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TELE-ENCOUNTERS

Telepresence and Migration





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Tele-Encounters is led by The *George Ciprian* Theatre in Buzău (Romania), in partnership with UCAM Universidad Católica San Antonio de Murcia (Spain) and Município de Lousada (Portugal).

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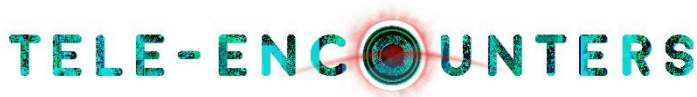
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Telepresence and Migration International Symposium

30TH MAY 2019, CINETic

PROGRAMME

10:00-10:15	Welcome speech
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10:15-10:55	Marina Hanganu – Artistic Director of Tele-Encounters <i>Tele-Encounters: (Re)mapping Telepresence</i>
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10:55-11:25	Prof. Dr. Andy Lavender – University of Warwick, UK <i>Taking Time: Telepresence and Theatres of the Moment</i>
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11:25-12:00	Prof. Dr. Johannes Birringer – Brunel University London <i>Telematic Entanglements, or Being Here and There</i>
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12:00-12:15	Coffee Break
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12:15-12:35	Mircea Kivu – sociologist Tele-Encounters <i>Temporary Emigration of Romanians and Portuguese to Spain – A Case Study</i>
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12:35-12:50	Javier Galindo – associate director Tele-Encounters <i>The Planet of Lost Dreams: Space, Time and Consciousness</i>
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12:50-13:05	Prof. Dr. Ion Mircioagă – associate director Tele-Encounters <i>The Planet of Lost Dreams: Notes on Working with Actors</i>
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13:05-13:15	Alexandra Constantin – scenographer Tele-Encounters <i>The Planet of Lost Dreams: Notes on Scenography</i>
13:15-13:20	Andreea Darie – actress Tele-Encounters <i>The Planet of Lost Dreams: Notes on Acting</i>
13:20-13:40	Bianca Floarea – Coordinator Culture, CED Romania <i>Creative Europe: Support to Cultural Cooperation</i>
13:40-14:00	Prof. Dr. Dan Vasiliu – Director of the UNATC Doctoral School <i>Telematic People</i>
14:00-15:30	Lunch Break
15:30-15:50	Dr. Alexandru Berceanu – Director of CINETic <i>ATINGE (TOUCH)</i>
15:50-16:10	Sylvia Lane – Bath Spa University <i>Constructing Emotional Connection via Interdisciplinary Transnational Collaboration Through Networked Performance</i>
16:10-16:30	Lect. Dr. Diana Vasile - UNATC <i>High-Tech Theatre and Video Games: Interactive Dramaturgy and Cyberdrama</i>
16:30-16:50	Armine Vosganian – Ph.D. candidate UNATC <i>No. 30 Popa Rusu Street – A Telematic Performance</i>
16:50-17:05	Coffee Break
17:05-18:00	Round Table (topics: telematic performance and 360° film)



Prof. Dr. Johannes Birringer

Telematic Entanglements, or Being Here and There

This talk examines the context of telematic performance by looking at a few historical and contemporary examples of networked theatre, dance, and music, drawing attention to the conceptual and technical challenges faced when performing in a technology-mediated (in particular: a camera mediated) environment and working with real-time interactivity and feedback loop relationships. After this introduction, a brief reflection on "Tele-Encounters" will also seek to address the role of a "virtual theatre" of

telepresence in streaming media and social media platforms in the current political-cultural context of migration, displacement, disintegration in Europe.

