elements of theatre with the help of social media and online learning platforms. One step ahead many choose online streaming ticketed shows in recorded and live act mode. And now the word 'hybrid pedagogy' in teaching inspires many theatre professionals. Especially this method proved helpful for Theatre in Education stream in theatre and drama study. One of the concepts – is 'Theatrical play streaming' by the OTT⁷ service platform. Even it existed early by a private television channel on a subscription basis. This study is to find the impact on theatre during and after the pandemic. It is not limited to finding opportunity and impact corners, but the acceptance of environment and technology as adaptation and creation of new theatre, in terms of pedagogy or performance.

29. Performativity of Mental Health Politics in HE sector in the UK, Gwydion Calder, Royal Birmingham Conservatoire, Birmingham City University, UK

Educational institutions have responded to emerging and recontextualised bureaucratic standards for student wellbeing. This presentation briefly discusses ongoing areas of concern and possible strategies for addressing the wellbeing of actors in training. Examples are drawn from personal experiences as an acting student, a PhD researcher, and a tutor.

30. AIGC: The New Catalyst for a Revolution in the Science Popularization Industry? Miao Xiao Dong, University of Novi Sad, Novi Sad, Serbia

The increasing development of Internet technology and the active promotion of science popularization and information construction projects have brought a revolution to the development of the science popularization industry, and the behavior of science popularization audiences has also shown new characteristics. With the continuous development of artificial intelligence technology, AIGC (Artificial Intelligence Generated Content) technology has become popular. As a new variable, AIGC provides new possibilities for the development of some industries. Therefore, a new question arises: "What potential can AIGC technology unleash in the field of science popularization? Can it drive the next revolution in the science popularization industry? If so, what measures should we take to trigger this revolution?" In order to answer the above questions, this review describes the concept of AIGC and explores the deep integration and innovation prospects of AIGC with the development of the science popularization industry.

31. Generation Z and Education as Contemporaries of Artificial Intelligence, Jelena Mihailović, Faculty of Dramatic Arts, University of Arts in Belgrade, Belgrade, Serbia

Digital technologies occupy an increasing space in the reality that humanity lives and functions in, while special attention and interest is caused by the existence, transformation and application of artificial intelligence in all spheres of existence and business. The paper interprets various aspects and attitudes through literature analysis and descriptive analysis, examines society's susceptibility to technological advances and to what extent the technological revolution transforms epistemological principles, all with the aim of analyzing the role of artificial intelligence when it comes to education and teaching practice, as well as its influence on children and young people as members of the Zed generation - the first true digital generation. As the most numerous users of modern technologies at an age when the acquisition of knowledge and learning are of the greatest importance for the development of the individual, it is realized and is still expected that the increasing application of AI will greatly transform the models of behavior, learning and overall development of future generations. All of the above also opens questions of an ethical nature, and the paper deals with the framework in which this transhumanist phase of the planet should operate, without excluding or dehumanizing a priori the natural intelligence of man and his mental and emotional abilities.

32. Virtual Political Theatre: Engaging Brazilian Society through Digital Performances, Dhenise de Almeida Galvão, University of Brasília, Brasília, Brazil

This study explores the transformative potential of virtual political theatre in Brazilian society, emphasizing its capacity to foster social engagement, justice, and equality while deconstructing prejudices. By analyzing virtual performances, the research highlights how digital theatre challenges established power structures and promotes cultural diversity. The methodology involves analyzing patterns and data from virtual performances, viewing

them from both spectator and performer perspectives, and engaging with theories on virtual and political theatre. The findings aim to deepen understanding of the impact of virtual political theatre in contemporary Brazil, inspiring new techniques and approaches for artists to adapt to technological and cultural shifts and engage more effectively in social and political issues.

FRIDAY 18TH OF OCTOBER

Keynote: Interdisciplinary Poetics On/ Of Anti-Peace Concept:– language – narrative - identity - media – culture Professor Ivan Pravdić, Academy of Arts, University of Novi Sad, Serbia

When Frank Zappa exclaimed that “Government is the Entertainment division of the military-industrial complex“, he merely recognized politics as a facade for war, at least in imperialistic discourse. To understand the performativity of politics, we must address its source and its ultimate goal through its representations: the primary accumulation of capital and the motor of technical and media progress through the performativity of war itself.

Media avoidance of even mentioning the war in obvious mass armed conflict activities with a large scope of weapons causing tremendous destruction is transferred into formulations like military intervention and peace campaigns, while the word war is a part of every day’s contextualization of many cultural phenomena: economic war, cultural war, food war, war games, star wars.

From Heraclitus and Sun Tzu, armed conflicts are inseparable from philosophy. Most myths and epics, as societies' founding narratives, and almost all of human history, revolve around wars.

How do we create narratives of and for conflict?

How do we distinctively identify ourselves and our enemy?

