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VILNIUS
LITHUANIA

University
Theatre in the
Time of Global
Challenges

XIII World Congress
of the International
University Theatre
Association AITU-IUTA

BOOK OF ABSTRACTS



International University
Theatre Association
World Congress
VILNIUS | 2026

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VILNIAUS UNIVERSITETO LEIDYKLA

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Welcome Message from Vilnius University

Dear Participants,

Welcome to the XIII World Congress of the International Association of University Theatres (AITU-IUTA). It is a pleasure to welcome you to Vilnius University, which is hosting this Congress in Lithuania and the Baltic region for the first time. We are delighted to greet researchers, theatre educators, theatre practitioners, students and university representatives from around the world in Vilnius – a city where academic tradition and cultural life have developed side by side for centuries. The tradition of theatre at Vilnius University dates back to the very beginnings of the University. Since the sixteenth century, theatre has been an important part of academic life, serving as a space for education and intellectual reflection. Today, university theatre reflects even broader mission. Beyond its educational role, it encourages students' creativity and fosters a strong sense of community. I hope the coming days, will encourage you to exchange ideas, share experiences, discover new artistic perspectives, and build lasting international partnerships. Alongside the Congress, the International University Theatre Festival will invite participants to experience university theatre through performances that reflect the diversity of contemporary university theatre. I wish you fruitful discussions, memorable performances and an enjoyable time at Vilnius University and in the city of Vilnius.

Prof. Rimvydas Petrauskas
Rector of Vilnius University



Chers participants au Congrès,

Je vous souhaite la plus chaleureuse bienvenue au XIII Congrès mondial de l'Association Internationale du Théâtre Universitaire (AITU-IUTA). C'est un grand honneur pour l'Université de Vilnius d'accueillir, pour la première fois en Lituanie et dans la région balte, cet événement international. Nous sommes heureux de recevoir à Vilnius des chercheurs, des enseignants en théâtre, des praticiens, des étudiants et des représentants des communautés universitaires venus du monde entier, dans une ville où la tradition académique et la vie culturelle se développent côte à côte depuis des siècles. La tradition théâtrale de l'Université de Vilnius remonte aux origines mêmes de l'Université. Depuis le XVI^e siècle, le théâtre fait partie intégrante de la vie académique, contribuant au développement de l'éloquence, de l'esprit critique et de la capacité à agir collectivement. Aujourd'hui, le théâtre universitaire joue un rôle encore plus large : il encourage non seulement la créativité et l'expression personnelle des étudiants, mais il renforce également le sentiment d'appartenance à une communauté. J'espère que ce Congrès vous offrira l'occasion d'échanger des idées et des expériences, de découvrir de nouvelles perspectives artistiques et de nouer des partenariats internationaux durables. Le Festival international de théâtre universitaire, organisé parallèlement au Congrès, vous invitera à découvrir la diversité du théâtre universitaire contemporain et la place unique qu'il occupe dans la vie universitaire. Je vous souhaite des échanges enrichissants, des rencontres inspirantes, des spectacles inoubliables et un excellent séjour à l'Université de Vilnius ainsi que dans la ville de Vilnius.

Prof. Rimvydas Petrauskas
Recteur de l'Université de Vilnius

Estimados participantes del Congreso:

Es un placer darles la bienvenida al XIII Congreso Mundial de la Asociación Internacional de Teatro Universitario (AITU-IUTA). Es un gran honor para la Universidad de Vilna acoger por primera vez en Lituania y en la región del Báltico este encuentro internacional. Nos complace recibir en Vilna a investigadores, docentes de teatro, profesionales, estudiantes y representantes de comunidades universitarias de todo el mundo, en una ciudad donde la tradición académica y la vida cultural han crecido juntas durante siglos. La tradición teatral de la Universidad de Vilna se remonta a los propios orígenes de la institución. Desde el siglo XVI, el teatro ha sido una parte inseparable de la vida universitaria, fomentando la elocuencia, el pensamiento crítico y la capacidad de trabajar en comunidad. Hoy, el teatro universitario desempeña un papel aún más amplio: no solo impulsa la creatividad y la expresión personal de los estudiantes, sino que también fortalece el sentido de comunidad. Espero que este Congreso les brinde la oportunidad de intercambiar ideas y experiencias, descubrir nuevas perspectivas artísticas y establecer sólidas relaciones internacionales. Paralelamente al Congreso, el Festival Internacional de Teatro Universitario les invitará a descubrir la diversidad del teatro universitario contemporáneo y el lugar único que ocupa en la vida universitaria. Les deseo debates enriquecedores, encuentros inspiradores, representaciones inolvidables y una agradable estancia en la Universidad de Vilna y en la ciudad de Vilna.

Prof. Rimvydas Petrauskas
Rector de la Universidad de Vilna

Gerbiami Kongreso dalyviai,

Nuoširdžiai sveikinu Jus atvykus į XIII Tarptautinės universitetų teatrų asociacijos (AITU-IUTA) pasaulinį kongresą. Vilniaus universitetui didelė garbė pirmą kartą Lietuvoje ir Baltijos šalyse priimti šį tarptautinį renginį. Džiaugiamės Vilniuje matydami tyrėjus, teatro pedagogus, praktikus, studentus ir universitetų bendruomenių atstovus iš viso pasaulio – mieste, kuriame akademinė tradicija ir kultūrinis gyvenimas šimtmečiais vystėsi greta vienas kito. Teatro tradicija Vilniaus universitete siekia pačias universiteto ištakas. Nuo XVI amžiaus teatras čia buvo neatsiejama akademinio gyvenimo dalis – lavino iškalbą, gebėjimą kritiškai mąstyti, veikti drauge. Šiandien universitetinis teatras atlieka dar platesnį vaidmenį: jis ne tik skatina studentų saviraišką ir kūrybiškumą, bet ir stiprina bendruomenės jausmą. Tikiuosi, kad Kongresas suteiks progą dalytis idėjomis ir patirtimi, atrasti naujų meninių perspektyvų bei užmegzti tvirtus tarptautinius ryšius. Kartu su kongresu vykstantis Tarptautinis universitetų teatro festivalis pakvies pažinti šiandieninio universitetinio teatro įvairovę ir jo unikalią vietą universiteto gyvenime. Linkiu Jums prasmingų diskusijų, įkvepiančių susitikimų, įsimintinų spektaklių ir malonaus laiko Vilniaus universitete bei Vilniaus mieste.

Prof. Rimvydas Petrauskas
Vilniaus universiteto rektorius

Welcome Message from AITU-IUTA

Our association has many reasons to celebrate the holding of its **13th World Congress at Vilnius University**.

First and foremost, this Congress marks the revival of our tradition of holding a World Congress every two years. Since the founding Congress in Liège in 1994 and up to the Congress in Moscow in 2018, twelve congresses have shaped and advanced our work. A 13th Congress was due to take place in Manila in 2020, organized by our colleagues from the Philippines. However, the COVID-19 pandemic abruptly brought this momentum to a halt, and all plans had to be cancelled. It was, therefore, with great satisfaction and gratitude that we welcomed the proposal from Vilnius University to take up the torch and continue this journey. We are especially encouraged by the prospect of a 14th Congress already on the horizon, planned for 2028 in Morocco, on the initiative of ENCGT (National School of Commerce and Management of Tangier).

The Vilnius Congress will once again demonstrate the vitality of university theatre around the world, just as our previous congresses have done. At the outset, our objective was to gain recognition for our practices within both the university and theatre communities and to transcend disciplinary boundaries by bringing together all forms of “theatre at the university” — artistic, educational, and scholarly alike. In doing so, we sought to highlight the work of our members, whose profiles often bring together all three dimensions. Since then, considerable progress has been made. Our institutions have evolved significantly, notably through the growing collaboration in Europe between universities and higher theatre education institutions, a development that has further strengthened the importance and legitimacy of our association.

Our 13th Congress takes place at a time when the world is facing crisis after crisis and increasing instability, confronted by major economic, political, environmental, and technological challenges. In this rapidly changing context, we felt it essential to re-examine the role and distinctive nature of theatre within the university, as well as its place in addressing the pressing societal issues of our time.

Holding this Congress in Vilnius, Lithuania—a country neighbouring a war that many of us never imagined could return to our continent—adds a sense of gravity that we would have preferred to avoid. This makes our commitment all the more important, as it concerns both the **University** and the **Theatre**: two institutions that serve as powerful instruments of peace between peoples. By creating unique spaces for dialogue and exchange, they advance the ideals promoted by the International Theatre Institute (ITI) and UNESCO, whose patronage of this Congress is a meaningful testament to that shared mission.

Finally, on behalf of the Executive Committee and all members of AITU-IUTA, I would like to express our deepest gratitude to the leadership of Vilnius University, to the team of the Culture Centre—particularly **Sonata Adomaitienė** and **Gintė Jokubaitienė**—as well as to all our colleagues on the Scientific and Organizing Committees for the tremendous work they have carried out over the past two years.

I wish you all a productive and inspiring World Congress, rich in dialogue, exchange, and discussion, and one that once again demonstrates the richness, diversity, and dynamism of our association.

Welcome to the 13th AITU-IUTA World Congress, and welcome to Vilnius.

Alain Chevalier
President



Notre association a de nombreuses raisons de se réjouir de la tenue de son **XIII Congrès Mondial à l'Université de Vilnius**.

Il s'agit tout d'abord pour nous de renouer avec notre tradition d'un Congrès Mondial tous les deux ans. 12 congrès ont en effet rythmé nos travaux depuis le Congrès fondateur de Liège en 1994 et jusqu'à celui de Moscou de 2018. Un XIIIème Congrès aurait dû avoir lieu en 2020 à Manille, porté nos collègues des Philippines. La pandémie du Covid19 donna un coup de frein à toute cette dynamique et tout fut annulé. C'est donc avec beaucoup de satisfaction et de reconnaissance que nous avons reçu la proposition de l'Université de Vilnius d'en reprendre le flambeau. D'autant plus que s'ouvre déjà la perspective d'un XIVE en 2028, au Maroc sur l'initiative de l'ENCGT (Ecole Nationale de Commerce et de Gestion de Tanger).

Ce Congrès de Vilnius réaffirmera à nouveau toute la vitalité du théâtre universitaire dans le monde ainsi qu'il en fut lors de nos congrès antérieurs. Au départ, il s'agissait de travailler à la reconnaissance de nos pratiques au sein de l'institution universitaire et de l'institution théâtrale et de dépasser les frontières disciplinaires entre tout ce qui se fait en matière de « théâtre à l'université » tant sur le plan artistique que pédagogique ou scientifique mettant ainsi en lumière le travail de nos membres dont le profil croise souvent ces trois domaines. Depuis, que de chemin parcouru en ce sens! Que d'évolution dans nos institutions comme, notamment, le décroisement opéré en Europe entre les universités et les instituts supérieurs de formation théâtrale qui est venu renforcer l'importance et la légitimité de notre association.

Notre XIIIème Congrès se déroule alors que le monde traverse crises sur crises et connaît une instabilité croissante face aux nombreux défis planétaires qui se posent qu'ils soient économiques, politiques, écologiques ou technologiques. Il nous est apparu en conséquence essentiel dans ce contexte en pleine mutation de nous réinterroger sur le rôle et la spécificité du théâtre à l'université et sur son inscription dans ces enjeux sociétaux contemporains.

Le tenir à Vilnius en Lituanie, dans ce pays voisin d'une guerre qu'on ne pensait plus possible sur nos territoires, lui donne une gravité que nous aurions préféré éviter. Notre engagement en est d'autant plus crucial, car il concerne **ET l'Université ET le Théâtre**, deux institutions vecteurs de paix entre les peuples qui, en offrant des espaces de dialogues et d'échanges sans égal, poursuivent les objectifs prônés par l'Institut International du Théâtre et l'UNESCO ainsi qu'en témoigne le patronage qu'ils nous ont accordé.

Enfin, au nom du Comité exécutif et des membres de l'AITU, je tiens à exprimer notre plus profonde reconnaissance aux autorités de l'Université de Vilnius, à l'équipe du Centre Culturel, en particulier **Sonata Adomaitienė** et **Gintė Jokubaitienė**, ainsi qu'à tous nos collègues des comités scientifique et d'organisation pour le travail conséquent qu'ils ont abattu depuis deux ans.

Je vous souhaite à toutes et tous un fructueux Congrès Mondial riche en échanges et en discussions et qui attestera à nouveau toute notre richesse, notre diversité et notre dynamisme.

Bienvenue au XIII Congrès Mondial de l'AITU et bienvenue à Vilnius

Alain Chevalier
Président

Nuestra asociación tiene numerosas razones para alegrarse de la celebración de su **XIII Congreso Mundial en la Universidad de Vilna**.

Ante todo, este congreso marca el regreso a una tradición que nos es muy querida: la celebración de un Congreso Mundial cada dos años. Desde el Congreso fundacional de Lieja en 1994 hasta el celebrado en Moscú en 2018, doce congresos han acompañado y dinamizado nuestro trabajo. El XIII Congreso debía haberse celebrado en Manila en 2020, gracias al compromiso de nuestros colegas de Filipinas. Sin embargo, la pandemia de la COVID-19 interrumpió abruptamente esta dinámica y todos los planes tuvieron que ser cancelados. Por ello, recibimos con gran satisfacción y profundo agradecimiento la propuesta de la Universidad de Vilna de retomar el testigo y dar continuidad a esta trayectoria. Más aún, ya se vislumbra la perspectiva de un XIV Congreso en 2028, en Marruecos, por iniciativa de la ENCGT (Escuela Nacional de Comercio y Gestión de Tánger).

El Congreso de Vilna volverá a poner de manifiesto la vitalidad del teatro universitario en el mundo, tal como ocurrió en nuestros congresos anteriores. En sus inicios, nuestro objetivo era lograr el reconocimiento de nuestras prácticas tanto dentro de la institución universitaria como de la institución teatral, y superar las fronteras disciplinares entre todas las formas de «teatro en la universidad», ya fueran artísticas, pedagógicas o científicas. De este modo, buscábamos dar visibilidad al trabajo de nuestros miembros, cuyos perfiles suelen situarse precisamente en la intersección de estos tres ámbitos. Desde entonces, el camino recorrido ha sido notable. Nuestras instituciones han evolucionado considerablemente y, en particular, la creciente colaboración en Europa entre universidades y centros superiores de formación teatral ha reforzado aún más la importancia y la legitimidad de nuestra asociación.

Nuestro XIII Congreso se celebra en un momento en que el mundo atraviesa una sucesión de crisis y un contexto de creciente inestabilidad ante los numerosos desafíos globales —económicos, políticos, medioambientales y tecnológicos— a los que nos enfrentamos. En consecuencia, nos ha parecido fundamental aprovechar esta coyuntura en constante transformación para reflexionar nuevamente sobre el papel y la especificidad del teatro en la universidad, así como sobre su contribución a los grandes retos de la sociedad contemporánea.