Johannes Birringer is a choreographer/ media artist; he co-directs the Design and Performance-Lab at Brunel University London where he is a Professor of Performance Technologies in the School of Arts. He has created numerous dance-theatre works, video installations, and digital projects in collaboration with artists in Europe, the Americas, China, and Japan, and has taught dance-technology workshops at all art venues across the world, including EMPAC (New York), Performance Space (Sidney) and KAIST (Seoul). DAP-Lab's interactive dance-work 'Suna no Onna' was featured at festivals in London (2007-08); the mixed-reality installation 'UKIYO' went on European tour in 2010. The dance opera 'for the time being' (Victory over the Sun) premiered at Sadler's Wells in London, 2014. A series of immersive dance installations, metakimospheres, began touring in Europe in 2015-18. His film-concert 'Sisyphus of the Ear' (music by Paulo C. Chagas) premiered in Ufa, Moscow, Hong Kong, and Beijing. His books include *Media and Performance* (1998), *Performance on the Edge* (2000); *Performance, Technology, and Science* (2009), and edited volumes on 'Dance and Cognition' (2005), 'Dance & Choreomania' (2011), and 'Tanz der Dinge/Things that dance' (2019). Website: <http://www.brunel.ac.uk/dap>



Prof. Dr. Andy Lavender

Taking Time: Telepresence and Theatres of the Moment

This paper considers some dramaturgical questions arising from telepresence, by way of three coordinates: the medium of theatre (involving live action and co-presence); the affordances of the Internet (as a vehicle for a contemporary theatre of dissemination and consumption); and associated implications for our experience of time and space. In particular, the paper considers the matter of temporality, and what Alice Rayner has called 'putting place into the order of time' – observing that the Internet (and the related phenomenon of telepresence) complicates and extends performance's characteristic dealings with liveness and

being in the moment. I consider how Benjamin's 'now-time' might be thought of alongside Bergson's notion of the *experience* of time, to see telepresent encounters as an extended inhabitation of the present as much as a collapsing of distance. The paper introduces some artistic projects that indicate various constraints and possibilities of the moment of telepresent performance. It concludes with some brief reflections on relations between telepresence and migration, in the light of this discussion of an extended kind of presence, in keeping with the topic of the symposium.

Andy Lavender is Professor of Theatre & Performance and Head of the School of Theatre & Performance Studies and Cultural & Media Policy Studies at the University of Warwick. Recent writing includes the monograph *Performance in the Twenty-First Century: Theatres of Engagement* (Routledge 2016), and the articles 'Living in the Moment: Duration now and then', *Performance Research*, 23:4/5, 2018, 186-190; and 'The Internet, Theatre, and Time: transmediating the theatron', *Contemporary Theatre Review*, 27:3 (2017). He is series editor of *4x45*, published by Digital Theatre (online videos) and Routledge (print volumes). His work as a theatre director is largely in the field of devised multimedia performance, in particular using digital technologies. Recent work includes *Agamemnon Redux*, part of the *Mask & Avatar* workshop project exploring motion capture for live performance with colleagues from Paris 8 and Warwick universities (presented at Issy-les-Molineaux 2017, Warwick and Athens 2018).



Marina Hanganu

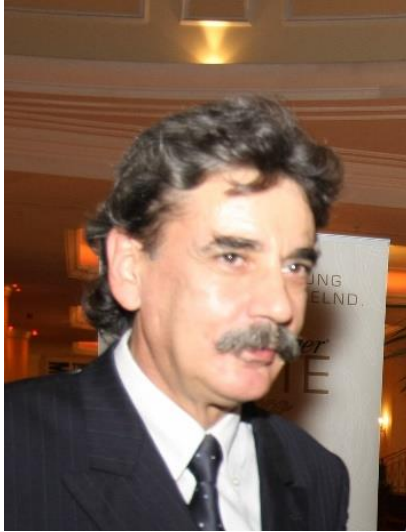
Tele-Encounters: (Re)mapping Telepresence

This talk explores the concept of telepresence in view of the results of the *Tele-Encounters* project, filtered through the lens of New Media studies and New Media Dramaturgy. How do you build a telematic performance from ground zero, integrating technology to tell a coherent story? Adapting Eugenio Barba's terminology, I will analyse the "levels of organisation" of *The Planet of Lost Dreams* telematic performance, trying to establish how and if telepresence can change our understanding of the theatre and vice-versa.