How do we direct and act armed clashes?

How do we filter the suffering in mass media?

Antonen Arto defined theatre, in its ritualistic totality, as "an affective athleticism (athletics of affectations)“. Aristotle similarly recognized the aim of tragedy to provoke affectations of fear and compassion (and purge them). Affectations are emotions we cannot control, but they control us. E-motion in the Latin language means to put into motion. With affectations, we can move people without their conscious consent.

Fighting for attention, appropriating or destroying the peace of somebody and acquiring someone’s time as the ultimate personal capital, are the most basic and even final battles, which we can recognize in contemporary media platforms as the global playground of cultures in the XXI century.

PARALLEL SESSION A1 – CEREMONIAL HALL

33. Media Representations of Conflicts and Wars in the Discourse of Popular Culture, Olena Zinenko, Karazin Kharkiv National University, Kharkiv Ukraine, and Centre for East European and International Studies (ZOiS), Berlin, Germany

The evolution of media shows that popular culture is the first to react and absorb technical media innovations. Discourse of popular culture is heavily influenced by media technologies. In this context, the approaches to

media logic and the concept of social media logic (Altheide et al., 1979; Dijck, V., & Powell, T. (2013).) should be supplemented by performance theory (Schechner, 2006) and the theory of media ethnography (Coleman, 2010). Digital media are an extension of human beings and part of their well-being (Abeele, Nguyen, 2022), and in the context of conflicts and wars, they have become perhaps the only way to unite people together across the borders. This was already evident during the COVID-2019 pandemic, and during Russia's full-scale invasion of Ukraine, digital communication became crucial for survival. People represent their life experience as a message - texts, photos, videos). Connection through such a diversity of forms and senses can have both positive (understanding and unity) and negative effects for society (misinformation and power abuse). The issue is how it works together, and in which meaning and measures it impacts the perception of information by digital media users.

The study aims to outline the specific of media representations of conflicts and war representation in the discourse of popular culture. Joint discussions in the field of a popular culture create conditions for the free and creative discussion between social media consumers. Who and how people talks about conflicts and wars in the discourse of popular culture? What messages spread? How the messages perform and influence audiences? For this special issue I focus on the case of the Eurovision Song Contest 2024 (social media data and participant observation material). This year's contest discourse included wide repertoire of topics not only about music and identities but Russia's war against Ukraine, and Palestinian conflict.

34. Orchestrating Compassion: From Spectating to Witnessing, Nevena Mrdenovic, University of Technology, Sydney, Australia

In the past four years, starting with the arrival of the global pandemic, the dramatic nature of everyday experience has increasingly begun to transcend the theatricality of staged performances. We here acknowledge that this heightened sense of theatricality primarily stems from the continuous global state of uncertainty, tension, and intensified conflict(s) – leading to the collective state of globally prolonged ‘dramatic suspense’ (Lehmann 1999). In this period, brutal acts of ethnic, cultural and political violence have peaked in multiple sites around the globe. These new conflicts come with the addition of continuous staging of violent actions for wider spectatorship – through an endless reproduction of images capturing immediate moments of enactments of violence or their immediate aftermath for wider spectatorship. This paper frames this as a novel phenomenon, and proposes a scenographic response. As a uniquely positioned spatial and cultural discipline, scenography links firmly to the strategies of orchestrating, presenting and reception of ‘images’. It is, therefore, uniquely equipped and ethically obliged to respond to the current phenomenon of widespread staging of images of unimaginable destruction of life and livelihoods. It is particularly interested in images featuring the destruction of intimate sites of human existence – and aims to explore the reception of such images mediated through digital platforms. The paper will primarily investigate the difference between the acts of passive spectating and active witnessing, but will also question the capacities of our scenographic apparatus to be utilised as a transformative conceptual tool in orchestrating a collective sense of compassion.

35. Staging Compassion for Mediated Suffering: On line Reviews of Dachau Holocaust Memorial as Social Performance, Chris Groenveld, Goldsmiths University, London, UK

I am a second-year practice-based PhD candidate in the Department of Art at Goldsmiths, University of London, developing an opera-performance that explores online reviews as social performance and the

politics of Western memory culture. The working title is PERFORMING DIGITAL CITIZENSHIP: STAGING THE ONTOLOGICAL MEANING OF HOLOCAUST MEMORIAL REVIEWS ON TRIPADVISOR.

My proposed paper aligns with the theme ‘Staging compassion for mediated suffering’ by examining the methodology of participatory group reading exercises. These exercises, scheduled for this summer, engage participants with a physical archive I created from online reviews of Dachau Holocaust Memorial.

The primary objective of the group readings is for me to crowd-source moments of human interest within an almost impermeable and repetitious archive, by capturing spontaneous and critical reactions of participants encountering these decontextualised online reviews in shared exercises. It aims to provoke reflections on how digital platforms mediate memory and critical reflection, which may only increase with the advancement of AI readers.