Celebrar este congreso en Vilna, Lituania, un país vecino de una guerra que muchos creíamos ya imposible en nuestro continente, aporta una gravedad que hubiéramos preferido no tener que afrontar. Nuestro compromiso resulta, por ello, aún más esencial, ya que concierne tanto a la **Universidad** como al **Teatro**, dos instituciones que constituyen poderosos instrumentos de paz entre los pueblos. Al ofrecer espacios únicos de diálogo, encuentro e intercambio, ambas contribuyen a los ideales promovidos por el Instituto Internacional del Teatro (ITI) y por la UNESCO, como demuestra el patrocinio que han otorgado a nuestro Congreso.

Por último, en nombre del Comité Ejecutivo y de todos los miembros de la AITU-IUTA, deseo expresar nuestro más profundo agradecimiento a las autoridades de la Universidad de Vilna, al equipo del Centro Cultural —en particular a **Sonata Adomaitienė** y **Gintė Jokubaitienė**—, así como a todos nuestros colegas de los comités científico y organizador, por el enorme trabajo realizado durante estos dos últimos años.

Deseo a todas y todos un Congreso Mundial fructífero y enriquecedor, lleno de intercambios, debates y nuevas ideas, que demuestre una vez más la riqueza, la diversidad y el dinamismo de nuestra asociación.

Bienvenidos al XIII Congreso Mundial de la AITU-IUTA y bienvenidos a Vilna.

Alain Chevalier
Presidente

Mūsų asociacija turi daug priežasčių džiaugtis, kad XIII pasaulinis kongresas vyksta Vilniaus universitete.

Pirmiausia tai mums reiškia sugrįžimą prie svarbios tradicijos – rengti pasaulinį kongresą kas dvejus metus. Nuo steigiamojo kongreso Lježe 1994 m. iki 2018 m. Maskvoje vykusio kongreso mūsų veiklą lydėjo ir formavo dvylika kongresų. XIII kongresas turėjo vykti 2020 m. Maniloje, Filipinuose, mūsų kolegų iniciatyva. Tačiau COVID-19 pandemija staiga sustabdė šį tęstinumą, ir visi planai buvo atšaukti. Todėl Vilniaus universiteto pasiūlymą perimti estafetę ir pratęsti šią tradiciją sutikome su dideliu džiaugsmu ir nuoširdžiu dėkingumu. Juolab kad jau ryškėja ir XIV kongreso perspektyva – 2028 m. Maroke, Nacionalinės Tanžero prekybos ir vadybos mokyklos (ENCGT) iniciatyva.

Vilniaus kongresas dar kartą patvirtins universitetinio teatro gyvybingumą pasaulyje, kaip tai buvo ir ankstesnių mūsų kongresų metu. Pradžioje mūsų tikslas buvo siekti universitetinio teatro veiklų pripažinimo tiek universitetinėje, tiek teatro bendruomenėje ir įveikti disciplinines ribas tarp įvairių „teatro universitete“ formų – meninių, pedagoginių ir mokslinių. Taip buvo siekiama atskleisti mūsų narių veiklą, kuri dažnai apjungia visas šias tris sritis. Nuo tada nueitas ilgas ir prasmingas kelias. Mūsų institucijos smarkiai pasikeitė ir sustiprėjo, o ypač reikšmingas buvo Europoje vykęs universitetų ir aukštųjų teatro meno mokyklų bendradarbiavimo stiprinimas, kuris dar labiau įtvirtino mūsų asociacijos svarbą ir legitimumą.

XIII kongresas vyksta tuo metu, kai pasaulis susiduria su viena krize po kitos ir patiria vis didesnį nestabilumą, kylantį dėl daugybės pasaulinių iššūkių – ekonominių, politinių, ekologinių ir technologinių. Todėl šiame sparčiai besikeičiančiame kontekste mums pasirodė itin svarbu iš naujo apmąstyti teatro vaidmenį ir savi-tumą universitete bei jo vietą šiandienos visuomeniniuose procesuose ir iššūkiuose.

Tai, kad kongresas vyksta Vilniuje, Lietuvoje – šalyje, esančioje kaimynystėje karo, kurio grįžimo į mūsų regioną daugelis nebūtume galėję įsivaizduoti, – suteikia jam rimties ir svorio, kurių būtume mielai išvengę. Tačiau būtent todėl mūsų įsipareigojimas tampa dar svarbesnis, nes jis susijęs ir su **Universitetu**, ir su **Teatru** – dviem institucijomis, kurios skatina taiką tarp tautų. Kurdamos išskirtines dialogo, susitikimų ir kultūrinių mainų erdves, jos įgyvendina vertybes ir tikslus, kuriuos puoselėja Tarptautinis teatro institutas (ITI) ir UNESCO. Tai patvirtina ir šių organizacijų suteiktas kongreso globos statusas.

Galiausiai, AITU-IUTA vykdomojo komiteto ir visų asociacijos narių vardu norėčiau išreikšti nuoširdžiausią padėką Vilniaus universiteto vadovybei, Kultūros centro komandai, ypač **Sonatai Adomaitienei** ir **Gintei Jokubaitienei**, taip pat visiems Mokslinio ir Organizacinio komitetų nariams už didžiulį darbą, kurį jie atliko per pastaruosius dvejus metus.

Linkiu visiems vaisingo, įkvepiančio ir prasmingo pasaulinio kongreso, kupino diskusijų, idėjų ir bendrystės, kuris dar kartą atskleistų mūsų asociacijos turtingumą, įvairovę ir gyvybingumą.

Sveiki atvykę į XIII pasaulinį AITU-IUTA kongresą ir sveiki atvykę į Vilnių.

Alain Chevalier
Prezidentas

Welcome Message from Vilnius University Culture Centre

Dear Congress Participants,

Two years ago, this Congress was just an idea – an invitation for the global university theatre community to gather in Vilnius. Today, that idea has become a reality. Vilnius University welcomes you to the 13th World Congress of the International Association of University Theatres (AITU-IUTA) and the International University Theatre Festival at Vilnius University.

While preparing this international event, we often thought not only about the programme, the presentations, or the performances. We thought about the people it would bring together. Today, Vilnius welcomes participants from five continents. I believe this diversity is our greatest strength – an opportunity to learn from one another, share experiences, and seek answers together to the questions of our time.

This year's Congress theme invites us to reflect on university theatre in the face of global challenges. We chose this theme in response to events that have been unfolding just beyond our borders for several years. When Russia launched its full-scale invasion of Ukraine, many of us felt as though we had awakened to a different reality. We heard stories of students who left their classrooms to defend their country. Peace and security, which for so long had seemed self-evident, suddenly revealed themselves to be profoundly fragile.

Yet war is not the only challenge confronting the world today. The COVID-19 pandemic transformed university life across the globe. Europe continues to face migration challenges, climate change increasingly manifests itself through natural disasters, and the rapid advancement of artificial intelligence is raising new questions about education, creativity, and humanity's ability to adapt to a rapidly changing world.

What is the role of university theatre in such a world? What can it offer in these circumstances? How do these challenges affect academic communities, where university theatre often provides not only a platform for artistic expression but also a safe space to process experiences? We do not claim to have a single answer. Yet we believe that gatherings like this enable us to search for those answers together.

Over the coming days, you will take part in academic presentations, discussions, creative workshops, and performances by university theatres from around the world. Yet I believe the most valuable part of this Congress will not take place only in conference halls. It will emerge in conversations between sessions, over shared meals, after performances, and in unexpected encounters that often become the starting point for new ideas, lasting friendships, and international collaborations.

I encourage you not only to take an active part in the Congress programme, but also to spend some time getting to know Vilnius University and the city of Vilnius— a city that, I hope, will become your city too, even if only for a few days. I wish that you leave with not only new professional insights, but also warm memories of the people you have met here.

I would like to express my sincere gratitude to the International Association of University Theatres for placing its trust in the Vilnius University Culture Centre to organise this Congress. I am deeply grateful to the members of both the Scientific and Organising Committees, our partners, volunteers, and the entire Vilnius University community. This event is the result of the dedication and collective efforts of many people.

I hope that, when you leave Vilnius, you will take with you the feeling that the global university theatre community has become even closer. If that happens, then this Congress will have achieved its most important goal.

Ginte Jokubaitiene
Director of Vilnius University Culture Centre



Chers participants au Congrès,

Il y a deux ans, ce congrès n'était encore qu'une idée : une invitation adressée à la communauté mondiale du théâtre universitaire à se réunir à Vilnius. Aujourd'hui, cette idée est devenue réalité. L'Université de Vilnius vous souhaite la bienvenue au XIII Congrès mondial de l'Association Internationale du Théâtre Universitaire (AITU-IUTA) et au Festival international de théâtre universitaire.

En préparant cet événement international, nous avons souvent pensé non seulement au programme, aux communications ou aux spectacles. Nous avons surtout pensé aux personnes qu'il réunirait. Aujourd'hui, Vilnius accueille des participants venus des cinq continents. Je suis convaincue que cette diversité est notre plus grande richesse : une occasion d'apprendre les uns des autres, de partager nos expériences et de chercher ensemble des réponses aux questions de notre époque.

Le thème de cette année nous invite à réfléchir au rôle du théâtre universitaire face aux défis mondiaux. Nous l'avons choisi en réponse à des événements qui se déroulent depuis plusieurs années tout près de nos frontières. Lorsque la Russie a lancé son invasion à grande échelle de l'Ukraine, beaucoup d'entre nous ont eu le sentiment de se réveiller dans une réalité différente. Nous avons entendu les récits d'étudiants qui ont quitté leurs salles de cours pour défendre leur pays. La paix et la sécurité, que nous considérions depuis longtemps comme acquises, se sont soudain révélées extrêmement fragiles.

Cependant, la guerre n'est pas le seul défi auquel le monde est confronté aujourd'hui. La pandémie de COVID-19 a profondément transformé la vie universitaire à travers le monde. L'Europe continue de faire face aux défis liés aux migrations, le changement climatique se manifeste de plus en plus par des catastrophes naturelles, et le développement rapide de l'intelligence artificielle soulève de nouvelles questions concernant l'enseignement, la créativité et la capacité de l'être humain à s'adapter à un monde en constante évolution.

Quelle est la place du théâtre universitaire dans un tel contexte ? Que peut-il apporter dans ces circonstances ? Comment ces défis influencent-ils les communautés universitaires, au sein desquelles le théâtre constitue souvent non seulement un espace d'expression artistique, mais aussi un lieu sûr pour partager et comprendre ses expériences ? Nous ne prétendons pas posséder une réponse unique. Mais nous croyons que des rencontres comme celle-ci nous permettent de chercher ces réponses ensemble.

Au cours des prochains jours, vous assisterez à des présentations académiques, des discussions, des ateliers créatifs et des spectacles proposés par des théâtres universitaires du monde entier. Pourtant, je suis convaincue que les expériences les plus marquantes de ce congrès ne se limiteront pas aux salles de conférence. Elles naîtront dans les conversations entre les sessions, lors des repas partagés, après les spectacles ou au détour de rencontres inattendues qui deviennent souvent le point de départ de nouvelles idées, d'amitiés durables et de collaborations internationales.

Je vous invite non seulement à participer activement au programme du congrès, mais aussi à prendre le temps de découvrir l'Université de Vilnius et la ville de Vilnius — une ville qui, je l'espère, deviendra aussi la vôtre, même si ce n'est que pour quelques jours. Je vous souhaite de repartir d'ici avec de nouvelles perspectives professionnelles, mais aussi avec de chaleureux souvenirs des personnes que vous aurez rencontrées.

Je tiens à exprimer ma sincère gratitude à l'Association Internationale du Théâtre Universitaire pour la confiance qu'elle a accordée au Centre culturel de l'Université de Vilnius en lui confiant l'organisation de ce congrès. Je remercie

chaleureusement les membres des comités scientifique et d'organisation, nos partenaires, les bénévoles et toute la communauté de l'Université de Vilnius. Cet événement est le fruit de l'engagement et du travail collectif de nombreuses personnes.

J'espère qu'au moment de quitter Vilnius, vous emporterez avec vous le sentiment que la communauté mondiale du théâtre universitaire est devenue encore plus proche. Si tel est le cas, alors ce congrès aura atteint son objectif le plus important.

Ginte Jokubaitiene
Directrice du Centre culturel de l'Université de Vilnius

Estimados participantes del Congreso:

Hace dos años, este Congreso era solo una idea: una invitación a la comunidad mundial del teatro universitario para reunirse en Vilna. Hoy, esa idea se ha hecho realidad. La Universidad de Vilna les da la bienvenida al XIII Congreso Mundial de la Asociación Internacional de Teatro Universitario (AITU-IUTA) y al Festival Internacional de Teatro Universitario.

Mientras preparábamos este encuentro internacional, pensamos no solo en el programa, las ponencias o las representaciones. Pensamos en las personas que reuniría. Hoy, Vilna recibe a participantes de los cinco continentes. Creo que esta diversidad es nuestra mayor fortaleza: una oportunidad para aprender unos de otros, compartir experiencias y buscar juntos respuestas a las preguntas de nuestro tiempo.

El tema de este año nos invita a reflexionar sobre el teatro universitario frente a los desafíos globales. Lo elegimos en respuesta a acontecimientos que vienen desarrollándose muy cerca de nuestras fronteras desde hace varios años. Cuando Rusia lanzó su invasión a gran escala de Ucrania, muchos de nosotros sentimos que despertábamos en una realidad diferente. Escuchamos historias de estudiantes que dejaron las aulas para defender a su país. La paz y la seguridad, que durante tanto tiempo parecían algo garantizado, se revelaron de repente como algo profundamente frágil.

Sin embargo, la guerra no es el único desafío al que se enfrenta el mundo hoy. La pandemia de COVID-19 transformó la vida universitaria en todo el planeta. Europa sigue afrontando retos relacionados con la migración, el cambio climático se manifiesta cada vez con mayor frecuencia a través de desastres naturales y el rápido desarrollo de la inteligencia artificial plantea nuevas preguntas sobre la educación, la creatividad y la capacidad humana para adaptarse a un mundo en constante transformación.

¿Cuál es el papel del teatro universitario en un mundo así? ¿Qué puede aportar en estas circunstancias? ¿Cómo afectan estos desafíos a las comunidades académicas, donde el teatro universitario suele ser no solo un espacio para la expresión artística, sino también un entorno seguro para reflexionar sobre las propias experiencias? No pretendemos tener una única respuesta. Sin embargo, creemos que encuentros como este nos ayudan a buscar esas respuestas juntos.

Durante los próximos días, participarán en ponencias académicas, debates, talleres creativos y representaciones teatrales presentadas por teatros universitarios de diferentes partes del mundo. No obstante, estoy convencida de que las experiencias más valiosas de este Congreso no surgirán únicamente en las salas de conferencias. Nacerán en las conversaciones entre sesiones, alrededor de una comida compartida, después de una función o en encuentros inesperados que a menudo se convierten en el inicio de nuevas ideas, amistades duraderas y colaboraciones internacionales.