The audience questionnaires revealed intriguing insights into how the performance was perceived, offering potential starting points in articulating a dramaturgy of the telematic spectator. In the end, I will briefly consider the participants' sense of presence in the 360° short films created as part of the project, a second study which was also informed by audience questionnaires.

Rather than fixed results, our practice-based exploration has yielded lines of inquiry that might take flight in future projects.

Marina Hanganu is the initiator and Artistic Director of *Tele-Encounters*. She has a BA in theatre directing from The National University of Theatre and Film *I.L.Caragiale* (UNATC) Bucharest and an MA in Advanced Theatre Practice from the Royal Central School of Speech and Drama, London. Telematic performances directed: *No.30 Popa Rusu Street* (Theatre 7, Bucharest, 2015), *Before Sunset/After Sunrise* (Bloomsbury Festival, London, 2015 and We Are Now Festival, Camden 2016 – supported by the Romanian Cultural Institute), *Tele-City* (The *George Ciprian* Theatre Buzău, co-funded by AFCN, 2016). Other directing credits: *The Suicide Shop* after Jean Teulé (The Comedy Theatre, Bucharest, 2018), *Orpheus and Eurydice* – audio play with binaural sound performed by visually impaired children (2017) and *Marisol* by José Rivera (UNATC, 2014). She has published novels, articles, and an essay in the volume *Tele-City – Telematics and Pedagogy*. She is Artistic Secretary of The *George Ciprian* Theatre and a first-year Ph.D. candidate at UNATC Bucharest, where she studies the dramaturgy of telematic theatre.



Mircea Kivu

Temporary Emigration of Romanians and Portuguese to Spain – A Case Study

This paper is about a process that accompanies all human societies: migration. After a short historical presentation of the national characteristics of the process in Spain, Portugal, and Romania, the focus is on the contemporary migration of Portuguese and Romanians to Spain. While the Portuguese emigration seems to have recently come to an end, the phenomenon affects the Romanian society nowadays in a dramatic way. One of the negative effects of the Romanians' emigration is the significant number of left-behind children. Most of the migratory flows are temporary migrations for economic reasons. The paper shows the impact on the

families separated because of the temporary emigration of some of its members. The positive economic gains (being better paid for working abroad) comes with important costs related to damaged relations between couple members and between adults and left-behind children. The analysis is based on a series of in-depth sociological interviews conducted with members of families of Romanian and Portuguese emigrants under the *Tele-Encounters* project. A special focus is on the impact of the new communication tools on the relationships between family members.

Mircea Kivu has a degree in Sociology from the University of Bucharest (1978) and an MA in Demography and Social Sciences from École des Hautes Études en Sciences Sociales – Paris (1991). He is known as the author of several books and papers in sociology, with expertise in demography, public opinion polling, electoral sociology, and ethnic relations. His main activity as a sociologist is in the field of empirical research. Since 1992, he has held top positions in several market and public opinion research institutions (Research Director and CEO at IMAS Marketing and Surveys, Vice-president for Research on Research at Ipsos Interactive Services, Operations Director at Mercury Research). He also held courses as a visiting lecturer at the University of Bucharest, Faculties of Sociology and Journalism and Communication Science. He is also involved in civil society activities as Vice-President of the board of the Foundation for Civil Society Development (FDSC) and as a columnist for several general magazines and newspapers.



Javier Galindo

The Planet of Lost Dreams: Space, Time and Consciousness

Theatre has been a place for arts to meet ever since its beginning: it drew on dance, painting, and music, and film just added on to its tools and further development. Technical possibilities nowadays allow us to push the limits of the stage through the use of the Internet, exploring classical time and space inherent to live theatre and merging them with a different reality thousands of kilometres away. This article brings forward a reflection on the consciousness of live performance that demands a new

type of audience, one who will go to a venue in order to watch a performance that multiplies space and time as well as the very function of the audience on two sides of a single theatre event.