The secondary objective of the methodology is intentionally problematic. Participants in the group readings are engaged in social performance located within spaces of cultural production in the UK, so their responses to the online reviews may be shaped by their social identities, as well as empathetic engagement with the memorial's commemorated victims. The other aim of the group readings is therefore to explore the challenge of accessing authentic individual responses.

This research aims to visibilise and embody the processes of remediation and self-censorship prevalent in digital spaces. It questions and expands our understanding of digital citizenship and the performative nature of online reviews in the context of historical memory tourism. The project invites further exploration of how digital spaces shape collective memory and the ways we perform compassion and historical consciousness in mediated environments.

36. Colonial Fantasies contra (Digital) Choreopolitics: Colonial Fantasies contra (Digital) Choreopolitics: Nyabinghi Lab's "The Roots of Our Hands, Deep as Revolt: Entangled Colonialities of the Green" at the Bethanien, Berlin (2023-24), Dwaipayan Chowdhury, Independent researcher

In this paper we deal with how might a digital rendering of otherness, through the staging tactics of a “mixed reality performance” (Ní Chróinín 2022), resist the cultural stereotyping of colonized peoples and lands. To instantiate, I analyze a recent hybrid installation-intervention curated by Nyabinghi Lab, an artist-researcher collective in Berlin, titled “the roots of our hands deep as revolt, entangled colonialities of the green” at the Bethanien/Kunstraum Kreuzberg. Sprawled across a corner, in the ground floor of this former Prussian hospital, put on display were a constellation of multimedia exhibits which critically dealt with the overarching theme of the colonial roots of the German Life Reform movement (*Lebensreformbewegung*). A movement which flourished in Germany during the massive expansion of its colonial projects at the turn of the 19th century. Projects which, I argue, were a consequence of the ways other distant (non-white) cultures were identified as part of Germany's *colonial fantasies* (Klotz 2005). Crucial here, is how the multimedia exhibits at Bethanien simultaneously stage and disrupt particular models of colonial fantasies. On one level, the exhibits (such as through a strategic displaying of photographs, videos, scholarly works, and reportage) suggest how the colonized lands played out as empty spaces for fantastical inscriptions of the colonizers – like that of providing the white body with an ideal setting to escape “civilization” and “return to nature” (Köbschall 2019) through practices like nudism. On another, a deliberate activation of spectatorship, such as achieved through a kind of *dissensual choreopolitical amalgamation* (Lepecki 2013), for example, of Black bodies and digital images, YouTube videos, audio channels, on-

screen projections, and other interactive digital installations, perform a different epistemological moment, an abolitionist politic. As an anti-colonial experiment, this particular form of “mixed reality performance” binds together questions on Blackness, the political, and digital interventions to imagine a “choreopolitics of freedom” (Lepecki 2013) - an operation by which the colonial fantasies are resisted.

PARALLEL SESSION A2- RECTORS HALL

37. Comedy and Post-War Reconciliation: Fostering a Multi-layered Critical Conversation and Advocating for a Hopeful Future as a Political Position, Maja Milatović-Ovadia, Royal Central School of Speech and Drama, London, UK

One of the crucial elements of the peacebuilding process is the creation of a common narrative shared by opposing sides. However, establishing a new, shared and recognised narrative about past events is a complex issue, as opposite sides have different understandings and experiences of the conflict and demands a critical examination of collective memories. Therefore, for this process to happen successfully, discursive space needs to be created, the existence of 'multiple narratives' needs to be acknowledged (Bar Tal & Bennink, 2004), and the importance of a dialogue where all conflicted sides will tell their stories will need to be emphasised since 'collective memories are rarely directly malleable and simply telling people they are wrong is rarely productive' (Ross 2013:98). Starting from Richard Schechner and James Thompson's notion that 'people in crises need theatre to understand and deal with what happened and then learn how to move on' (Schechner & Thompson 2004), in this illustrative paper I will examine what devised comedy can bring to this complex process of rebuilding peace. Using evidence from my twelve yearlong practice-based research in multimedia art projects with young people from segregated communities in Northern Bosnia, this paper will examine the potential of ludic practices and collaborative approach to art-making in the complex process of post-war reconciliation in circumstances where war crimes and segregation cannot be addressed directly. While examining the ethical, artistic and social implications of using devised comedy, I will summarise the key principles that guide this work, outline the difficulties this approach poses, consider the function humour plays in the interrogation of social taboos and as a mode of resistance, and argue for a significant reparative value it has to offer to a peacebuilding process. The study takes a cross-disciplinary approach to research, drawing from the theory of reconciliation, performing arts and comedy studies.