Les invito no solo a participar activamente en el programa del Congreso, sino también a dedicar tiempo a conocer la Universidad de Vilna y la ciudad de Vilna, una ciudad que espero que también sientan como suya, aunque sea solo por unos días. Les deseo que regresen a casa no solo con nuevas perspectivas profesionales, sino también con gratos recuerdos de las personas que hayan conocido aquí.

Quisiera expresar mi más sincero agradecimiento a la Asociación Internacional de Teatro Universitario por la confianza depositada en el Centro Cultural de la Universidad de Vilna para organizar este Congreso. Mi agradecimiento también a los miembros de los comités científico y organizador, a nuestros socios, voluntarios y a toda la comunidad de la Universidad de Vilna. Este evento es el

resultado del esfuerzo conjunto y la dedicación de muchas personas.

Espero que, cuando abandonen Vilna, se lleven consigo la sensación de que la comunidad mundial del teatro universitario está hoy más unida que antes. Si es así, este Congreso habrá alcanzado su objetivo más importante.

Ginte Jokubaitiene

Directora del Centro Cultural de la Universidad de Vilna

Mieli Kongreso dalyviai,

Prieš dvejus metus šis kongresas buvo tik idėja – kvietimas pasaulio universitetų teatro bendruomenei susitikti Vilniuje. Šiandien ši idėja tapo tikrove. Vilniaus universitetas atveria duris į XIII-ąją Tarptautinės universitetų teatrų asociacijos (AITU-IUTA) pasaulinį kongresą ir Tarptautinį universitetų teatrų festivalį.

Rengdami šį tarptautinį renginį dažnai galvojome ne tik apie programą, pranešimus ar spektaklius. Galvojome apie žmones, kuriuos jis suburs. Šiandien Vilniuje susitiko žmonės iš penkių pasaulio žemynų. Tikiu, kad būtent ši įvairovė yra didžiausia mūsų stiprybė – galimybė mokytis vieniems iš kitų, dalytis patirtimi ir kartu ieškoti atsakymų į šiandienos keliamus klausimus.

Šių metų kongreso tema kviečia kalbėti apie universiteto teatrą pasaulinių iššūkių akivaizdoje. Pasirinkome šią temą reaguodami į tai, kas jau ne vienus metus vyksta visai šalia mūsų sienų. Rusijai pradėjus plataus masto karą prieš Ukrainą, daugelis mūsų pasijutome atsibudę kitoje realybėje. Išgirdome istorijas apie studentus, kurie paliko auditorijas ir stojo ginti savo šalies. Taika ir saugumas, ilgą laiką atrodę savaime suprantami, staiga tapo itin trapūs.

Tačiau karas nėra vienintelis išbandymas, su kuriuo šiandien susiduria pasaulis. COVID-19 pandemija pakeitė universitetų gyvenimą visame pasaulyje, Europa susiduria su migracijos iššūkiais, klimato kaita vis dažniau primena apie save stichinėmis nelaimėmis, o dirbtinio intelekto proveržis kelia naujų klausimų apie studijas, kūrybą ir žmogaus gebėjimą prisitaikyti prie sparčiai besikeičiančio pasaulio.

Kokią vietą tokiame pasaulyje užima universiteto teatras? Ką tokiomis aplinkybėmis jis gali? Kaip visa tai veikia akademinę bendruomenę, kuri universiteto teatre dažnai ieško ne tik saviraiškos, bet ir saugios erdvės savo išgyvenimams? Neturime vieno teisingo atsakymo, tačiau tikime, kad būtent tokie susitikimai padeda tų atsakymų ieškoti kartu.

Per artimiausias dienas Jūsų laukia moksliniai pranešimai, diskusijos, kūrybinės dirbtuvės ir spektakliai, kuriuos pristatys universitetų teatrai iš įvairių pasaulio šalių. Vis dėlto tikiu, kad svarbiausia kongreso patirtis gimsta ne tik konferencijų salėse. Ji gimsta pokalbiuose tarp sesijų, bendrose vakarienėse, po spektaklių ir netikėtuose susitikimuose, kurie neretai tampa naujų idėjų, draugysčių ir tarptautinių projektų pradžia.

Kviečiu Jus ne tik aktyviai dalyvauti kongreso programoje, bet ir skirti laiko pažinti Vilniaus universitetą bei Vilnių – miestą, kuris, tikiuosi, bent kelioms dienoms taps ir Jūsų miestu. Noriu palinkėti, kad iš čia išsivežtumėte ne tik naujų profesinių įžvalgų, bet ir šiltų prisiminimų apie žmones, kuriuos sutikote. Dėkoju Tarptautinei universitetų teatrų asociacijai už pasitikėjimą patikint Vilniaus universiteto Kultūros centrui organizuoti šį kongresą. Nuoširdžiai dėkoju visiems mokslinio ir organizacinio komitetų nariams, partneriams, savanoriams ir Vilniaus universiteto bendruomenei. Šis renginys yra daugelio žmonių bendro darbo rezultatas.

Tikiuosi, kad pasibaigus kongresui iš Vilniaus išsivešite jausmą, kad pasaulio universitetų teatro bendruomenė tapo dar artimesnė. Jei taip nutiks, vadinasi, svarbiausią savo tikslą šis kongresas bus pasiekęs.

Gintė Jokubaitienė
Vilniaus universiteto kultūros centro vadovė

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University Theatre in the Time of Global Challenges

Škurvydaitė, Dean of the Faculty of History, Vilnius University
University, Universiteto St. 3
Liūša - Vilnius University, Lithuania
to Vilnius: docere, delectare, movere

The Role of University Theatre in a

University of Caldas, Colombia)
University, Universiteto St. 3
er - Uliège, Belgium
Influence of Amateur University
and Questions of Identity
stina Flores Hernández -
University of Puebla, Mexico
Training in the Expanded Classroom
f. Rob Brannen - De Montfort
m
Co-Creation and Playability in the
igaitienė - Klaipėda University,
Student Theatre in Klaipeda in The

SESSION 1C | Pandemics and New Theatrical Forms and Climate Crisis and Ecological Responsibility

Chair: Prof. Vito Minoia (The University of Urbino Carlo Bo, Italy)
Venue: Seminar Room 239, Vilnius University, Universiteto St. 3
11:00-11:30 Dr. Benjamin Hunt - Independent Scholar, United Kingdom
Performing Zooclasm: University Theatre and the Posthuman Response to Global Crisis
Language: English
11:30-12:00 Dr. Michael Carklin - University of South Wales, UK
Tackling the Climate Crisis Creatively: Engaging Students and Audiences Through Interdisciplinary Collaboration
Language: English
12:00-12:30 Prof. Isabelle Moindrot - University Paris 8, France
What is an Eco-Responsible Pedagogy for a University Theatre of the Earth?
Language: French
12:30-13:00 Dr. Angela Zinno - University of Genoa, Italy
Theatre as a practice of self-rediscovery. Travel notes from the University Theatre of Genoa during the COVID-19 lockdown.
Language: English

Theatre in the Time of Global

que Odin, INSA Lyon, France
Vilnius University, Universiteto St. 3
inas - Vilnius Gediminas
NIUS TECH, Lithuania
es in the Face of Challenges,
anic - John Abbott College,
ity Theatre: The Emergence of a
r - Janaček Academy of
epublic
d That Lives In Me
day-Karre - Beijing Normal Hong
BNBU), China
Pedagogy and Decolonial Inquiry in

Director, Vilnius University Culture Centre
University, Universiteto St. 3
Prilaidė - Vilnius University, Lithuania
Space for Young People to Rehearse the Self
(translation into English)

nen, De Montfort University, United

University, Universiteto St. 3

Umberto Eco - The University of Urbino

Civic Tool in the School Curriculum

Intelligence and University Theatre

ue Odin (INSA Lyon, France)

nus University, Universiteto St. 3

iza - University of Caldas,

Generative Artificial Intelligence As An

se Frederique Odin - INSA Lyon,

Jorge Larrue - University of

Island Debate: The Question of Artificial Intelligence (AI)

Aridou - Smith College, USA
ity Theatre, and Capitalism:

Belgium)

nus University, Universiteto St. 3

ki - Jagiellonian University,

Performative Law as Reactive

**Honore Kabeya Mukamba - The
Democratic Republic of the**

Staging of War

Natalia Loiacono - University of

er World

14:00-15:00 Dr. Kristina Luna Dolinina - Institute of Asian and Transcultural Studies, Vilnius University, Lithuania

Research Performance “Fragments”

Post-Performance Academic Discussion "Embodied Departures in Kathak: Diaspora, Identity, and the Performative Body"

Language: English

Venue: Theatre "Meno fortas", Bernardinų Str. 8/8

WORKSHOP | Artificial Intelligence and University Theatre

15:00-16:30 Dr. Yasaman Farhangpour - University of Milan, Italy

Silent Motion, Active Vision: Hands-On Eye-Tracking for Dialogue-Free Performance

Language: English

Venue: Theatre "Meno fortas", Bernardiny Str. 8/8

Occupation, and Conflict

Jonas Jonaitis, Leader of Vilnius University Improv Studio
University, Universiteto St. 3

Yuriy I. K. Karpenko-Kary Kyiv National University of Theatre, Cinema and Television, Ukraine
Performance Amid a Full-Scale War. New Circumstances. New Challenges. New Opportunities.

Role of University Theatre in a Changing World

María José Martínez (Meritorious Autonomous University, Universiteto St. 3)

María José Martínez - Pontifical Catholic University of Chile
Interdisciplinary: Implications for Theatre Studies

Jonas Jonaitis - Vilnius University, Lithuania
Story: The Student Theatre of The Faculty of Arts

Enric Guàrdia - The University of Barcelona, Spain
Challenges After 500 Years of Theatre in Catalonia

Prison Theatre for Theatre in Prison

University of Urbino Carlo Bo, Italy)
University, Universiteto St. 3

Enrico Berio - The University of Urbino Carlo Bo
Notes Deinstitutionalisation Processes

Enrico Berio - The University of Urbino Carlo Bo
Personal Device: Experiential Practices for Theatre in Global Complexity

Christina Kondoyianni - Department of Theatre Studies, University of Peloponnese, Greece
Performance of Incarcerated Individuals Based on their Experiences in Nafplio Prison, Greece

Enrico Berio - Aristotle University of Thessaloniki, Greece
Theatrical Techniques, AI and Identity in Contemporary Theatre

History, Repression, and Activism

(De Montfort University, United Kingdom)
University, Universiteto St. 3

Enrico Berio - University of Peloponnese, Greece
Theatre Groups in Divided Cities Examine, Reflect on Past Actions, and Challenges Faced by the Communities

Enrico Berio - Academy of Performing Arts in Bucharest
Response to Political Instability, Repression, and Activism

Enrico Berio - Pontifical Catholic University of Chile
Collective Creation and National Identity in Theatre

Enrico Berio - Vilnius University Museum, Lithuania
Historical Context and Contemporary Challenges

DEMONSTRATION | Artificial Intelligence and University Theatre

14:00-15:00 Dr. Daniel Ariza - University of Caldas, Colombia
Intermedial Movement Performance "Migrant Bodies" and Discussion
Language: English
Venue: Theatre "Meno fortas", Bernardinų Str. 8/8

WORKSHOP | Rethinking the Role of University Theatre in a Changing World

15:00-16:00 Dr. Anca Similar - West University of Timisoara, Timisoara, Romania
Voice, breath and resilience in a changing world
Language: English
Venue: Theatre "Meno fortas", Bernardinų Str. 8/8

Contents

Invited Speakers 28

JESUIT THEATRE FROM MESSINA TO VILNIUS: DOCERE, DELECTARE, MOVERE
Liudas Jovaiša 29

UNIVERSITY (AND THEATRE) AS A SPACE FOR YOUNG PEOPLE TO REHEARSE THE SELF
Milda Pivoriūtė 30

THEATRE EDUCATION IN UKRAINE AMID A FULL-SCALE WAR. NEW CIRCUMSTANCES. NEW CHALLENGES. NEW OPPORTUNITIES.
Mykhailo Urytskyi 31

Session 1 A: Rethinking the Role of University Theatre in a Changing World (1) 32

1A-1 RAYONNEMENT ARTISTIQUE ET SOCIO-POLITIQUE DU THÉÂTRE UNIVERSITAIRE DE PRACTIQUE AMATEUR. CONTEXTES, MÉTHODES ET QUESTIONNEMENTS IDENTITAIRES
Alain Chevalier 33

1A-2 THE PROCESSES OF THEATRICAL TRAINING IN THE EXPANDED CLASSROOM AND THE EXPECTANT SPECTATOR.
Dr. Isabel Cristina Flores Hernández 34

1A-3 PLAY'S THE THING: THE ROLE OF CO-CREATION AND PLAYABILITY IN THE FUTURE OF UNIVERSITY THEATRE
Emeritus Prof. R. Brannen 35

1A-4 THE DYNAMICS OF CHANGE IN STUDENT THEATRE IN KLAIPEDA IN THE CONTEXT OF GLOBAL WORLD
Dr. Jūratė Grigaitienė 36

Session 1 B: University Theatre in the Time of Global Challenges 37

1B-1 LIETUVOS UNIVERSITETŲ TEATRAI GLOBALIŲ IŠŠŪKIŲ AKIVAIZDOJE, 2014-2026 M.
Olegas Kesminas 38

1B-2 RESEARCH-CREATION IN UNIVERSITY THEATRE: THE EMERGENCE OF A THIRD SPHERE
Dr. Filip Dukanic 39

1B-3 THE WORLD I LIVE IN, THE WORLD THAT LIVES IN ME
Dodo Gombár 40

1B-4 WHO KILLED THE BARD?: PLAYFUL PEDAGOGY AND DECOLONIAL INQUIRY IN A CHINESE UNIVERSITY THEATRE
Dr. Erin Holliday-Karre 41

Session 1 C: Pandemics and New Theatrical Forms and Climate Crisis and Ecological Responsibility 42