Javier Galindo has a BA from the Escuela Superior de Arte Dramático in Murcia in 2008 and an MA in Cultural Management by the Universidad Internacional de Cataluña in 2011. Among his directing credits: *Equus* by Peter Shaffer, *Huesped Anfitrión* and *Ruedas de Bicicleta* by Pedro Vera or the musical *Tic, Tic, Boom*, written by Jonatan Larson. Stage manager for theater performances, cultural and sports events; technical director for international tours of ESAD Murcia performances. In 2016 he created Espacio Patente, an off theater hall in Murcia. In 2012, he began teaching Stage Managing for Theater and Events in Instituto San Antonio of the UCAM and since 2018 also teaches Sound for Dance BA. He is presently a marketing advisor for companies and an advertising director. His last work has been *The Planet of Lost Dreams* by Marina Hanganu and Ion Mircioagă.



Prof. Dr. Ion Mircioagă

The Planet of Lost Dreams:

Notes on Working with Actors

Eighty years ago, when the drama field was still burdened with the obligation to put drama texts into pictures, Artaud requested articulated language to be replaced by a stage-specific way of expression that would be independent of the rational content of the words. The greatest benefit of the rebellion that such request triggered was that stage directors were fully relieved of their exclusive task to make the dialogue on the stage plausible. Dramatists themselves had questioned the capacity of speech to be a carrier of meaning – Ionesco's plays are relevant to this purpose. An accident that occurred during rehearsals for the *Planet of Lost Dreams* enabled a re-assessment of the capacity of speech to be a carrier for information and an emotional stimulus. In the show we comment on, "speaking" is an action that gets its particularity from what we call *communicational responsibility*. (Borșun, D. (2010) „Communicational responsibility – a new type of responsibility,” *Institute, The*, no. 1, p 113-115)

The experience under discussion does not dispute the contribution of Artaud and others who followed him in creating a diverse range of show manifestations. In exchange, it proves that reinstating words as an organic part of the image created by drama enables the creation of a space of sounds that is unique and coherent – a space that allows deeper research into how communication technologies influence human relationships.

Dr. Ion Mircioagă (b. 1955), associate director in the *Tele-Encounters* project, studied chemical engineering and then theatre directing at the National University of Theatre and Film *I.L.Caragiale* Bucharest. He is a theatre directing Professor at The *George Enescu* National University of Arts in Iași and secretary general of Cultural Association 7. He has a wide directing experience in both the state-funded and the independent sector, and his shows have participated in national and international festivals. His recent directing credits include: *A Marriage Proposal* by Cehov, *The Hit* by Radu Dragomirescu, *Talk-Show (Reprise)* by Ștefan Caraman, *Fernando Krapp wrote me this letter* by Tankred Dorst, *The Comedy of Love and Hatred* (script and direction, The National Theatre Iași), *Tartuffe* by Molière. Associate artist in the *Tele-City* telematic performance project. Jury member in numerous national theatre contests. He has collaborated as a TV director with the Romanian National Television (TVR). Apart from academic articles, his published monographs are *Reality in the Arden Forest* (2007), *Theatre Realities* (2012), *Reality and Realism in the Theatre* (2016).



Alexandra Constantin

The Planet of Lost Dreams:

Notes on Scenography

A brief presentation about the stage and costume design for *The Planet of Lost Dreams*: the thoughts behind the design, the specific requirements of a telematic theatre show and the building process of the stage design.