38. Architecture's Weaponizing Performance, Višnja Žugić, Department of Architecture and Urbanism, Faculty of Technical Sciences, University of Novi Sad, Novi Sad, Serbia

On December 13th 2023, an Israeli real estate company published a post on social media that advertised pre-sale settlements on the territory of destroyed Gaza. This paper analyses the image behind this post from the standpoint of architecture and performing arts theories to explore how architecture's inherent textuality functions as a weapon.

The paper relies on *Delaying*, a creative research method developed through practicing interdisciplinary explorations of space and architecture, specifically focusing on the narratives the spaces reflect or produce. Through a

set of questions used in this method that guide the analysis from the factual observation towards the *productive reading of space*, the paper breaks down the textual structure of the depicted architecture. This process reveals the mechanisms through which a digitally represented, seemingly innocent spatial typology of a beachfront villa becomes an efficient oppressing apparatus. Highlighting how political emergencies generate new spatialities and spatial functions, the core thesis of this paper is that the weaponizing condition of architecture emerges through employing its performative potentials.

39. Conflicts in the Digital World of Disability, Una Bauer, Academy of Dramatic Art, University of Zagreb, Croatia

Networked publics (a term introduced by Danah Boyd) of disability community have contributed immensely to emancipatory processes of self-representation and development of artistic and personal autonomy. As Italian performance artist and choreographer Chiara Bersani argues: "You aren't the one interpreting me, I'll show you the way to understand me. I take the responsibility to draw the image that the world will have of myself." They have also opened up various areas of burning conflict around the issues such as: able passing (lived differences that some disabled people face as opposed to other disabled people); gatekeeping (who is the real member of the community as opposed to those who are less real, what is the right way to be disabled and do disability activism); being difficult (insisting that disability requirements are respected); codependent dynamic of charity (charity as something which does not offer autonomy but forces obligation that position the recipient to behave in a certain way that make the donor feel like a savior); validity of self-diagnosis (denying of care and respect in medical settings, difficult access to diagnoses by the marginalized); disability justice (radical intersectional, sustainable, anti-capitalist movement that centers the experiences of queer, trans, and BIPOC people, movement dedicated to interdependence and collective liberation); forced intimacy (common daily experience of disabled people being forced to share intimate details of their life in order to survive in the ableist world) and others. Starting from the proposition that conflicts are moments in which politics and political appears (Oliver Marchart, Chantal Mouffe, Ernesto Laclau), the paper will try to look into the logic of these conflicts, how they operate in the digital world and to analyse conditions for the productiveness of political conflict in online disability communities.

PARALLEL SESSION A3 – ROOM 35

40. Digital Protest and the Performance of Power: The Case of the Serbian Anti-Rio Tinto Movement, Dr. Mirjana Milenić, University of Arts London, London, UK

This paper delves into the performative dimensions of the anti-Rio Tinto protests in Serbia's Jadar Valley, exploring how digital media was instrumental in shaping and amplifying this social movement. By focusing on the strategic use of visual and textual elements on social media platforms, the research illuminates how protesters constructed a powerful anti mining narrative, mobilised public opinion, and fostered a sense of collective agency. The study investigates the interplay between identity, power, and the blurring of the real and virtual worlds within the context of environmental activism. Central to this analysis is the exploration of how digital platforms were

utilised to challenge and reinforce existing power structures. The paper examines the government's and the company's attempts to control the narrative, while also analysing the protesters' strategies to counter these efforts. Through a close examination of the visual and textual strategies employed by both sides, the research seeks to understand how digital media has been instrumental in shaping the public discourse around environmental issues and the role of social movements in challenging corporate power. The Serbian anti-Rio Tinto protests represent a significant case study due to the confluence of factors that converged to ignite widespread public opposition. The government's plans for a lithium mine in the ecologically sensitive Jadar Valley threatened to irreversibly damage the environment and displace local communities. This, coupled with the Serbian public's growing distrust of government and corporations, created fertile ground for a powerful anti-mining movement. The protests themselves were characterised by a high degree of mobilisation and participation. Digital platforms were instrumental in facilitating the rapid spread of information, the coordination of protests, and the construction of a shared sense of purpose among protesters. The use of visual and textual strategies, such as evocative imagery and powerful slogans, effectively framed the issue as a battle for the soul of the nation. However, the digital landscape is not without its complexities. The government and Rio Tinto employed counter-narratives to discredit the protest movement, utilising social media to spread misinformation and manipulate public opinion. This highlights the importance of critical media literacy in navigating the digital information ecosystem.