1C-1 PERFORMING ZOOCLASM: UNIVERSITY THEATRE AND THE POSTHUMAN RESPONSE TO GLOBAL CRISIS
Dr. Benjamin Hunt 43

1C-2	TACKLING THE CLIMATE CRISIS CREATIVELY: ENGAGING STUDENTS AND AUDIENCES THROUGH INTERDISCIPLINARY COLLABORATION Dr. Michael Carklin	44
1C-3	WHAT IS AN ECO-RESPONSIBLE PEDAGOGY FOR A UNIVERSITY THEATRE OF THE EARTH? Prof. Isabelle Moindrot	45
1C-4	THEATRE AS A PRACTICE OF SELF-REDISCOVERY: TRAVEL NOTES FROM THE UNIVERSITY THEATRE OF GENOA DURING THE COVID-19 LOCKDOWN Dr. Angela Zinno	46
 Session 2 A: Rethinking the Role of University Theatre in a Changing World (2)		47
2A-1	ARTISTIC PRACTICE AND PERSONAL POSITIONING – THE CASE OF TEATRO UNIVERSITÁRIO DO PORTO Orlando Gilberto-Castro	48
2A-2	THEATRE AS A PEDAGOGICAL AND CIVIC TOOL IN THE SCHOOL CURRICULUM Maruska Palazzi	49
2A-3	TELEMACHUS CANNOT WAIT: THE NECESSITY OF UNIVERSITY THEATRE IN TIMES OF CRISIS — THE ALBANIAN CASE Dr. Çikopano A., Asoc. Prof. PhD cand. Çeloaliaj A.	50
 Session 2 B: Artificial Intelligence and University Theatre		51
2B-1	LA ALUCINACIÓN VISUAL EN LA INTELIGENCIA ARTIFICIAL GENERATIVA COMO ESTÉTICA EN LA IMAGEN ESCÉNICA Dr. Ariza Gómez D.	52
2B-2	MOLIERE EX MACHINA Prof. Françoise Frederique Odin	53
2B-3	LESSONS FROM THE PHELAN-AUSLANDER DEBATE: THE QUESTION OF PRESENCE IN THE AGE OF ARTIFICIAL INTELLIGENCE (AI) Prof. Jean-Marc Larrue	54
2B-4	ARTIFICIAL INTELLIGENCE, UNIVERSITY THEATRE, AND CAPITALISM: IMPOSSIBLE FUTURES Dr. Kiki Gounaridou	55
 Session 2 C: Political Instability and Conflict		56
2C-3	INVISIBLE VOICES FROM THE INNER WORLD Ava Fiorenza Natalia Loiacono	57

Demonstration + Discussion Migration and Identity / Workshop AI and University Theatre	58
FRAGMENTS: EMBODIED DEPARTURES IN KATHAK: DIASPORA, IDENTITY, AND THE PER- FORMATIVE BODY Dolinina Luna K.	59
SILENT MOTION, ACTIVE VISION: HANDS-ON EYE-TRACKING FOR DIALOGUE-FREE PERFOR- MANCE Farhangpour Y.	60
Session 3 A: Rethinking the Role of University Theatre in a Chang- ing World (3)	61
3A-1 CONTEMPORARY AESTHETICS AND INTERDISCIPLINARITY: IMPLICATIONS FOR UNIVER- SITY TEACHING Mario Eugenio Costa Sánchez	62
3A-2 "WINDOWS" INTO ABSURDITY IN HISTORY: THE STUDENT THEATRE OF THE FACULTY OF HISTORY, VILNIUS UNIVERSITY Miglė Lipinskaitė	63
3A-3 UNIVERSITY THEATRE IN SPAIN: NEW CHALLENGES AFTER 500 YEARS OF THEATRE IN THE UNIVERSITY Alberto Rizzo	64
Session 3 B: University Theatre for Theatre in Prison	65
3B-1 UNIVERSITY THEATRE IN PRISON PROMOTES DEINSTITUTIONALISATION PROCESSES Prof. Vito Minoia	66
3B-2 UNIVERSITY THEATRE AS AN EDUCATIONAL DEVICE: EXPERIENTIAL PRACTICES FOR CITI- ZENSHIP EDUCATION IN TIMES OF GLOBAL COMPLEXITY Prof. Rossela Persi	67
3B-3 TATTOOS AND THEATRICAL DIALOGUES OF INCARCERATED INDIVIDUALS BASED ON PER- SONAL NARRATIVES: A CASE STUDY IN NAFPLIO PRISON, GREECE Emerita Prof. Alkistis Kondoyianni	68
3B-4 PLAYING BEYOND THE WALLS: THEATRICAL TECHNIQUES, AI AND IDENTITY REFLECTION IN CONTEXTS OF INCARCERATION Dr. Aikaterini Dima	69
Session 3 C: Political Instability, Repression, and Activism	70
3C-1 HOW DO SPECIFIC DOCUMENTARY THEATRE GROUPS IN DIVIDED CITIES EXAMINE, THROUGH THEIR WORK, THE EVENTS, ACTIONS, AND CHALLENGES FACED BY THE PEOP- LE WHO LIVE THERE? Valentina Michael	71
3C-2 THE WORK OF THEATRE LAB AS A RESPONSE TO POLITICAL INSTABILITY, REPRESSION, AND ACTIVISM Dominika Dudasova	72
3C-3 THE TABLE AS A POLITICAL STAGE: COLLECTIVE CREATION AND NATIONAL IDENTITY IN "SOBRA LA MESA" Prof. Adolfo Bustamante	73
3C-4 ADAM MICKIEWICZ AND THE THEATRE Alicija Dzisevič	74
Demonstration + Discussion AI and University Theatre / Work- shop Role of University Theatre in a Changing World	75

MIGRANT BODIES
Daniel Ariza Gomez 76

SPECIAL SESSIONS

Keynote Speakers

AITU-IUTA, Vilnius University Culture Centre and Open Readings

XIII World Congress of the International University Theatre Association AITU-IUTA

JESUIT THEATRE FROM MESSINA TO VILNIUS: DOCERE, DELECTARE, MOVERE

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From the first performance at the Jesuit college of Messina in 1551, theatre gradually and firmly became rooted in the teaching agenda of the Jesuit schools, and covered the entire space of the Early Modern Catholic Europe. In 1570, the first play, *Hercules* by Italian Jesuit Stefano Tucci, was staged in Vilnius on the occasion of the opening of the Jesuit college; it was the first known theatrical performance in Lithuania and thus a starting point of the history of theatre in Lithuania. Drawing on the rhetorical principles of Classical Antiquity, Jesuit theatre served both the educational needs and the curiosity of the local audience, imprinting Christian moral values and enhancing the reputation of the Society of Jesus. Jesuit drama could have been an inspiration for some of the greatest playwrights of the Western world, including Molière, Calderón de la Barca, and Goldoni, who were students at Jesuit colleges and probably acted in plays there. The paper aims to provide an overview of Jesuit theatre in Early Modern Europe, with special attention to Jesuit drama performances in Lithuania.

About the Keynote Speaker

In 2004, he defended his doctoral dissertation in history (humanities) at Vilnius University on the topic “The Catholic Reformation in the Diocese of Samogitia.” Since 2002, he has been teaching at the Faculty of History at Vilnius University (most recently in the Department of Ancient and Medieval History); he is an associate professor. He has been a member of the Lithuanian Catholic Academy of Sciences since 2009 and was awarded the Martynas Mažvydas Prize in 2016.



UNIVERSITY (AND THEATRE) AS A SPACE FOR YOUNG PEOPLE TO REHEARSE THE SELF

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Research on youth shows that in today's post-industrial societies, young people increasingly experience a quarter-life crisis linked to more complex and prolonged searches for identity, career direction, life purpose, and a sense of vocation. In this context, the university is seen not only as an important stage in acquiring knowledge and building a career, but also as a space where independent life begins — a place for self-exploration, self-realisation, and socialisation. It becomes a kind of “privileged observatory” from which young people can explore both themselves and the world.

At the same time, they also experience anxiety and doubt about the meaning of their studies, future employment prospects, and other important life decisions. For some, the university becomes a kind of “waiting room”: a safe and socially legitimate space in which to postpone major decisions and the transition into “real life.”

In her presentation, Milda will discuss the expectations and challenges of contemporary youth, as well as the role that the university — and participation in its cultural activities, including theatre — can play during the phase of emerging adulthood.

About the Keynote Speaker

Milda Pivoriūtė is a sociologist with a PhD in Social Sciences, a lecturer and researcher at Vilnius University, and a board member of Jaunimo linija, an emotional support helpline for young people. As a researcher and lecturer, she collaborates with a range of institutions and is actively engaged in science communication and public sociology. Her academic work focuses on youth, the transition to adulthood, and the quarter-life crisis. In 2025, she conducted a study of Lithuanian secondary school students, travelling to schools across the country and spending 25 hours in conversation with young people about how they perceive their generation and what they expect from the universities they plan to attend.



THEATRE EDUCATION IN UKRAINE AMID A FULL-SCALE WAR. NEW CIRCUMSTANCES. NEW CHALLENGES. NEW OPPORTUNITIES.

Mykhailo Urytskyi¹

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The presentation at the Congress will focus on the changes that theatre education in Ukraine has undergone since the outbreak of the full-scale war launched by Russia against Ukraine. The situation that arose in the country's theatre education institutions in February–March 2022 will be analysed, when many students and teachers were forced to become refugees and leave the country. Many educational institutions in European countries were able to accept our students for study. There was also a relocation of educational institutions and theatre companies due to the military hostilities. Particular attention will be paid to new forms of learning that emerged during a period when it was impossible to hold classes in person. We will discuss the safety aspects of learning and the specific challenges of the educational process during blackouts.

About the Keynote Speaker

A theatre director, educator, and Senior Lecturer at the I. K. Karpenko-Karyi Kyiv National University of Theatre, Cinema and Television in Kyiv, Ukraine, Urytskyi has dedicated decades to theatre education, puppet theatre, and inclusive performance practices. Recipient of multiple international and national directing awards, including Best Director prizes across major European theatre festivals and repeated Kyiv Pectoral Awards for Best Director, Best Dramatic Performance, and Best Children's Play (2012–2024).

He has directed more than 70 performances across Ukraine and Europe, including productions created for deaf and hard of hearing audiences as well as spectators with Down syndrome. Alongside his artistic work, he is also actively involved in theatre education, international collaborations, and the development of new methodologies for inclusive theatre.



SESSION 1 A

Rethinking the Role of University Theatre in a Changing World (1)

Chair: Dr. Daniel Ariza (University of Caldas, Colombia)

AITU-IUTA, Vilnius University Culture Centre and Open Readings

XIII World Congress of the International University Theatre Association AITU-IUTA

RAYONNEMENT ARTISTIQUE ET SOCIO-POLITIQUE DU THÉÂTRE UNIVERSITAIRE DE PRATIQUE AMATEUR. CONTEXTES, MÉTHODES ET QUESTIONNEMENTS IDENTITAIRES.

Alain Chevalier

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ABSTRACT

Depuis les années 1930, date à laquelle nous pouvons situer la naissance du théâtre universitaire contemporain, nombreuses furent les troupes étudiantes qui marquèrent de leur empreinte les champs artistique et sociopolitique. En conséquence, nous tenterons de pointer ces influences – souvent occultées –, et de mettre en exergue les facteurs tant internes qu'externes qui facilitèrent ces inscriptions du TU hors les murs de son Alma Mater tout au long du XXe siècle.

Nous prendrons ensuite appui sur notre expérience ces 40 dernières années à la direction du Théâtre Universitaire Royal de Liège (TURLg) et de ses Rencontres Internationales de Théâtre Universitaire (RITU) ainsi que sur nos créations les plus récentes, pour étudier l'évolution de ces facteurs et leurs impacts sur les questions identitaires qui traversent actuellement nos pratiques.

ARTISTIC AND SOCIO-POLITICAL INFLUENCE OF AMATEUR UNIVERSITY THEATRE. CONTEXTS, METHODS AND QUESTIONS OF IDENTITY.

ABSTRACT

Since the 1930s, when contemporary university theatre first emerged, numerous student theatre companies have left their mark on the artistic and socio-political spheres. We will therefore attempt to highlight these influences – which are often overlooked – and to emphasize the internal and external factors that facilitated the spread of university theatre extra muros throughout the 20th century.

We will then draw on our experience over the last 40 years at the helm of the Théâtre Universitaire Royal de Liège (TURLg) and its Rencontres Internationales de Théâtre Universitaire (RITU), as well as our most recent creations, to study the evolution of these factors and their impact on the identity issues that currently permeate our practices.

THE PROCESSES OF THEATRICAL TRAINING IN THE EXPANDED CLASSROOM AND THE EXPECTANT SPECTATOR.

Dr. Isabel Cristina Flores Hernández

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ABSTRACT

El arte escénico, el arte teatral, en nuestros días representan un cumulo de interrogantes y un sin fin de búsquedas en la difícil tarea de “manifestarse y decir desde la escena” en correspondencia con el palpitar del tiempo y entorno. Descubrir en un cuidadoso entretejido de dramaturgias hacia dónde y cómo dirigir las posibilidades de recepción en este convulsionado presente. Transitar a los nuevos enfoques de la educación universitaria en el campo de las artes entre, “el aquí y el ahora” y “la virtualidad”, quizá comparable con analogías cuánticas. Ubicados en un aula expandida, la indagación propone abordar los procesos de formación teatral mediante un ejercicio pedagógico de exploración relacionado con: metodologías, técnicas, poéticas, dramaturgias, liminalidades, saberes, tecnologías y todo lo que acerque la práctica teatral al espectador-expectante, inmersos en un entraño momento teatral.

THE PROCESSES OF THEATRICAL TRAINING IN THE EXPANDED CLASSROOM AND THE EXPECTANT SPECTATOR.

ABSTRACT

In contemporary contexts, the performing arts—and theatre in particular—give rise to a complex set of questions and ongoing inquiries related to the demanding task of articulating meaning from the stage in dialogue with the pulse of the present and its socio-historical environment. This challenge entails discerning, through a careful interweaving of dramaturgical practices, both the directions and conditions under which modes of reception may be activated within a deeply unsettled present. The proposal explores emerging approaches to university-level education in the arts, situated between the here and now and virtuality, a tension that may be productively understood through pedagogical analogies drawn from quantum theory. Within the framework of an expanded classroom, this inquiry addresses processes of theatrical training through an exploratory pedagogical practice engaging with methodologies, techniques, poetics, dramaturgies, liminalities, bodies of knowledge, and technologies—elements that collectively seek to situate theatrical practice within the complexities of the present moment.

PLAY'S THE THING: THE ROLE OF CO-CREATION AND PLAYABILITY IN THE FUTURE OF UNIVERSITY THEATRE

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ABSTRACT

This paper explores the role of play and the playable within the context of future university theatre practices. Drawing upon models of co-creation in relation to performance, it examines the way that ludic activities, social interaction and community cohesion has an essential role to play in the future of our pedagogy within the context of today's often passive screen-based consumption and digital engagement. The paper explores contemporary performance phenomena that use LARP (Live Action Role Play) or narrative construction games where the dramaturgy arises from creative tasks providing the foundational elements of agency and social interaction for the participants. The paper argues that such performed engagement is a direct antidote to the isolation of excessive screen use, diminished face-to-face interactions and impact upon cognitive well-being. It argues that university theatre has a role to play in investigating new models of performed and creative practice that counter the particular significant negative effects high screen time has upon young adults. The author draws upon his own community and education projects, alongside new performance event models. These models include co-created community performances, 'fun palace' events, 'playable' theatre gaming events, cosplay and Comic-Con gatherings. Such participatory, interactive and often immersive communal happenings are gaining in frequency and popularity at a time when technological advances appear to be driving young adults towards individual isolation. The paper requests that university theatre positions itself at the heart of such a discourse.