Alexandra Constantin is a young, freelance stage and costume designer. *The Planet of Lost Dreams* is her first collaboration with The *George Ciprian* Theatre in Buzău. Her work includes theatre shows like *The Government Inspector* (directed by Slava Sambriș), *Jerusalem* and *Humans and their Love* (directed by Bogdan Sărătean), *Eden* (directed by Cristina Giurgea), theatrical concert shows such as *Chiritza in concert* and *Memories* (directed by Ada Milea) and theatre shows for kids (e.g., *ÎmpreLună*, directed by Cristina Giurgea). She was assistant stage designer for Corina Gramoșteanu for *Eliza Dreams* (directed by Florin Fieroiu) and for Adrian Damian for *The Biggest Gulliver* (directed by Alexandru Dabija). Her work in the film industry includes production design for the music video *7 minute*, production design assistance for Adeline Bădescu for the short film *Pipa, sexul și omleta* (directed by Ana-Maria Comănescu), assisting Alexandra Panaite for the production design of *Several Conversations about a Very Tall Girl* (directed by Bogdan Theodor Olteanu) and *Thou Shalt Not Kill* (directed by Cătălin Rotaru and Gabi Virginia Șarga), as well as working on commercial production design.



Andreea Darie

The Planet of Lost Dreams

Notes on Acting

As we know, partnership on the stage requires complex communication between actors – a communication that engages their full array of resources. This occurs when the actors are walking step by step on long-rehearsed routes, as well as when their acting is spontaneous. However, how can one achieve communication on the stage with a partner that one sees on a screen, and still keep the whole process intact? In *The Planet of Lost Dreams*, my relationship with the actress in Spain who was playing my character's mother

was facilitated by technology, and for more than one hour, it was an interaction with an image on the screen, accompanied by the sound in the speakers. I knew I had to act for “here” and for “there” as well, within an agreement that relied on truth, but was still subject to drama performance. The Kinect just amplified the feeling of playing a high-wire act on the stage. As a matter of fact, technology was the central element in the construction of the show, and at the same time, it was the factor that could snap out of control at any time. At such times, communication with my remote partner tended to become difficult or even impossible.

Andreea Darie is a 2017 graduate of The “George Enescu” National Arts University of Iași, Drama Department. She is now taking a master programme at The “Lucian Blaga” University of Sibiu, in the Art of Drama Character Interpretation. She works with The “Bacovia” Municipal Theatre of Bacău, where she worked with stage directors Tapatszo Erno, Horia Suru, and Alexander Ogariov. As an actor, she collaborated with The “Victor Ion Popa” Theatre in Bârlad, The “George Ciprian” Theatre in Buzău and The Artes Association. She was an assistant director on the team that implemented two shows at the Bucharest Metropolitan Circus. She participated in the Bacău Fest Monodrame on two consecutive years, and in 2018 she was nominated for the Great Award for the show “Trei” by Margurite Yourcenar, directed by Octavian Jighirgiu. She is part of the cast of “The Planet of Lost Dreams,” a telematic theatre performance directed by Marina Hanganu, Ion Mircioagă, and Javier Galindo.



Bianca Floarea

Creative Europe:

Support to Cultural Cooperation

The presentation will include a brief overview of the structure and main funding strands of the Creative Europe Programme, with a focus on the support to cultural cooperation projects (main requirements, advantages of cooperation, results at European and national level, recommendations for future applicants).

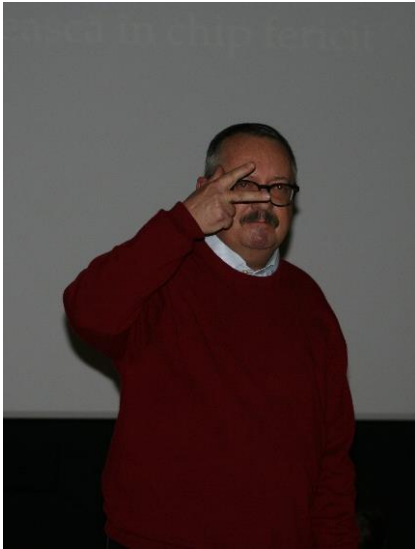
Creative Europe 2014-2020 is the main funding mechanism for the cultural and creative sectors at European level, with two sub-programmes (Culture and MEDIA) and a

cross-sector guarantee facility. It has a total budget of 1,46 billion € for the current 7-year framework and is open to operators in the culture and audiovisual fields in 41 participating countries.