41. The Mutual Influence of Art and Politics: The Role of Contemporary Philosophy and Communications, Mirali Fotouhi, independent researcher, theatre director and lecturer, Tabriz, Iran

Art serves as a means for humans to strive towards perfection. Human social behaviors are molded within the cultural and political framework of societies, and art endeavors to refine, redefine, and propagate these behaviors through innovative designs. As political science falls under the social sciences, and art directly engages with society, a close connection between art and politics emerges. Politics primarily elucidates human social life through fundamental laws and international rights, delineating the government's relationship with its people. Art, similarly, imparts meaning and guides living. The profound link between politics and art extends to philosophy, spanning from ancient philosophers like Plato and Aristotle to modern thinkers such as Heidegger, Lacan, and Derrida. Discussions on topics like the philosophy of art and political philosophy underscore this connection. Of particular significance is how politics influences art production and how artists approach the political ideologies of rulers. Various theories debate the extent of rulers' political influence on art production. Fundamentally, however, art and artists, inherently tied to culture and society, cannot evade politics and its impacts. Therefore, all artistic endeavors, whether in alignment with, in opposition to, or indifferent towards ruling ideologies, are fundamentally shaped by societal laws and conditions. Historically, rulers have commissioned structures like towers, palaces, gardens, paintings, sculptures, and rituals to project power internationally and domestically. Conversely, artists have produced works like books, poems, plays, and other forms to challenge dominant ideologies. Throughout history, ruling politics have at times impeded art's development while also fostering it. Thus, a society's politics can directly or indirectly influence the creation of artistic works.

42. WORKETTE likes a post about the death of capitalism: a possible view of performativity of work and entertainment in the post capitalist era, Ljubinka Stojanović, D.A. Academy of Arts Belgrade Alfa University

The main purpose of this work is the interdisciplinary observation of the artwork phenomenon, specifically of a performance as an instrument for performing an ideology in which it is reproduced. Work and entertainment in post-broadcasting era become fluid terms contributing to a new form of production and capital gain of ruling class. The information we share in social groups and the internet are transformed into capital, while the consumer is merely one of the elements in a complex biopolitical distribution of social power. The questions of freedom and free will, the relationship between production of goods (in this instance an artwork or the experience of consuming artistic content) and the consumer (a participant in the performance) are the subject of this artistic-theoretical research. In theoretical sense, the theoretical construct of this work is based mostly on post-Marxist theories, which, through the performance, questions the theoretical thesis concerning assumption which put art inside the ideology, thus constituting it. Simultaneously, art has also a critical, undermining attitude towards the given ideology. On the other hand, the research part which provides the performance, questions the identity of a female pseudo-worker online, who, through her active engagement on social networks (working in her leisure time), contributes to the constitution of a new ideology of superficialness, consumerism, and performativity of collective identities, post-truth and the manufacturing of public consent. In that sense, the performance will consist of three phases: phase one – constituting Workette as a person and a character; phase two – creating an identity on social networks using AI; and phase three – her appearance and acting (doing the performance) in real space which is documented and streamed on social networks. This work's author will also be Workette's avatar. Her name is coined as a blend of the nouns work and coquette, with unambiguous reference to the term Wonkette. In this case, Workette is the diminutive of a worker, her job is minimalized, she is marginalized, she is passively active on social media, she is, therefore, the one who likes while dreaming of being liked.

PARALLEL SESSION B1 – CEREMONIAL HALL

43. A Moving Image Critique of the Corporate Self, Joshua Alexander, Loughborough University, UK

Naomi Klein (2023) highlights the pervasive ideology of self-branding and self-commodification imbedded in online platforms, contributing to a structure she describes as the ‘corporate self’. Drawing from Mark Fisher’s (2009) notion of capitalist realism, which describes the idea that capitalist ideology is so entrenched that it structures a shared vision of reality, I will discuss the audio-visual techniques and methods I use to problematise the representation of the self in relation to digital technology, corporate culture, and the imperatives of neoliberalism. My production process, in which I perform a cast of anonymous and faceless corporate characters, produces a strange altered-reflection of the corporate world: an audio-visual mirror held up to specific forms of digital content and corporate culture. I call this audio-visual language ‘hauntological montage’, which is a play on Lev Manovich’s notion of ‘ontological montage’, which he uses to describe an effect in relation to green-screen production of “the coexistence of the ontologically incompatible elements within the same time and space” (Manovich,

2001, p.159). Hauntological montage describes the eerie aesthetic I create using green-screen which leaves traces of the keying effect and digital masking, creating a heightened sense of digital materiality. In this paper, I will discuss how my moving image practice creates space for critique by defamiliarizing corporate culture and problematising neoliberal self-representation in digital content.