STUDENTŲ TEATRO KLAIPĖDOJE KAITOS DINAMIKA GLOBALAUS PASAULIO KONTEKSTE

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ABSTRACT

Pranešimo „Studentų teatro Klaipėdoje kaitos dinamika globalaus pasaulio kontekste“ tikslas – aptarti ilgametės, senas tradicijas turinčio Klaipėdos universiteto (KU) studentų teatro sukūrimo prielaidas, raidos ir raiškos bruožus, pagrindines menines tendencijas, specifiką. Ypatinę dėmesį fokusuojant į pastarųjų dešimtmečių teatro kūrybinės veiklos dinamiką ir kaitą. Demografinės krizės, pandemijos, karo ir kitų globalių pasaulinių iššūkių akivaizdoje gerokai pakito ne tik kiekybiniai studentų skaičiaus mažėjimo universitete rodikliai, bet ir kokybinės teatro intencijos bei meninės tendencijos. Ryškūs pokyčiai įvyko formos ir turinio diskurse: nuo tradicinių logocentrinų spektaklių iki šiuolaikinių postmodernaus teatro pastatymų. Studentų spektaklių forma ir tematika atliepia scenoje jaunų žmonių problemas ir kartu reikšmingiausias pasikeitusio pasaulio geopolitines įtampas bei aktualijas – globalizacija, išmaniųjų technologijų, socialinių tinklų, dirbtinio intelekto įsigalėjimą kasdienybėje, susvetimėjimo, nesusikalbėjimo, tapatybės paieškų, skirtingų kartų ir kitus svarbius klausimus.

THE DYNAMICS OF CHANGE IN STUDENT THEATRE IN KLAIPEDA IN THE CONTEXT OF GLOBAL WORLD

ABSTRACT

The aim of the paper “The Dynamics of Change in Student Theater in Klaipėda in the Context of a Global World” is to discuss the conditions that led to the establishment of student theater at Klaipėda University (KU) – an institution with a long-standing tradition – as well as the characteristics of its development and expression, its main artistic trends, and its unique features. Particular attention is focused on the dynamics and changes in the theater’s creative activities over the past decades. In the face of demographic crises, pandemics, war, and other global challenges, not only have quantitative indicators of declining student numbers at the university changed significantly, but so too have the qualitative intentions of theater and artistic trends. Significant changes have occurred in the discourse of form and content: from traditional logocentric performances to contemporary postmodern theater productions. The form and themes of student performances reflect the problems of young people on stage, as well as the most significant geopolitical tensions and current issues of a changed world – globalization, the prevalence of smart technologies, social media, and artificial intelligence in everyday life, alienation, miscommunication, the search for identity, generational differences, and other important issues.

SESSION 1 B

University Theatre in the Time of Global Challenges

Prof. Françoise Frederique Odin (INSA Lyon, France)

AITU-IUTA, Vilnius University Culture Centre and Open Readings

XIII World Congress of the International University Theatre Association AITU-IUTA

LIETUVOS UNIVERSITETŲ TEATRAI GLOBALIŲ IŠŠŪKIŲ AKIVAIZDOJE, 2014-2026 M.

Olegas Kesminas

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ABSTRACT

Šiame pranešime bus liečiamos dvi temos: COVID-19 pandemijos poveikis Lietuvos universitetų teatrų veiklai ir Rusijos karo prieš Ukrainą atgarsiai universitetų teatrų kūryboje ir Tarptautiniame universitetų teatrų forume Vilniuje.

1. Nedažnai šiuo metu girdime kalbant apie COVID-19 pandemiją, nedažnai pasirodo žinių ir žiniasklaidoje, socialiniuose tinkluose. O juk prieš šešerius, penkerius metus tai buvo viena svarbiausių temų. Atsiranda pranešimų apie epidemijas kruiziniuose laivuose, Ebolos viruso išplitimą centrinėje ir Vakarų Afrikos šalyse. Taigi, epidemijų ir gal net pandemijos grėsmė globalizacijos paliestame pasaulyje visada išlieka šalia. Kaip esame pasiruošę teatro veikloje sutikti tokius galimus iššūkius? Kaip dirbo teatrai COVID-19 pandemijos metu? Ar sukaupėme naudingos patirties, kuri gali pasitarnauti ateityje?

2. 2014 m. pradėtas Rusijos karas prieš Ukrainą nepaliko nuošalyje ir universitetų teatrų. Tai paskatino ne vieną jaunuolį, teatro narį, rinktis savarankišką karinę tarnybą arba stoti į „Šaulių sąjungos“ gretas. Merginas irgi! Taip pat visokeriopai remti Ukrainą: piniginėmis aukomis, renkant labdarą, rūpinantis ir šelpiant ukrainiečius karo pabėgėlius ir t.t. Universitetų teatrų veiklose taip pat matosi šio karo žymės: spektakliuose, Tarptautinio universitetų teatrų forumo temose, akcijos, kūrybinėse laboratorijose. Pabandysiu kiek detaliau kiekvieną veiklą aptarti:

- A) Spektakliai, kuriuose atsispindi Rusijos karo Ukrainoje atgarsiai,
- B) Tarptautinio universitetų teatrų forumo Vilniuje temos, akcijos, įtakotos karo Ukrainoje,
- C) Vilniaus universiteto kinetinio teatro kūrybinė akcija – spektaklis, skirtas paremti VU besimokančius ukrainiečius.

LITHUANIAN UNIVERSITY THEATERS IN THE CONTEXT OF GLOBAL CHALLENGES 2014–2026**ABSTRACT**

This presentation will address two topics: the impact of the COVID-19 pandemic on the activities of Lithuanian university theaters, and the repercussions of Russia's war against Ukraine on the creative work of university theaters and at the International University Theater Forum in Vilnius.

1. We don't hear much talk about the COVID-19 pandemic these days, and news about it rarely appears in the media or on social networks. Yet just five or six years ago, it was one of the most important topics. Reports are emerging about outbreaks on cruise ships and the spread of the Ebola virus in Central and West African countries. Thus, the threat of epidemics and perhaps even pandemics is always present in a world shaped by globalization. How prepared are we in the theater world to face such potential challenges? How did theaters operate during the COVID-19 pandemic? Have we gained valuable experience that could serve us well in the future?

2. The war that Russia launched against Ukraine in 2014 did not leave university theater groups untouched. It prompted many young people, including theater members, to choose voluntary military service or to join the ranks of the voluntary armed group. Young women, too! They also supported Ukraine in every way possible: through monetary donations, fundraising, caring for and assisting Ukrainian war refugees, and so on. The impact of this war is also evident in university theater activities: in performances, the themes of the International University Theater Forum, campaigns, and creative workshops. I'll try to discuss each activity in a bit more detail:

- A) Performances reflecting the repercussions of Russia's war in Ukraine,
- B) Themes and initiatives at the International University Theater Forum in Vilnius were influenced by the war in Ukraine,
- C) A creative initiative by the Vilnius University Kinetic Theater, a performance dedicated to supporting Ukrainian students at Vilnius University,

RESEARCH-CREATION IN UNIVERSITY THEATRE: THE EMERGENCE OF A THIRD SPHERE

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ABSTRACT

Our intervention is based on the following observation: research-creation in the field of contemporary performing arts is paving the way for a new methodology that favors forms of transversality capable of shedding new light on contemporary artistic objects. This new methodology is part of a discursive and practical redeployment that we call the “third sphere.” The notion should be understood from a perspective that rejects the usual reductions based on the expected oppositional binaries between scientific research and artistic creation. In short, what we are proposing is a theoretical and practical framework that opens up a new territory for exploration and investigation, where research-creation is enhanced by a tenuous link with the latest techno-scientific developments, including the posthumanist paradigm.

Thus, taking into account this “third sphere” that develops new forms of understanding and approaches, we will analyze several stage works that share the common denominator of belonging to the post-humanist dynamic. Specifically, we will examine the performance without “live” actors on stage, *Le Sacre du Printemps* by Italian director Romeo Castellucci, as well as several stage installations by Japanese artist Fujiko Nakaya. The hypothesis underlying this approach is that these works are emblematic of the third sphere in research-creation; they invoke and summon distant scientific universes, thus proposing innovative performative strategies in the field of the performing arts. In the final part of our presentation, we will return to Alexander Galloway’s concept of excommunication in order to assess how this concept relates to the scientific nature of the third sphere in research-creation. We propose a surprising analogy that can enrich both posthumanist thought and the creative universe of the third sphere in research-creation.

THE WORLD I LIVE IN, THE WORLD THAT LIVES IN MEDodo Gombár

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As the head of the acting class at our faculty, I have often explored the topic of authenticity with my students. My contribution relates to a generation that perceives the space in which it lives with deep sensitivity on the one hand, and with a certain kind of radicalism on the other. The effort to understand an increasingly complicated world is the strongest source of inspiration, joy, and uncertainty for generation of my students. But this is still the generation that I believe, which gives me hope for the further development of the world.

WHO KILLED THE BARD?: PLAYFUL PEDAGOGY AND DECOLONIAL INQUIRY IN A CHINESE UNIVERSITY THEATRE

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ABSTRACT

This paper theorizes interactive, practice-based performance as a mode of decolonial inquiry within the global university, where questions of authorship, hierarchy, and translation continue to shape the values of theatre education. Drawing on frameworks of practice-as-research and critical pedagogy, it argues that embodied play can serve as both method and critique, transforming theory into collaborative, performative experimentation.

To test this premise, I designed *Who Killed the Bard?* a live-action Shakespearean murder mystery for students at Beijing Normal University–Hong Kong Baptist University United International College. The premise: Shakespeare has been murdered, and the suspects are his own characters from *Romeo and Juliet* and *Othello*. Performance students portrayed these figures, while first-year students acted as detectives investigating the crime through clues, improvisation, and debate. The final revelation (that Emilia murdered Shakespeare to protest the silencing of women) transformed the exercise into a meta-theatrical critique of authorship and gender.

By situating this project within ongoing debates about decolonization, embodiment, and intercultural pedagogy, the paper considers how university theatre might retain critical vitality and creative freedom amid institutional and global uncertainty. It proposes that playful performance can model a form of intellectual resilience, one that keeps theory alive by putting it on its feet.

SESSION 1 C

Pandemics and New Theatrical Forms and Climate Crisis and Ecological Responsibility

Prof. Vito Minoia (The University of Urbino Carlo Bo, Italy)

AITU-IUTA, Vilnius University Culture Centre and Open Readings

XIII World Congress of the International University Theatre Association AITU-IUTA

PERFORMING ZOOCCLASM: UNIVERSITY THEATRE AND THE POSTHUMAN RESPONSE TO GLOBAL CRISIS

Dr. Benjamin Hunt

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ABSTRACT

As the climate crisis and mass extinction reshape global consciousness, university theatre must evolve from representational models of awareness-raising to embodied, affective, and posthuman methodologies. This paper introduces Zooclasm—a performance framework that stages the collapse of species boundaries, unsettling Enlightenment constructions of the human and foregrounding multispecies relationality. Drawing on my practice-led research at the intersection of animal rights activism and university theatre, I examine performances developed within academic and activist spaces that render visible nonhuman trauma and shared vulnerability. These include durational endurance works confronting industrial agriculture and protest-based performances embodying hunted and resisting bodies. Through this lens, I engage Donna Haraway's concept of becoming-with, Rosi Braidotti's posthuman ethics, and Giorgio Agamben's notion of bare life, to explore how performance makes felt the reduction of animals to killable bodies within necropolitical systems. Zooclasm resists anthropocentric dramaturgy through affective rupture, embodied excess, and what Verónica Gago describes as *potencia*—a collective force that emerges through shared action and interdependence. The university context is critical here: as both a site of neoliberal containment and potential resistance, it offers fertile ground for performance to become a mode of activist inquiry and imaginative rehearsal. In response to global challenges, I propose a university theatre praxis that operates not as representation, but as rupture: unmaking the human as sovereign subject, and instead cultivating an ethics of entanglement, empathy, and embodied refusal. This paper invites a rethinking of university performance as a site for interspecies solidarity and posthuman resistance

TACKLING THE CLIMATE CRISIS CREATIVELY: ENGAGING STUDENTS AND AUDIENCES THROUGH INTERDISCIPLINARY COLLABORATION

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ABSTRACT

Engaging with global challenges through university theatre brings both joy and urgency in working with young people who are at the roots of a changing world. It offers opportunities to explore the power and potential of theatre to imaginatively critique and re-envision the world, including in responding to the climate crisis.

This paper reflects critically on the work undertaken in the Drama Department at the University of South Wales, focusing particularly on three examples of work: engagement with the Climate Change Theatre Action project (CCTA), participation in the Immersed Festival, and our Children's Theatre production programme.

In doing so, this research focuses on questions of sustainable theatre practices within the university and of collaboration across disciplines. This includes practices around the re-using of props and costumes, collaboration with our Fashion Department using sustainable practices, working with our Music Department colleagues and their 'Music Declares Emergency' projects, and collaborating beyond other arts disciplines with, for example, staff and students in Law and in Space Science. For me, interdisciplinarity is at the heart of rich learning experiences - in designing theatre curricula, teaching in the studio, and working on productions, this is one of my guiding considerations. In terms of the climate crisis, this kind of approach is crucial in contributing to an active and proactive University-wide response.

WHAT IS AN ECO-RESPONSIBLE PEDAGOGY FOR A UNIVERSITY THEATRE OF THE EARTH?

Prof. Isabelle Moindrot

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ABSTRACT

La présente communication vise à restituer l'expérience d'un module de pédagogie innovante qui s'est déployé dans le cadre de l'Ecole Universitaire de Recherche ArTeC avec pour objectif de réaliser un spectacle musical et masqué, selon des principes d'éco-conception créative. Au cœur de l'atelier-de recherche-crédation, adossé à un projet de recherche de l'Institut Universitaire de France et suivi par trois promotions successives d'une vingtaine d'étudiant-es de Master, se trouvait un stage de fabrication de masques et costumes auprès d'artistes et artisans italiens. Les trois modules ont permis d'explorer scéniquement les éléments de la Terre : l'eau (2024), l'air (2025) et le feu (2026). L'enjeu était de créer des formes spectaculaires avec des entités non humaines : créatures marines (poissons, crustacés, sirènes, monstres) d'un opéra chanté en piscine ; créatures de l'air (oiseaux, insectes, nuages, météores) d'un spectacle en salle et plein air ; forces de la Terre et du feu (volcans, montagnes, cycles planétaires), pour une performance in situ. La mise en jeu s'est faite en articulant savoirs de l'écologie, questionnements dramaturgiques, apprentissage du chant et de la vocalité élargie, pratique de la danse et du jeu masqué. Ce dispositif a soulevé de multiples questions théoriques et pédagogiques : Comment écouter la Terre, porter sa voix et l'incarner dans ses entités et sa globalité ? Comment s'approprier ces figures non humaines ? Quelles modalités d'adresse adopter face aux dérèglements en cours ? Quels récits, quelles fictions le théâtre universitaire peut-il inventer pour penser et habiter un monde en crise ?