Bianca Floarea – Coordinator Culture Sub-programme, CED Romania

Bianca Floarea is an expert in funding for culture and in European affairs. She has been working in the arts and culture field for the last 14 years, in both the independent and the public sectors in Romania and Belgium. Bianca has an academic background in cultural management and policy at the University of Arts in Belgrade and in European cultural studies at the University of Bucharest.

She currently coordinates the activities of the Romanian Creative Europe Desk for the Culture Sub-programme. The Desk is hosted by the Project Management Unit of the Ministry of Culture and National Identity and is part of a contact points network in 41 countries, which was set up to promote the Creative Europe Programme of the EU at national level and to facilitate cultural organisations' access to it.



Prof. Dr. Dan Vasiliu

Telematic People

Once launched into telematics, one has to grab his ID in hands strongly. Otherwise, one may be teleported alongside his beautiful identity and, simply, disappear. Disappear where? Whose identity are we speaking about? And why? Because of new digital effects and devices, professional “theatre people” may turn crazy in the field of traditional, mainstream theatre. So, what do these “telematic people” look like? First strategical complex research was launched by Giscard d’Estaing, President of France, in 1976. In those days, telematic ideas were about new communication systems, based on state-of-the-art electronics and satellite infrastructure. So, we have understood communication

through space as a serious problem ever since. Then, I do remember the tremendous SF-TV series called *Star Trek*, launched in 1966. Its latest episodes began to be produced in 2017. Obviously, no one got bored with the idea of long space travels. These *Star Trek* wonder expeditions are possible due to a specific clue: instant teleportation. That is an artistical creation based on very advanced and interdisciplinary thinking. Now, theatre, at its turn, became involved in telematics. Satellite-assisted communication through a large spectrum of digital devices and instruments helps Theatre to fulfil a *Star Trek*-like artistic sort of teleportation. For sure, these artists and technical researchers involved in this process may be named “telematic people.”

Dan Vasiliu

Professor Ph.D., doctoral, and postdoctoral tutor. Lectures on *Universal History of Theatre, Cultural Strategies Development*, and not only. Director of the UNATC doctoral school. Founder and editor in chief of UNATC Press publishing house. Involved in the Romanian higher education research (CNCSIS, CNCS) and higher education quality evaluation systems (ARACIS). Professional background and experience in artistic film production (Casa de filme 4), theatre production (Theatres director in the Ministry of Culture, director of The Comedy Theatre, Bucharest, executive director of The National Theatre Festival and The Young Actors Gala at Costinești). Founder and president of *Communic* academic association.



Dr. Alexandru Berceanu

ATINGE (TOUCH)

ATINGE (TOUCH) is a VR project through which you can experience the life and culture of Roma people. Based on documentary work in segregated and non-segregated Roma communities in Romania, Turkey, Italy, and Sweden, the project provides insight into the challenges and successes of Roma individuals of different religions and from different countries as seen by themselves.

In Europe, families or large groups of people live in precarious and temporary conditions, often without access to water minimal sanitation, or minimal safety. **TOUCH** is an invitation to empathy.

The project gathered five experiences (**School, Pink Bicycle, A cup of tea with Fried Taikon, Late, Alosarel**). Produced by Project 2 and CINETic - with the financial support of AFCN (2017-2018) with the support of Kuştepe Roman Sanat, E Romani Glinda, Radio Romano, Chi Rom e chi no, School 1 in Letca, Romania, Romano Onulus, Hatai Domlar, Salvation Army. In the presentation, I will focus on production challenges, ethics of working with disadvantaged communities, and reception of the project.