44. Performativity of Politics - Dionysians is Always Already Resistance, Ivana Ječmenica, University of Arts in Belgrade, Belgrade, Serbia

Although the call is open to exploring the performativity of politics in digital media, my paper focuses on the politics of performativity that disobeys the global digital rule and recognises certain contemporary ritualistic performative practices in non-theatrical spaces as disruptive cultural actants within the dominant socio-political performance, whereby autoethnography serves as my methodology. Our tendency towards constant photo-production is a violent gesture and this study investigates the impact of camera absence/presence in metropolitan settings through a comparative analysis of two nightclubs: Berghain, Berlin and Club 69, Buenos Aires. In doing so, I will deconstruct the compound noun into virtual and real(ity). The central argument posits that the absence of the collective photo-vertigo, which adeptly transforms the social body into social photography (Jurgenson, 2019), facilitates genuine performance of the self, fostering temporal solidarity, care, respect, and community. Furthermore, it encourages the emergence of transindividuals (Cvejić/ Vujanović, 2022) and offers a glimpse of the utopian. On the other hand, current data-centric extractive practices contribute to a subtle “colonisation of the lifeworld” (Habermas, 1987), which aligns somewhat with one of the proposed topics, Decolonial and Postcolonial Narratives in Social Networks, except that I will go beyond the notion of narrative by arguing that the entire concept of social networks is rooted in liberal neo colonialism, which, this time not nation-based, is class-determined and individualistic reflecting how most of the participants should be: free-like-never-before-unpaid-labourers. Therefore, I seek alternatives that empower us to “produce” ourselves, togetherness, joy and pleasure, at least from time to time. Freedom could be thought “through desire and education of the imagination” , which I would enhance our creative capacities, whether in art or activism (if such a distinction is still relevant today) allowing us to live our experiences in stead of communicating them and resisting alienation from our own lives (cf. Adornos, 1991), despite having become well-trained in the Covid-19 circumstances. My proposal is to consider body as the primary medium, suggesting that our own bodies and memories should serve as the only archive, thereby destabilising the Memory Industry and challenging someone else’s profit.

45. Performing Far-Right Populism: The Clown as a Political Signifier in Online Discourses, Ariane Gros, The University of Cologne, in co-tutela with the University of Amsterdam

For the past few decades, in the context of Brexit and the election of Trump in the US, the figure of the clown has been increasingly used in various political discourses. On digital media notably, clown emojis, filters and memes are used to mock politicians and accuse them of imposture and illegitimacy in democratic contexts. These accusations tend to assimilate renewed strategies of political communication with the practice of clowning. In far-right populism and conservative politics particularly, these strategies are thus characterised by an assumed propension to foolishness and comedy, as well as ambivalent postures of ‘authenticity’. This renewed signification of the clown seems to attest of a grotesque and performative shift in the spectacle of power, which used to be associated with more theatrical forms of ritualisation such as in political ceremonies. This paper analyses the

use of clown figures in online political discourses, understanding the clown as a ‘political signifier’, namely as a symbolic and memetic reference that performs a strategy of political communication. Using a mixed methodology of performance and discourse analysis, the paper thus examines how far-right populism has used clown techniques to gain power, leading to a shift in the political significance of the term ‘clown’. The paper argues that this renewed significance of the clown is performative of a larger shift in traditional political narratives. As argued, this shift is symptomatic of a destabilisation in the representation of politicians on digital media and the public space, testifying of ambivalent and cynical attitudes towards power and politics in representative democracies.

PARALLEL SESSION B2 – RECTORS HALL

46. Tiktok Tactics: How Surveillance Capitalism Shaped Prabowo Subianto’s Presidential Campaign in 2024, Muthia Putri Meilania, Utrecht University, Utrecht, Netherlands

This paper examines the use of surveillance capitalism in the Indonesian presidential election of 2024, with a particular focus on the social media platform TikTok. Utilizing the social media analysis tool 4CAT, the study analyzes how the campaign team of the elected president, Prabowo Subianto, leveraged targeted social media strategies to reshape public perception, particularly among young voters. Through a content analysis of 150 TikTok videos under the hashtag #Prabowo, facilitated by 4CAT, this paper identifies the dominant themes, messaging techniques, and engagement metrics that contributed to the candidate’s image transformation from a controversial military figure to a benign, grandfatherly persona. The findings reveal a sophisticated use of data-driven tactics to tailor content that resonates with the audience’s preferences, proving the effectiveness of these strategies as evidenced by Prabowo Subianto’s election victory. This raises critical questions about privacy, manipulation, and the ethical implications of using personal data for political purposes. The paper balances these concerns with an exploration of the arguments in favor of such targeted campaigns, ultimately calling for greater transparency and regulation in the intersection of social media, data analytics, and politics.

47. Negotiation of Presence by Indian Muslim Women on Digital Platforms, With a Specific Focus on the Comedy Duo, the Bajis, Madiha Noman, University of Cambridge, Cambridge, UK

This paper charts the negotiation of presence by Indian Muslim women on digital platforms, with a specific focus on the comedy duo, *The Bajis*, serving as a case study. The analysis explores how the content generated by *The Bajis* contributes to a radical redefinition of the Indian digital space, particularly due to the subject position of the creator – being a woman in a historically male-dominated art form of comedy, coming from a minoritized community in the current socio-political landscape, and contributing to a new formulation of a Muslim aesthetic niche within the digital space. The paper contends that the audience establishes a psychic collective with the creators, grounded in a shared memory of everyday familial interactions within a Muslim household. This shared experience forms a crucial foundation for the creators’ connection with their audience, shaping a unique Muslim aesthetic within the Indian space.