Ce travail a bénéficié d'une aide de l'EUR ArTeC, de l'Institut Universitaire de France, de l'Université Paris 8, et d'une aide de l'État gérée par l'Agence Nationale de la Recherche au titre du programme d'Investissements d'avenir portant la référence ANR-17-EURE-0008

WHAT IS AN ECO-RESPONSIBLE PEDAGOGY FOR A UNIVERSITY THEATRE OF THE EARTH?

ABSTRACT

This presentation aims to share the experience of an innovative teaching module implemented within the ArTeC University Research School, with the objective of creating a musical and masked performance based on principles of creative eco-design. At the heart of this research-creation workshop, backed by a research project of the Institut Universitaire de France and followed by three successive cohorts of twenty Master's students, was a mask and costume making internship with Italian artists and craftspeople. The three modules allowed for a scenic exploration of the Earth's elements: water (2024), air (2025), and fire (2026). The challenge was to create spectacular forms with non-human entities: sea creatures (fish, crustaceans, mermaids, monsters) for an opera sung in a swimming pool; air creatures (birds, insects, clouds, meteors) for a show presented both indoors and outdoors; and the forces of Earth and fire (volcanoes, mountains, planetary cycles) for a site-specific performance. The project brought together knowledge of ecology, dramaturgical questions, the learning of lyrical singing and expanded voice, and the practice of dance and masked theatre. This approach raised many theoretical and pedagogical questions: How can we listen to the Earth, convey its voice and embody it in its entities and its globality? How can we appropriate these non-human figures? What forms of address should we adopt in the context of the current disruptions? What narratives, what fictions can University Theatre invent to reflect on and inhabit a world in crisis?

This work received the support of The ArTeC Graduate School, The Institut Universitaire de France (IUF), The Université Paris 8, and government funding managed by the French National Research Agency under the Investments for the Future programme, reference ANR-17-EURE-0008.

THEATRE AS A PRACTICE OF SELF-REDISCOVERY: TRAVEL NOTES FROM THE UNIVERSITY THEATRE OF GENOA DURING THE COVID-19 LOCKDOWN

Dr. Angela Zinno

University of Genoa, Italy

MAIL

ABSTRACT

L'intervento intende in prima battuta, illustrare le dinamiche di cambiamento strutturale e pedagogico agite in seno al Laboratorio Teatrale Permanente iF-Lab da me diretto, a partire da febbraio 2020 sino a tutta la Stagione 2020/2021. L'impatto del regime di quarantena innescatosi a causa del virus SARS-CoV-2 ha naturalmente deviato il corso del normale contesto all'interno del quale venivano agiti incontri, lezioni e attività. Il Falcone – Teatro Universitario di Genova, ha strutturato in questo senso, un Laboratorio Teatrale online, aperto a tutti gli studenti, nel corso del quale sono lentamente emerse una urgenza più profonda e una più limpida riflessione. Attraverso particolari attività laboratoriali agite "a distanza", come la pratica del "WonderWall" o ancora la creazione di artefatti audiovisivi tematici, si è compreso quanto l'azione agita da un Teatro Universitario, abbia potuto superare il limite dell'offerta professionale, scenica e pedagogica, ponendosi come istanza più ampia, come luogo protetto, significativo di identità e scambio reciproco. L'esperienza da noi portata avanti senza sosta, rivelatasi nell'offrire uno spazio online aperto e continuo, ha insegnato a me in primis e ai miei studenti poi, che soltanto quando abbiamo costruito la misura esatta dei nostri limiti, siamo pronti a lavorare per poterli superare. Coscienza. Consapevolezza. Intuito. Impegno. Questa è la lezione che abbiamo imparato.

THEATRE AS A PRACTICE OF SELF-REDISCOVERY: TRAVEL NOTES FROM THE UNIVERSITY THEATRE OF GENOA DURING THE COVID-19 LOCKDOWN

ABSTRACT

This presentation aims, first and foremost, to illustrate the dynamics of structural and pedagogical change implemented within the Permanent Theatre Laboratory iF-Lab, which I direct, from February 2020 until the end of the 2020/2021 season. The impact of the quarantine regime triggered by the SARS-CoV-2 virus has naturally diverted the course of the normal context in which meetings, lessons and activities were held. Il Falcone – University Theatre of Genoa has structured an online Theatre Laboratory, open to all students, during which a deeper urgency and clearer reflection have slowly emerged. Through specific "remote" workshop activities, such as the "WonderWall" exercise and the creation of themed audiovisual artefacts, it became clear how the work of a university theatre can go beyond the professional, theatrical and educational aspects of its offering, becoming a broader entity, a safe space, significant in terms of identity and mutual exchange. The experience we have pursued relentlessly, which has proved to offer an open and continuous online space, has taught me first and foremost, and my students, that only when we have built the exact measure of our limits are we ready to work to overcome them. Consciousness. Awareness. Intuition. This is the most extraordinary lesson we have learned.

SESSION 2 A

Rethinking the Role of University Theatre in a Changing World (2)

Emeritus Prof. Rob Brannen (De Montfort University, UK)

AITU-IUTA, Vilnius University Culture Centre and Open Readings

XIII World Congress of the International University Theatre Association AITU-IUTA

ARTISTIC PRACTICE AND PERSONAL POSITIONING – THE CASE OF TEATRO UNIVERSITÁRIO DO PORTO

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ABSTRACT

At a historical moment when misinformation and individualism fuel various totalitarian dreams, challenging the status quo in a consequent manner is increasingly complex. Being capable of taking a stand, in this context, requires perhaps more tools than ever before. Taking a stand that takes into account the common good and that includes all persons in the common good, is difficult, even on the left. It is, then, urgent to integrate mechanisms that allow for the development of critical thinking and reflection, both individually and collectively.

Artistic practices have this potential: by their very nature open to discussion and dissent, to imagination and experimentation of other possible worlds, they are favourable to a more responsible and conscious civic and political participation.

Due to its artistic and associative dynamics, TUP – Teatro Universitário do Porto [Porto University Theatre] presents itself as a pertinent case study for this kind of process. The current doctoral investigation is centred around it, with an approach based on ethnography and participant observation, which began on September 2024. This communication will report on the progress made so far, pointing out the next steps and seeking to highlight the importance of the activity of independent cultural and artistic agents as spaces for social experimentation and the calibration of cultural capitals.

THEATRE AS A PEDAGOGICAL AND CIVIC TOOL IN THE SCHOOL CURRICULUM

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ABSTRACT

Il presente progetto definisce il valore educativo del teatro nelle scuole dell'infanzia e primarie, configurandolo non come attività estemporanea, ma come strumento pedagogico trasversale e multidisciplinare. Basato sulle Linee Guida del Ministero dell'Istruzione e in linea con l'insegnamento dell'Educazione Civica (Legge 92/2019), il percorso mira a promuovere una crescita integrale dell'alunno, integrando creatività, ricerca e rigore metodologico. Il progetto si articola in due direzioni complementari: la formazione di futuri docenti (studenti di Scienze della Formazione Primaria) e l'intervento diretto nelle classi. Attraverso una metodologia laboratoriale ed esperienziale, il teatro diventa un "mediatore" per l'esplorazione delle capacità percettive, comunicative e relazionali. Particolare rilievo è attribuito alla gestione del conflitto e all'educazione alla pace, offrendo ai bambini strumenti per rielaborare i disagi emotivi post-pandemici attraverso l'empatia e la cooperazione. Gli obiettivi specifici includono il potenziamento dell'autostima, il controllo dell'ansia e lo sviluppo di competenze sociali, contrastando fenomeni quali il bullismo. Il percorso prevede una fase teorica seminariale, seguita da incontri laboratoriali dedicati a tecniche quali il teatro-forum e l'uso dei burattini. I risultati attesi comprendono la produzione di "diari di bordo" per i tirocinanti e la realizzazione di performance finali per gli alunni, intese come momenti di cittadinanza attiva. In sintesi, il progetto trasforma lo spazio scenico in uno spazio sociale di democrazia, valorizzando il patrimonio artistico e i talenti individuali in un'ottica di inclusione e coesione civica.

THEATRE AS A PEDAGOGICAL AND CIVIC TOOL IN THE SCHOOL CURRICULUM

ABSTRACT

This project defines the educational value of theatre in preschools and primary schools, framing it not as an extemporaneous activity, but as a cross-curricular and multidisciplinary pedagogical tool. Based on the Guidelines of the Ministry of Education and aligned with the teaching of Civic Education (Law 92/2019), the program aims to promote the holistic growth of the student by integrating creativity, research, and methodological rigor. The project is structured along two complementary lines: the training of future teachers (students of Primary Education Sciences) and direct intervention in the classroom. Through a laboratory-based and experiential methodology, theatre becomes a "mediator" for exploring perceptive, communicative, and relational skills. Particular emphasis is placed on conflict management and peace education, providing children with the tools to process post-pandemic emotional distress through empathy and cooperation. Specific objectives include boosting self-esteem, managing anxiety, and developing social skills to counter phenomena such as bullying. The curriculum includes a theoretical seminar phase, followed by workshops dedicated to techniques such as Theatre of the Oppressed (Theatre-Forum) and puppetry. Expected results include the production of "logbooks" for trainees and final performances by the students, intended as moments of active citizenship. In summary, the project transforms the scenic space into a social space for democracy, enhancing artistic heritage and individual talents through the lens of inclusion and civic cohesion.

TELEMACHUS CANNOT WAIT: THE NECESSITY OF UNIVERSITY THEATRE IN TIMES OF CRISIS — THE ALBANIAN CASE

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ABSTRACT

It is easy to observe the major role that university theatre in Albania played during the 1990s and early 2000s, a period marked by a profound rupture produced by the collapse of the communist regime. In a decade characterized by institutional fragility, ideological vacuum, and cultural reorientation, university theatre functioned as a laboratory of ideas, aesthetics, and social reflection. It often proved more agile, experimental, and responsive than the professional stage, which struggled to adapt to rapid changes.

Like Telemachus in Homer's *Odyssey*, university theatre remained present and vigilant, operating silently and uninterrupted, and assuming a pivotal function during moments of crisis. It safeguarded continuity, experimentation, and ethical reflection until the symbolic "return" of Orestes, that is, until professional theatre could once again fully assume public leadership. This metaphor allows university theatre to be read not as marginal, but as a latent center of cultural resilience, capable of preserving artistic practice when public institutions weaken or withdraw.

What about the Covid-19 crisis? Can we identify the same substitutive, sustaining, and exploratory function during a period marked by isolation, digital mediation, and suspended public life, and if not, why?

This paper examines the role of university theatre in Albania during times of crisis, and compares it with professional theatre in an attempt to clarify how academic theatrical practices respond to rupture, preserve continuity, and redefine their social mission.

SESSION 2 B

Artificial Intelligence and University Theatre

Prof. Françoise Frederique Odin (INSA Lyon, France)

AITU-IUTA, Vilnius University Culture Centre and Open Readings

XIII World Congress of the International University Theatre Association AITU-IUTA

LA ALUCINACIÓN VISUAL EN LA INTELIGENCIA ARTIFICIAL GENERATIVA COMO ESTÉTICA EN LA IMAGEN ESCÉNICA

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ABSTRACT

La incorporación de tecnologías digitales e inteligencia artificial (IA) en los procesos artísticos ha inaugurado nuevos lenguajes en y para la creación o producción de imagen fija y móvil. En este sentido, se puede afirmar hoy que dichos procesos se han convertido en un terreno fértil para ensayar modos de co-creación entre humanos y máquinas. La presente conferencia gira en torno a una deriva de los resultados del proyecto de investigación-creación "Cuerpos, máquinas, espiritualidades", inscrito en el marco del macroproyecto "Diálogos impredecibles" de la Secretaría de Cultura, Recreación y Deporte de Bogotá, desarrollado en agosto de 2025, así como al avance del proyecto "Partituras y coreografías experienciales, un diálogo entre el arte escénico, los dispositivos de captura de movimiento y la inteligencia artificial" (Código PRY-402-CO), inscrito en la Vicerrectoría de Investigaciones y Posgrados de la Universidad de Caldas. Con la ponencia se busca analizar la noción de alucinación en los modelos generativos de imagen, proponiendo su lectura no como error técnico, sino como categoría estética y epistemológica vinculada al pensamiento de la desviación. Desde una perspectiva transdisciplinar que articula la estética digital y la filosofía contemporánea, con alcance en la práctica escénica, se examinará la relación entre error, cuerpo y visualidad, proponiendo un paralelo entre las alucinaciones maquínicas y el arte psicótico estudiado por Hans Prinzhorn. A partir de los aportes de Kate Crawford, Hito Steyerl, Lev Manovich, Donna Haraway, Peter Pál Pelbart y Hans Prinzhorn, se plantea que la imagen alucinada producida por IA configura una poética del error que permite reimaginar las fronteras entre lo humano, lo técnico y lo sensible. Esta lectura busca abrir un horizonte de comprensión de la creación escénica contemporánea como espacio de fricción ontológica, donde la imagen ya no representa el mundo, sino que lo fabrica a través de operaciones algorítmicas y afectivas.

Este trabajo hace parte del proyecto de investigación-creación "Diálogos impredecibles", financiado por la Secretaría de Cultura, Recreación y Deporte de Bogotá (2025), y del proyecto PRY-402-CO, inscrito en la Vicerrectoría de Investigaciones y Posgrados de la Universidad de Caldas.

VISUAL HALLUCINATION IN GENERATIVE ARTIFICIAL INTELLIGENCE AS AN AESTHETIC IN STAGE IMAGERY

ABSTRACT

The incorporation of digital technologies and artificial intelligence (AI) into artistic processes has inaugurated new languages for the creation and production of still and moving images, making these processes fertile ground for experimenting with modes of co-creation between humans and machines. This lecture presents the results of the research-creation project "Bodies, Machines, Spiritualities," part of the larger project "Unpredictable Dialogues" of the Bogotá Secretariat of Culture, Recreation, and Sports, carried out in August 2025. The central aim is to analyze the notion of hallucination in generative image models, proposing its interpretation not as a technical error, but as an aesthetic and epistemological category linked to the concept of deviance. From a transdisciplinary perspective articulating digital aesthetics and contemporary philosophy, with a focus on performance practice, the relationship between error, body, and visibility will be examined. A parallel is drawn between machinic hallucinations and the psychotic art studied by Hans Prinzhorn, drawing on contributions from Kate Crawford, Hito Steyerl, Lev Manovich, Donna Haraway, and Peter Pál Pelbart. The argument holds that the hallucinatory image produced by AI constitutes a poetics of error that allows us to reimagine the boundaries between the human, the technical, and the sensory. This reading opens a horizon for understanding contemporary stage creation as a space of ontological friction, where the image no longer merely represents the world, but fabricates it through algorithmic and affective operations.

This work is part of the research-creation project "Unpredictable Dialogues," funded by the Bogotá Secretariat of Culture, Recreation, and Sports (2025).