([https://atingedotlife.wordpress.com/.](https://atingedotlife.wordpress.com/))

Alexandru I. Berceanu is currently the director of CINETic research center in digital interaction at UNATC "I.L. Caragiale," where he also works as a researcher in the MET project, which aims to develop a Theatre Therapy Method with impact at neurochemical and neurocognitive level. Alexandru's interest in neuroscience started during his Ph.D. study at Babeş-Bolyai University with the subject: *Violence in Performing Arts, From Hypnotic Power to Social Responsibility* supervised by professor Miruna Runcan. In his Ph.D., along with other aspects of the psychophysiology of experiencing violent actions through theatre, he worked on real-time BCI interface for detecting arousal changes of spectators. Alexandru Berceanu is also a director and cultural manager. He is a founding member of dramAcum. Starting from his interest for new playwriting and extending performance areas he collaborated at interdisciplinary projects as *Immersive and Subversive Installation 1958-1958*, the graphic novel *Mickey on Danube* or VR experiences.



Sylvia Lane

**Constructing Emotional
Connection via
Interdisciplinary
Transnational
Collaboration Through
Networked Performance**

Internationalisation, globalisation, and digital communication play an integral part in both the creation of new theatre works and the facilitation of effective and progressive teaching and learning environments. A collaborative project called *Time Lapse* in 2015 between University Centre Weston and the University of Nevada Las Vegas was my initial first project in the field of Telematics Performance. This ignited the idea for a further performance with Studio School in Los Angeles (formerly known as Relativity School). The collaboration culminated in a performance and documentary in 2017, with the title of *Digital Dancing*. Both of my projects ignited curiosity on how performers can establish meaningful and truthful emotional connection, regardless of not being present in the physical space. The challenges of staging interesting work and choreography while responding to a screen and catering for present and online audiences are some of the aspects that I will present for further discussion.

Sylvia Lane is currently the HE Section Leader Performance at University Centre Weston (UCW). She oversees the BA Hons degrees in Musical Theatre, Performing Arts and Dance for Commercial Performance which are validated by Bath Spa University. Sylvia holds a graduate diploma in Musical Theatre and Theatre Dance from the London Studio Centre, a PGCE from Bath Spa University and most recently, completed an MA Professional Practice in Higher Education at Bath Spa University. She is a Fellow of the Higher Education Academy and is an accomplished singing/voice coach but also teaches all forms of dance, fitness, Body Control Pilates, physical theatre and movement for theatrical practice. She has produced, choreographed and directed many shows while working for Weston College and UCW, and has a keen research interest into the influences of digital developments in 21st-century theatre practice which she collaborated on several projects internationally. Latest research projects include telematics performances with institutions in the USA, including *Digital Dancing* with Studio School in Los Angeles in 2017, and *Timelapse* with the University of Nevada, Las Vegas in 2015. She is in her first year of a part-time Ph.D. at Bath Spa University with the title *Constructing Emotional Connection Via Interdisciplinary Transnational Collaboration Through Telematic Networked Performance*. Sylvia has over 20 years' experience on the professional stage as a singer, dancer, and actor. Originally from Munich in Germany, her career began with the Munich National Opera.



Lect. Dr. Diana Vasile

High-Tech Theatre and Video Games: Interactive Dramaturgy and Cyberdrama

Introducing video images among actors on the theatre stage since the 20th century has implied the necessity of a new dramatic structure. This dramatic structure continues to be a research topic nowadays as new technologies (e.g., Virtual Reality) have entered theatre creation. On the one hand, this dramatic structure implies interactivity and participation, concepts that determine the multilinearity of a story. On the other hand, using new technologies such as Virtual Reality in the theatre also determines the spectator's sense of presence in the artwork and feeling of control. How

can these ingredients be mixed for the performance to be homogeneous, the new technologies becoming part of its dramatic structure and not only interesting elements presented on stage? Maybe one answer is to look at the construction of video games: they are interactive, participatory, multilinear and much more.