In shaping up this ‘Muslim aesthetic,’ the analysis argues for the blurring of boundaries surrounding the concept of ‘zenana,’ exploring how the traditional confines of zenana find expression on digital platforms, effectively giving it a distinct digital presence. The paper attempts to build a case around the simultaneous memorialization of the past and a distant present, asserting that this dual temporal engagement plays a pivotal role in determining the future algorithmic success of Muslim creators on digital platforms.

48. Performativity of Memory Practices about the Victims of Soviet Repression in the Digital Age: Personal and Collective Narratives, Anastasiia Milakova, University of Arts in Belgrade, Belgrade, Serbia

In contemporary Russia, where state policy influences even private memory, we are witnessing the emergence of unique practices for preserving and transmitting the memory of victims of Soviet repression. These practices represent a new form of performativity, arising at the intersection of personal histories and digital technologies. This research explores how digitization of archives and access to KGB files of repressed relatives open up new opportunities for researchers and families to engage with historical memory. Special attention is given to the emergence of personal blogs documenting the process of searching for information about repressed ancestors. These online spaces serve as performative arenas where personal narratives intersect with collective memory. The study of family history becomes a tool for anchoring identity, especially in times of both personal and global crises (Bottero, 2015). Digital performativity of memory creates a new political discourse around historical trauma. At the same time, official narratives shaped by state policy often manipulate history, downplaying the significance of repression and elevating the cult of the past (Free Historical Society, 2017).

PARALLEL SESSION B3 – ROOM 35

49. Digital Repertoires, Minoritarian Politics: Online Community Archives of Rum Theatre, Christina Banalopoulou, Cultural Production in Turkey and Its Diasporas Project, Department of Cultural and Environmental Heritage University of Milan

How do online community archives of theatre document and map minoritarian contestations of power ignored by dominant paradigms of cultural production? In what ways do digital repertoires explore the possibility of futures where transnationally minoritarian communities move beyond the conflict of competing nationalisms and establish an autonomous existence? My presentation will combine archival and ethnographic research to explore these questions. The Rum minority in contemporary Turkey comprises the Greek populations of the Roman, Byzantine, and Ottoman Empires. Their lives have long been defined by the conflicting and mutually constitutive Greek and Turkish nationalisms, and their political investments are not always fully aligned with either country. Theatre played an important role in the ways in which Rum collectives in post-imperial Turkey questioned both the ethnic power relations in the Ottoman Empire and the nationalist projects of Turkey and Greece. Rum groups, such as the Friends of the Art and Chamber Theatre, primarily made theatre in order to collectively explore and communicate their anti-nationalist and anti-exceptionalist sentiments. Because of the political orientation and organization of these collectives, their theatre practices are underrepresented both in the archives of the state and the

minority's official archives. As a result many community members are currently creating bottom-up digital Rum theatre archives, such as YouTube videos and social media albums, that question dominant formulations of public memory. My presentation analyzes how online archives of Rum theatre conduct and enact minoritarian negotiations of power that are almost entirely ignored in the scholarship. By examining the political value of minoritarian digital repertoires, I will demonstrate the ongoing potential of online archival praxis not only as a method of research but also as a means for abjected communities to imagine and enact alternative futures

50. Recontextualization of performance practices and transfer of experiences from artistic to political action using cases in Croatia, Nadežda Elezović, Department of Art History, Faculty of Humanities and Social Sciences, University of Rijeka

The presentation covers the interpretation of the relationship between art and politics in the context of “performative gathering” and articulation of political initiatives of the characteristically ritual performance in Croatia. It will include different political and activist groups of the left, as well as the extreme right political spectrum. With an interdisciplinary approach, focusing on knowledge from art history, art theory, and visual and cultural studies, the presentation will include a comparative analysis of select political activism practices in Croatia to indicate the recontextualization of experiences from artistic to political activism. It focuses on the visual articulation of the message and performance strategies to illustrate the appropriation of political speech aestheticization aiming to mobilize the broader community while actively using social networks. It is based on understanding the importance and representation of political art in Croatia. Art performance is taken as a subversive practice aimed at social shifts and destabilization of traditional systems and power politics.

Social processes in Croatia from the 1990s, since its transition towards a globalized culture, were a starting point of art practices for numerous local artists, mainly focusing on a critical stance towards nationalistic, patriarchal, and clientelistic state politics. These art practices have proven to be significant factors in the promotion of democratic values in Croatia: starting with the strategies of implementing the political in the visual and art language, the practices of direct artistic interventions of social and political content into the physical and digital public space, to subversive practices which destabilized the boundaries between artistic action and social rebellion. There were also cases where artists, cultural figures, activists, and others formed networks for activist and protest initiatives.