MOLIERE EX MACHINA

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ABSTRACT

Le célèbre auteur de théâtre français peut-il écrire une nouvelle pièce 353 ans après sa mort ? C'est le pari que vient de prendre l'Université de la Sorbonne à Paris avec une jeune équipe spécialisée en Intelligence Artificielle, en présentant dans l'opéra royal du château de Versailles l'Astrologue ou les Faux Présages. Trois ans de travail entre experts du théâtre de Molière, trois IA, des artisans à l'ancienne pour la confection des décors et costumes, une troupe universitaire de comédiens, danseuses et musiciens baroques. Spectacle fort réussi qui plonge les spectateurs dans l'univers visuel, musical, langagier, esthétique du 17ème siècle.

Certes le Théâtre Universitaire a toujours été, grâce à son espace de liberté économique, une force d'innovation dans ses productions, comme dans cette étude de cas où s'enrichissent mutuellement recherche, expérimentation et création. Mais quelles questions soulève une telle initiative, à l'heure du développement – certains diraient de l'invasion – des intelligences artificielles dans tous les domaines de nos vies ? IA est-elle une figure du robot autonome, mais avec le concours des algorithmes ? Existe-il un vrai dialogue avec les IA si l'on considère la trivialité de leurs processus ?

Nous interrogerons les concepts d'identité, d'agentivité, de créativité et de copyright, d'une éventuelle immortalité numérique à partir de cette étude de cas. Plus particulièrement quelles sont les spécificités des IA dans les domaines des arts, et particulièrement les arts performatifs ?

Enfin nous envisagerons les usages et coûts sociaux des IA.

MOLIERE EX MACHINA

ABSTRACT

Can the famous French playwright write a new play 353 years after his death? That is the challenge recently taken up by the Sorbonne University in Paris, in collaboration with a young team specialising in Artificial Intelligence, with the staging of L'Astrologue ou les Faux Présages at the Royal Opera House in the Palace of Versailles. Three years of work involving experts in Molière's theatre, three AI systems, traditional craftsmen for the creation of sets and costumes, and a university troupe of actors, dancers and Baroque musicians. A highly successful production that immerses the audience in the visual, musical, linguistic and aesthetic world of the 17th century. Admittedly, the University Theatre has always been, thanks to its financial freedom, a force for innovation in its productions, as in this case study where research, experimentation and creation mutually enrich one another. But what questions does such an initiative raise, at a time of the development – some would say the invasion – of artificial intelligence in all areas of our lives? Is AI a form of autonomous robot, but with the aid of algorithms? Is there a genuine dialogue with AIs, given the trivial nature of their process? We will discuss the concepts of identity, agentivity, creativity and copyright, and the possibility of digital immortality, based on this case study. More specifically, what are the distinctive features of AIs in the arts, and particularly the performing arts? Finally, we will consider the social uses and costs of AIs.

LES ENSEIGNEMENTS DU DÉBAT PHELAN-AUSLANDER ET LA QUESTION DE LA PRÉSENCE À L'ÈRE DE L'INTELLIGENCE ARTIFICIELLE (IA)

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ABSTRACT

De Daniel Frohman (1915) à Peggy Phelan (1993) en passant par Henri Gouhier - dont les publications s'étendent de 1936 à 2002 - le discours sur le théâtre a été profondément marqué, pour ne pas dire dominé, par l'idée selon laquelle il s'agit d'un art éphémère, « vivant », non reproductible, un art prestigieux, plus de deux fois millénaire, centré sur la présence (comprise comme la co-présence des interprètes et du public). En 2006, Peter Boenisch ironisait face à ce qui était ainsi présenté comme l'ultime champion « de la culture pure et authentique dans un monde de vacuité mass-médiatique et télévisuelle » qui, lui, n'est que reproduction...

Le recours de plus en plus fréquent à l'intelligence artificielle (IA) aussi bien dans le travail de production des spectacles que pendant la représentation avec, par exemple, des robots, relance la question de la co-présence. Reprenant le concept d'hypermédialité avancé par Chiel Kattenbelt et de liveness développé par Philip Auslander, je reviendrai sur ce discours de la co-présence. Dans un premier temps, je tenterai d'en contextualiser l'émergence, qui est indissociable des avancées des technologies électriques. Ceci m'amènera, dans un deuxième temps, dans un deuxième temps, à revisiter le célèbre débat Phelan-Auslander, qui a déchiré le monde nord-américain du théâtre à la fin du XXe siècle. Je terminerai cette réflexion par l'analyse de certaines grandes enquêtes sur la réception, et le rôle de la présence, menées dans le cadre des recherches en théâtre à l'université alors que l'intelligence artificielle (IA) est de plus en plus présente sur nos scènes.

D'accord avec Auslander, je défendrai l'idée que le vivant n'est pas le contraire du médiatisé technologique et que, contrairement à ce que déclare Phelan, le théâtre, en s'associant au reproductible ou en l'incluant à ses possibles, ne trahit pas « les espoirs de sa propre ontologie . »

LESSONS FROM THE PHELAN-AUSLANDER DEBATE: THE QUESTION OF PRESENCE IN THE AGE OF ARTIFICIAL INTELLIGENCE (AI)

ABSTRACT

From Daniel Frohman (1915) to Peggy Phelan (1993), via Henri Gouhier—whose publications span from 1936 to 2002—discourse on theater has been profoundly shaped, if not dominated, by the idea that it is an ephemeral art, “living,” non-reproducible, a prestigious art form, more than two millennia old, centered on presence (understood as the co-presence of performers and audience). In 2006, Peter Boenisch wryly commented on what was thus presented as the ultimate champion “of pure and authentic culture in a world of mass-media and television vacuity,” which, for its part, is nothing but reproduction.

The increasingly frequent use of artificial intelligence (AI) both in the production of performances and during the performance itself—for example, with robots—reignites the question of co-presence. Drawing on the concept of hypermediality proposed by Chiel Kattenbelt and that of liveness developed by Philip Auslander, I will revisit this discourse on co-presence. First, I will attempt to contextualize its emergence, which is inseparable from advances in electrical technology. This will lead me, secondly, to revisit the famous Phelan-Auslander debate, which tore the North American theater world apart at the end of the 20th century. I will conclude this reflection with an analysis of several major studies on reception and the role of presence, conducted within the framework of university theater research at a time when artificial intelligence (AI) is increasingly present on our stages.

In agreement with Auslander, I will argue that the living is not the opposite of the technologically mediated and that, contrary to what Phelan claims, theater, by associating itself with the reproducible or by including it among its possibilities, does not betray “the hopes of its own ontology.”

[1] P. Boenisch, “Aesthetic Art to Aisthetic Act: Theatre, Media, Intermedial Performance”, in *Intermediality in Theatre and Performance*, p. 103 (2006)

[2] P. Phelan, *Unmarked: The Politics of Performance*, Routledge, p. 146 (1993)

ARTIFICIAL INTELLIGENCE, UNIVERSITY THEATRE, AND CAPITALISM: IMPOSSIBLE FUTURES

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ABSTRACT

Artificial Intelligence is changing not only our lives, but also our higher education institutions, including our Theatre departments. AI is transforming our classrooms, including our university theatre, while, as Naomi Klein claims, AI's Large Language Models represent the biggest and most consequential theft in human history, perpetrated by world-wide capitalist economies.

In this paper, I'll review a couple of issues and questions on AI and university theatre in our capitalist world:

- Live representation in university theatre, mediation, and robotic performance.
- Who speaks for the university community that is represented by AI-mediated performance?
- PL-AI-WRITING (for playwriting) in the university: Prague's Svanda Theatre's AI-generated play and production of *When a Robot Writes a Play* (2021) to mark the 100-year anniversary of Čapek's play *R.U.R.* (1920).
- University theatre, AI, academic freedom, and the capitalist economy.

Among my sources are:

- Naomi Klein's article in *The Guardian*, 8 May 2023, "AI machines aren't hallucinating. But their makers are."
- The AI International Declaration, Paris 2025.
- Harari's book, *Nexus: A Brief History of Information Networks from the Stone Age to AI*, 2024.
- Andrew Lloyd Webber's article in *The Guardian*, February 2025.
- The Hollywood writers' strike, 2023.
- Two essays from AAUP's *Journal of Academic Freedom*, October 2024, v. 15, on "AI and Academic Freedom," edited by Michael Dreiling and Pedro Garcia-Caro.

SESSION 2 C

Political Instability and Conflict

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INVISIBLE VOICES FROM THE INNER WORLD

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ABSTRACT

The voice is a powerful instrument of communication. In theatre, actors dress spoken words with “music”, colours, shades, timbres and intentions, to evoke images and emotions in the spectator. For actors who are also puppeteers, this task is more complex, because they must transfer movement and voice to their puppet – someone “outside” themselves – through their body. This task is even more complex for ventriloquists, who must speak without moving their lips, illusionists who make voices appear and disappear.

This paper examines the use of ventriloquial voice in puppet theatre. It will unfold through my own creative research practice, performances, academic writing and public dissemination to explore the powerful and cathartic role of the voice as it communicates through a puppet.

It will focus on my second PhD performance ‘Amor Sacro’, which will be presented at the festival. Its innovative approach, challenges traditional stationary ventriloquism, breaking the ‘fifth wall’ and raising awareness of difficult themes. Above all, ‘Amor Sacro’ is a powerful denunciation of the mechanisms of abuse of power, trust and faith that culminate in sexual abuse.

The paper will address the potential performative aspect of puppet manipulation and the use of voice and ventriloquism in theatre. This paper presentation was awarded the first price from the ICDS (International Congress of Dalcroze Studies) in July 2025 at the Belval University in Luxemburg.

Demonstration, Discussion & Workshop

Migration and Identity: Performance & Academic Discussion
Artificial Intelligence and University Theatre: Hands-On Workshop

AITU-IUTA, Vilnius University Culture Centre and Open Readings

XIII World Congress of the International University Theatre Association AITU-IUTA

FRAGMENTS: EMBODIED DEPARTURES IN KATHAK: DIASPORA, IDENTITY, AND THE PERFORMATIVE BODY

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ABSTRACT

This presentation connects the research-performance “fragments” with the broader academic inquiry through the discussion “Embodied Departures in Kathak: Diaspora, Identity, and the Performative Body”, situating it within the context of migration, intercultural performance, and the role of university theatre as a site of dialogue.

“fragments” investigates the shifting terrain of diasporic identity through the embodied vocabulary of Kathak—a North Indian classical dance form—and its contemporary reconfigurations. Drawing on ethnographic fieldwork conducted in the UK, Australia, and South Africa, as well as long-term engagement with Kathak communities in India, the project reflects on how embodied traditions are carried, fractured, and transformed across geographies.

The work adopts a practice-as-research methodology, merging artistic creation with critical reflection. Through choreographic fragments, gestures, and narrative traces, the dancer’s body becomes an archive of migration—embodying both continuity and rupture, belonging and displacement. The accompanying discussion, “Embodied Departures in Kathak”, extends these ideas by addressing how diasporic practitioners navigate questions of authority, authenticity, and hybridity in reimagining “tradition” within new cultural and institutional environments.

By engaging students, researchers, and diasporic communities, this project positions university theatre as a performative laboratory where embodied research fosters inclusive, intercultural conversations about migration, memory, and the politics of representation.

The performance is a part of a broader postdoctoral research inquiry “Shifting Identities and Changing Artistic Representations: Transformations of the Kathak Dance Tradition in South Asia and Diasporic Spaces”. The project is funded by the Research Council of Lithuania (LMTLT), agreement No S-PD-24-100.

SILENT MOTION, ACTIVE VISION: HANDS-ON EYE-TRACKING FOR DIALOGUE-FREE PERFORMANCE

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ABSTRACT

This 90-minute interactive workshop introduces AI-enhanced eye-tracking as an innovative methodological tool for examining how dialogue-free contemporary dance and body-based performance actively shape spectators' visual attention. Through real-time gaze data, participants will explore how contrasting choreographic temporalities—from near-static tableaux to synchronized kinetic overflow—produce distinct patterns of focal and ambient attention, quantified using established metrics (fixation duration, saccade amplitude) and advanced data-driven measures (K-coefficient, gaze entropy). Following a brief theoretical and technical introduction to eye-tracking in performance research, participants will view short dialogue-free excerpts while collective gaze data are captured live with a portable remote eye-tracker or visualized through pre-recorded heat maps and scan paths. Results will be projected in real time for collective interpretation, addressing questions such as: Where do spectators' gazes cluster or disperse? How do rapid directional shifts and dense spatial layering capture or release attentional resources? The workshop explicitly connects these empirical findings to the conference theme of ecological responsibility. Extreme bodily rhythms and choreographic structures can function as kinaesthetic metaphors for climate instability and entangled ecosystems, fostering perceptual resilience and ecologically attuned attention through silent, embodied motion. A facilitated discussion will examine how such performances may cultivate activist spectatorship in an era of environmental crisis. By the session's end, participants will gain practical experience with AI-powered eye-tracking systems, open-source analysis software, and strategies for integrating cognitive-computational methods into performance research and pedagogy. No prior technical expertise is required.

SESSION 3 A

Rethinking the Role of University Theatre in a Changing World (3)

Dr. Isabel Cristina Flores Hernández (Meritorious Autonomous University of Puebla, Mexico)

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XIII World Congress of the International University Theatre Association AITU-IUTA

CONTEMPORARY AESTHETICS AND INTERDISCIPLINARITY: IMPLICATIONS FOR UNIVERSITY TEACHING

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ABSTRACT

Esta ponencia aborda la emergencia de estéticas contemporáneas en el trabajo de creación e investigación artística dentro de nuestra comunidad universitaria. En este contexto, se cuestiona la concepción clásica de la obra como un espejo estable del mundo, desplazando su sentido hacia la experiencia, la performatividad y la memoria activa, y analizando sus implicancias para la formación artística universitaria.

A partir del estudio de proyectos interdisciplinarios surgidos en la Escuela de Teatro, se identifican tres procedimientos fundamentales:

- El desplazamiento de la obra-objeto hacia la obra-experiencia, que privilegia dispositivos inmersivos y multisensoriales.
- La performatividad como producción de sentido en la acción y la presencia.
- La tensión entre archivo y repertorio, que redefine la transmisión de memoria en clave corporal frente a la fijación documental.

Se argumenta que el trabajo basado en estos procedimientos genera transformaciones significativas en la manera tradicional de abordar la enseñanza de la actuación, abriendo oportunidades para innovar mediante metodologías activas, evaluaciones procesuales y estrategias de vinculación territorial que integren creación, investigación y comunidad.

Este fenómeno, sin embargo, también plantea desafíos: es necesario evitar descuidar los ejes esenciales de la formación actoral tradicional, como la capacidad de habitar un personaje o narrar una historia. En este equilibrio entre tradición e innovación, se busca entregar herramientas que permitan a las nuevas generaciones responder a las demandas del medio artístico contemporáneo.