Diana Vasile, Ph.D., is a Lecturer at The National University of Theatre and Film “I.L.Caragiale” Bucharest, where she teaches Digital Storytelling, Game Design, and Analog Game Prototyping. She has a BA in scriptwriting and an MA in playwriting. Diana has pursued doctoral studies, researching types of interactive writing for the digital medium, in particular for video games. She has tried to combine teaching and research with practical projects such as interactive applications or game novels. She has a passion for dystopias, science-fiction, games, new media, and posthumanity.



Armine Vosgianian

**No. 30 Popa Rusu Street:
A Telematic Performance**

Immigration is a means for cultural enrichment, personal growth, and broad possibility of one's achievement, but can also be a dislocation of one's self. I represent the third Armenian generation of my family, born and raised in Romania, but within a mixed family, my mother being Romanian. My great grandparents were refugees, survivors of the Armenian Genocide and Nansen passport holders who have found a new home here, as many other Armenians have had for centuries. At the beginning of the 20th century, Romania held the most powerful and old Armenian Diaspora in the world. At 23 years old, I decided to immigrate, not as a refugee, but as a student at the London Film School. Marina's telematic project *Str. Popa Rusu nr. 30* represents a chapter of my life transported into a fictional character, a student living in New York talking over the phone with a possible tenant. While guiding him or her into a labyrinth of my childhood, I discuss important turning points in the history of Romanian and Armenian peoples. In

this presentation, I will share my experience as a performer in a one-to-one telematic project in which reality and fiction interlace.

Armine Vosganian is a Romanian-Armenian actress and film director. She graduated from both Theatre Acting and Film Directing in 2014 at The National University of Theatre and Film “I.L.Caragiale” in Bucharest (UNATC), Romania and has an MA Film Making degree from London Film School, UK. She has directed seven short films so far, some of them being in festivals circuit. Armine has been working closely with her parents, adapting her father's prose and performing concerts with her mother. The family had worked together on operas which were performed at the National Opera of Bucharest. In the present, Mihaela and Armine Vosganian are the founders of the musical movement of Archetypal Transrealism, launching an album of sound therapy entitled *Into my GongSelf*. In 2014, Armine became a co-founder of a theatre company along with her classmates, called *RAMPA*, where she's been working as an actress, playwright and producer. *RAMPA*'s shows include *The Name* by Jon Fosse, *Lower Depths* by Maxim Gorki, *Staipeleochian*, based on *The Book of Whispers* by Varujan Vosganian, *Julie* by August Strindberg and *The Flower Show* by Istvan Orkeny. Since 2015, Marina Hanganu and Armine have collaborated on telematic performances. They also worked together on the *musical The Suicide Shop* based on Jean Teulé's novel. Armine currently works as director and editor on a docu-series exploring Armenian Diasporas and has begun her Ph.D. study at UNATC.

This event was organised by
The *George Ciprian* Theatre Buzău
in partnership with
The National University of Theatre and Film *I.L.Caragiale*
Bucharest via
the Doctoral School
and
The International Center for Research and Education in
Innovative Creative Technologies - CINETic

We thank
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I.L.Caragiale Bucharest
and
The International Center for Research and
Education in Innovative Creative Technologies
- CINETic
for their support!

Tele-Encounters is an artistic and sociological research project exploring telepresence and family relationships in the context of migration.

Based on interviews with Romanian migrants in Spain and left-behind families in Romania, we have created *The Planet of Lost Dreams*, a telematic theatre performance about a Romanian family separated by migration. The performance takes place simultaneously in Romania and Spain, with physically present audiences in both countries. The actors in the two studios interact in real-time using video-conferencing and Kinect-controlled animations.

Inspired by interviews with left-behind families of Portuguese migrants, we have commissioned five 360° short films to be watched on VR headsets in each country as part of the *Ellipses* VR exhibition. This book presents the findings of our research under the form of essays and interviews with the project team.

Tele-Encounters is led by The *George Ciprian* Theatre in Buzău (Romania), in partnership with UCAM Universidad Católica San Antonio de Murcia (Spain) and Município de Lousada (Portugal).

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