The inclusion of artists in political and activist efforts and the nurturing of a culture of resistance are followed by the transfer of experiences. The transfer of skills and concepts from the artistic to the political area is more commonly seen in the activities of radical right groups, which is the focus of this presentation. This process has already been identified globally, beyond Croatian borders.

51. The Ontology of 360 Cinema in Craig Quintero's Work: A Deleuzian Exploration, Pamela Breda, Angewandte University, Vienna

360-degree cinema offers a unique form of visual storytelling, expanding the immersive capabilities of film beyond traditional formats. In this context, Craig Quintero's work stands at the intersection of cutting-edge technology and philosophical inquiry, pushing the boundaries of what it means to experience and engage with cinematic images in the postmodern era. Draws deeply on Deleuze's conception of the image, his cinema can be un-

derstood not merely as technical innovations but as profound interventions into how we perceive, experience, and conceptualize the image itself. The present essay aims to critically explore how Quinteiro's 360-degree cinematic experiences engage with Deleuze's theories, particularly regarding the dissolution of the human subject and the transformation of the image into a dynamic, unfolding process.

By examining key works within Quinteiro's oeuvre, the essay will investigate how his films embody Deleuzian notions of time, movement, and becoming, while also reflecting on the broader implications of immersive technologies for contemporary visual culture. Through this lens, the essay will interrogate how 360-degree cinema challenges traditional boundaries between spectator and image, inviting viewers into a participatory, multisensory engagement that redefines the relationship between subjectivity, space, and temporality.

52. Stylized Climate: Taking Whitehead to Integrated Assessment Models (IAMs), Sarah Hager, Humboldt University Berlin

The gap between the best science and the global response to climate change continues to be a central problem in the search for resilient climate futures. The persistence of an 'implementation shortfall' does not imply that developments have occurred, on the contrary the 1 Intergovernmental Panel on Climate Change (IPCC), the "authoritative voice on the science of climate change, and an exemplar of intergovernmental science-policy interface", 6th assessment 2 3 report (AR6) shows a defined history of improvement in modelling, production, and application of scenarios. Placed between science and politics, the IPCC is a knowledge curation organisation facing policy makers. It has been a central force in the acceptance of the climate consensus but is also historically influenced narrow range of onto-epistemic knowledge generating practices. This talk takes a granular look at the development of IPCC scenarios and Integrated Assessment Models (IAMs) through the lens of 'style'. According to the philosopher AN Whitehead, style is 4 an aesthetic sense - one that is present in all disciplines including scientific, artistic, and in practical fields. This aesthetic sense he connected to power, to mastery, and to restraint. A similar grain of power has been connected by Rindzevičiūtė to both prediction and to the modelling 5 6 that underlies it. The IPCC scenario creating process exhibits Whiteheadian style to climate 7 experts but often fails to transfer further. While clear methodological transference between disciplines is common, is it possible to transfer something of 'style'? If so, then artistic research has something to contribute to an interdisciplinary approach to climate crisis that addresses the 'social' and 'political' forces at play in the implementation gap.

Keynote: The Astronaut's View: Cross Community Theatre-Making in Chile Dr. Paola Botham, Royal Birmingham Conservatoire, Birmingham City University, UK

Latin America is home to the largest number of people of Palestinian descent outside of the Arab world. The major portion of this population, up to half a million, can be found in Chile, where 'Chilestinians' have their own first-division football club and a significant presence on social media. Chile, located eight thousand miles away from the Middle East, is also home to the third biggest Jewish community in South America. Although smaller in number, with about 18,000 people, this group shares with its Palestinian counterpart in Chile a good representation "among political and business elites" (see Baeza 2014).

Seven years ago, Andrea Giadach Cristensen and Alejandra Díaz Scharager – two Chilean theatre-makers from Palestinian and Jewish backgrounds, respectively – came together to set up Fundación Natuf, a cross-community

collective. The company's first output, *El Círculo* (The Circle), premiered in 2019, was revived in 2020 and then turned into a digital production in the aftermath of the Covid-19 pandemic, unwittingly coinciding with the 2021 Israeli military offensive in Gaza. Revived again in 2023, the play's latest tour concluded a few months before the situation in the occupied territories became a genocide (see UN Human Rights Council report, March 2024). *El Círculo* begins with the figure of an astronaut, who "invites us from afar to contemplate the Earth, where a group of Chilean actors of Jewish and Palestinian origin meet to try to create a theatre piece". Through this metatheatrical device, historical, biographical and fictional elements are intertwined within the show, which is animated by a desire to foster an "encounter of antagonistic views" (company's website, my translation).

Focusing on *El Círculo*'s live and digital reception, as well as the current projects by its makers, this paper will assess the contribution of cross-community Chilean theatre to dialogue about the desperate plight of the Palestinian people today.