CONTEMPORARY AESTHETICS AND INTERDISCIPLINARITY: IMPLICATIONS FOR UNIVERSITY TEACHING

ABSTRACT

This paper addresses the emergence of contemporary aesthetics in artistic creation and research within our university community. In this context, the classical conception of the artwork as a stable mirror of the world is questioned, shifting its meaning toward experience, performativity, and active memory, while analyzing its implications for university-level artistic training. Based on the study of interdisciplinary projects developed in the School of Theater, three fundamental procedures are identified:

- The shift from the artwork-as-object to the artwork-as-experience, privileging, immersive and multisensory devices.
- Performativity as the production of meaning through action and presence.
- The tension between archive and repertoire, which redefines the transmission of memory through the body rather than through documentary fixation.

It is argued that work based on these procedures generates significant transformations in the traditional approach to teaching acting, opening opportunities for innovation through active methodologies, process-based assessments, and territorial engagement strategies that integrate creation, research, and community. This phenomenon, however, also poses challenges: it is necessary to avoid neglecting the essential axes of traditional acting training, such as the ability to inhabit a character or tell a story. In this balance between tradition and innovation, the aim is to provide tools that enable new generations to respond to the demands of the contemporary artistic environment.

"WINDOWS" INTO ABSURDITY IN HISTORY: THE STUDENT THEATRE OF THE FACULTY OF HISTORY, VILNIUS UNIVERSITY

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ABSTRACT

Viena pagrindinių teatro funkcijų, dar antikos laikais buvo bendruomenės sutelkimas, susikaupusios „įtampos“ nuleidimas. Baroko laikmečiu teatras įgavo dvasinio įkvėpimo bei publikos „išjudinimo“ funkciją. Teatras nuolat prisitaiko prie istorinių aplinkybių, o mums, istorikams, jis yra atspindys to, kas slypi kur kas giliau, visuomenės kaitos procesuose. Vilniaus universiteto Istorijos fakulteto Langų teatro šaknys siekia 1982–1986 m. Tuomet profesorius A. Bumblauskas režisavo „Karaliaus Ūbo“ vaidinimus, kurie 1986 m. buvo uždrausti. Šio teatro idėjai suvokti, svarbu suprasti istorinį kontekstą, t.y. sovietų okupaciją Lietuvoje. Vaidinimas buvo uždraustas dėl kelių oficialių priežasčių: spektaklio turinio, kuriame kalbama apie laisvę bei dėl kapeikų mėtymo ant žemės (tai traktuota kaip valstybės simbolių niekinimas). Tačiau vaidinimas paliko fakultete savo pėdsakus. Atkūrus Nepriklausomybę, Istorijos fakultetas buvo vienas pirmųjų persitvarkiusių ir rodžiusių iniciatyvą permąstyti santykį su praeitimi. Ilgus metus teatro veikla nebuvo tęsiama, tačiau studentų iniciatyva, konsultuojantis su teatro įkūrėju A. Bumblausku, 2022 m. pastatyta nauja „Karaliaus Ūbo“ adaptacija. Toliau vaidinimai ruošiami kiekvienais metais per Istorijos fakulteto dienas. Spektaklis tapo erdve susiburti bendruomenei, skatinti kūrybiškumą bei dabarties įvykių reflektavimą. 2025 metais teatras įgavo naują pavidalą - pasikeitus iniciatoriams nuspręsta statyti vaidinimą kita tema, išlaikant ankstesnę vaidinimų dvasią, išnaudojant fakulteto erdves (kiemą, langus), ruošiant ironijos perpildytus vaidinimus, savo forma paprastus, be įmantrių dekoracijų, ir toliau remiantis iniciatyva, kylančią iš pačių studentų. Taip gimė vaidinimas „Netimeras ir Perkūno kirvis“, smagiai permąstantis Lietuvos pagoniškąją identitetą ir krikšto klausimą. Šiuo metu ruošiamas naujas vaidinimas 1926-ųjų perversmo šimtmečio proga, kuriuo siekiame atkreipti dėmesį į buvusią politinę suirutę, privedusią prie demokratinės santvarkos Lietuvoje žlugimo, reflektuojant į šios temos aktualumą ir šiandienos pasaulyje.

"WINDOWS" INTO ABSURDITY IN HISTORY: THE STUDENT THEATRE OF THE FACULTY OF HISTORY, VILNIUS UNIVERSITY

ABSTRACT

One of the main functions of theatre, in ancient times, was to unite the community and release accumulated "tension". During the Baroque period, theatre acquired a function of spiritual inspiration and of stirring the audience emotionally. Theatre constantly adapts to historical circumstances, and for us, historians, it serves as a reflection of what lies deeper, within the processes of social change. The roots of the Vilnius University Faculty of History "Langų" theatre go back to 1982-1986. At that time, Professor A. Bumblauskas directed performances of King Ubu (Ubu Roi), which were banned in 1986. To understand the idea of this theatre, it is important to grasp the historical context - the Soviet occupation of Lithuania. The performance was banned for several official reasons: its content, which spoke about freedom, and because coins were thrown onto the ground (interpreted as desecration of state symbols). Nevertheless, the performance left its mark on the faculty. After the restoration of independence, the Faculty of History was among the first to reorganize and take the initiative to rethink its relationship with the past. For many years, the theatre's activity was discontinued, but thanks to student initiative and in consultation with the founder A. Bumblauskas, a new adaptation of King Ubu was staged in 2022. Since then, performances have been prepared every year during the Days of Faculty of History. The performance has become a space for community gathering, encouraging creativity and reflection on current events. In 2025, the theatre took on a new form as new initiators took over, it was decided to stage a play on a different theme while preserving the spirit of previous performances. Using the faculty's spaces (courtyard, windows) and preparing irony-filled performances, simple in form and without elaborate decorations, the initiative continues to emerge from the students themselves. Thus was born the play "Netimeras and Perkūnas' Axe", a humorous reinterpretation of Lithuania's pagan identity and the question of christianization. Currently, a new performance is being prepared to mark the centenary of the 1926 overturn, aiming to draw attention to the political turmoil that led to the collapse of democratic governance in Lithuania and to reflect on the relevance of this topic in today's politics.

UNIVERSITY THEATRE IN SPAIN: NEW CHALLENGES AFTER 500 YEARS OF THEATRE IN THE UNIVERSITY

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ABSTRACT

España está a punto de cumplir 500 de la primera prueba escrita de la existencia de teatro en la Universidad; y no cualquier tipo de teatro, teatro promocionado y alentado por la misma institución. Actualmente —y a diferencia de otros países que contemplan el teatro universitario únicamente como el teatro que realizan los futuros profesionales del teatro en su periodo formativo— en España hay más de un centenar de teatros universitarios en activos en carreras de todo tipo, incluidas las de medicina y ciencias, como parte de una formación íntegra que aporta a los estudiantes creatividad, ingenio, humanismo así como herramientas comunicativas, de trabajo en equipo y de liderazgo.

A diferencia de la producción de las 14 escuelas oficiales de arte dramático, más receptivas a contextos y tradiciones internacionales la producción universitaria en las demás carreras, es muy heterogénea, abarcando desde lo más comercial pasando por autoría propia hasta clásicos áureos y/o universales. Se trata de una producción que establece sus propios objetivos y tiempos y tiene la posibilidad de decidir que no tiene porqué seguir las leyes del mercado y dirigirse hacia públicos reducidos, temáticas nicho o hacer arqueología teatral rescatando autoras y autores olvidados o desconocidos. Una herramienta transversal de alto potencial pedagógico y que aporta prestigio pero que no siempre ha sido amparada ni comprendida por la misma Universidad.

Esta comunicación está respaldada por la Federación Española de Teatro Universitario.

UNIVERSITY THEATRE IN SPAIN: NEW CHALLENGES AFTER 500 YEARS OF THEATRE IN THE UNIVERSITY

ABSTRACT

Spain is about to celebrate the 500th anniversary of the first written record of university theater; and not just any kind of theater, but theater promoted and encouraged by the institution itself. Currently —and unlike other countries that view university theater solely as the theater performed by future theater professionals during their training— in Spain there are more than a hundred active university theater groups across all degree programs, including medicine and sciences, as part of a comprehensive education that provides students with creativity, ingenuity, humanism, as well as communication, teamwork, and leadership skills.

Unlike the output of the 14 official drama schools, which are more receptive to international contexts and traditions, university production in other degree programs is highly heterogeneous, ranging from commercial works to original plays and even golden age and/or universal classics. This type of production sets its own objectives and timelines and has the freedom to choose not to follow market forces or target narrow audiences, niche themes, or engage in theatrical archaeology by rescuing forgotten or unknown playwrights. It is a cross-cutting tool with high pedagogical potential that lends prestige, but it has not always been supported or understood by the university itself.

This work is supported by the Spanish Federation of University Theatre.

SESSION 3 B

University Theatre for Theatre in Prison

Prof. Vito Minoia (The University of Urbino Carlo Bo, Italy)

AITU-IUTA, Vilnius University Culture Centre and Open Readings

XIII World Congress of the International University Theatre Association AITU-IUTA

UNIVERSITY THEATRE IN PRISON PROMOTES DEINSTITUTIONALISATION PROCESSES

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ABSTRACT

Sociological studies on neo-institutionalism in sociology and social sciences consider how norms, values and practices become “institutions”, solid and accepted structures. Meyer and Rowan (1977), for example, analyse how organisations adapt to their environment, not only for efficiency but also for cultural legitimacy, introducing concepts of isomorphism (the adoption of similar forms) and studying the transformation of institutions, such as “neo-institutionalisation”, particularly in psychiatry and organisational development. Powell and Di Maggio (1983), developing the theory of institutional isomorphism, explain why organisations in a given sector become similar, following cultural models (coercive, mimetic, normative). Here, institutions manage to shape preferences, creating meaning and shaping expectations, thus leading to slow and sometimes resistant changes. In other way, deinstitutionalisation, which draws on the early studies of Goffmann (1961) and Foucault (1975), is a global process for overcoming ‘total institutions’ (mental hospitals, prisons, large institutions for the persons with disabilities) and replacing them with local services, communities and home care, promoting autonomy, social participation and respect for individual rights, counteracting the loss of identity (“mortification of the self”) and institutional control, and enhancing life in the community. In Italy, early theatrical experiences with Giuliano Scabia (1973) and Mariano Dolci (1973) accompanied and stimulated a movement linked to psychiatric reform that led to the Basaglia Law (1978), named thanks to the psychiatrist Franco Basaglia (the mother experience of Marco Cavallo, the large blue sculpture in the Trieste Asylum, is symbolically important). Today, it is the University Theatre that has taken up the baton of “that” theatrical tradition with strong social and civil implications, promoting, within the context of theatrical experiences in prisons, a tenacious effort with relevant cultural and value-based demands. In recent years, a national (and even international) network has been strengthened with objectives, studies, research and artistic productions of great depth and new symbols. Theatre in Prison is a powerful tool for deinstitutionalisation because it breaks down isolation, builds bridges between the inside and the outside, humanises prisoners, stimulates empathy, reduces recidivism and prepares for inclusion by combating “normalisation” through artistic expression and participation.

This work is part of a wider research project supported by the Ministry of the University and Research in Italy: CON.CA Project - CONTROLLING OR CARING? THEORIES AND PRACTICES OF (NEO)INSTITUTIONALIZATION (UniTorino, Firenze, Urbino, Cosenza)

UNIVERSITY THEATRE AS AN EDUCATIONAL DEVICE: EXPERIENTIAL PRACTICES FOR CITIZENSHIP EDUCATION IN TIMES OF GLOBAL COMPLEXITY

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ABSTRACT

Il contributo esplora il ruolo educativo del teatro universitario come dispositivo formativo capace di rispondere alle sfide di un contesto globale sempre più complesso e in rapido cambiamento. A partire da un'esperienza di collaborazione di lungo periodo tra ambito universitario e pratica teatrale, vengono analizzati alcuni progetti educativi che hanno progressivamente consolidato il teatro come pratica pedagogica intenzionale all'interno dell'università. Il teatro universitario viene considerato come forma di apprendimento esperienziale ed embodied, in cui dimensioni cognitive, emotive, relazionali e corporee si intrecciano, favorendo processi di consapevolezza, responsabilità e cittadinanza attiva. In questa prospettiva, il teatro non si configura come semplice attività culturale o artistica, ma come ambiente educativo generativo, capace di incidere sui processi di formazione della persona e di promuovere competenze trasversali indispensabili per affrontare la complessità del presente. Tra i diversi progetti sviluppati, particolare attenzione è dedicata a un'esperienza che ha coinvolto studenti universitari e persone detenute in un percorso integrato di pratiche teatrali e corporee all'interno di un contesto detentivo. Tale esperienza rappresenta un caso emblematico di come il teatro universitario possa operare come ponte pedagogico tra spazi sociali separati, favorendo il dialogo, la decostruzione di stereotipi e la riflessione critica sui diritti umani, sulla responsabilità individuale e sul valore della dignità della persona. Nel quadro delle sfide globali contemporanee – ambientali, sociali, interculturali e tecnologiche – il contributo propone di ripensare il teatro universitario come laboratorio di cittadinanza critica e trasformativa, capace di offrire agli studenti occasioni di confronto autentico con la realtà, di elaborazione delle fragilità del presente e di costruzione di nuove forme di senso e di appartenenza, come emerge dalle narrazioni riflessive dei partecipanti.

UNIVERSITY THEATRE AS AN EDUCATIONAL DEVICE: EXPERIENTIAL PRACTICES FOR CITIZENSHIP EDUCATION IN TIMES OF GLOBAL COMPLEXITY

ABSTRACT

This paper aims to highlight the educational role of university theatre as a tool capable of addressing the challenges of an increasingly complex and rapidly evolving global context. Drawing on a long-standing collaboration between higher education (university) and theatre practice, it analyzes a series of educational projects that have progressively consolidated theatre as an intentional pedagogical practice within the university context. University theater is examined as a form of experiential and embodied learning, in which cognitive, emotional, relational, and corporeal dimensions intersect, fostering processes of self-awareness, responsibility, and active citizenship. From this perspective, theater is conceived not simply as a cultural or artistic activity, but as a generative educational environment, capable of supporting personal development and the acquisition of transversal skills essential for navigating contemporary complexity. Among the various projects developed, particular attention is given to an experience that involved university students and prisoners engaged in an integrated program of theatrical and embodied practices within a prison context. This experience is discussed as an emblematic case of how university theater can serve as a pedagogical bridge between separate social spaces, promoting dialogue, challenging stereotypes, and encouraging critical reflection on human rights, individual responsibility, and human dignity. In the context of contemporary global challenges—environmental, social, intercultural, and technological—this paper proposes rethinking university theater as a laboratory of critical and transformative citizenship, capable of offering students meaningful opportunities to address the complexity of the real world, process today's fragilities, and construct new forms of meaning and belonging, as evidenced by the participants' reflective narratives.

TATTOOS AND THEATRICAL DIALOGUES OF INCARCERATED INDIVIDUALS BASED ON PERSONAL NARRATIVES: A CASE STUDY IN NAFPLIO PRISON, GREECE

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ABSTRACT

This paper presents a qualitative, arts-based research project conducted in the autumn of 2025 by the Department of Theatre Studies of the University of the Peloponnese at Nafplio Prison, Greece. The study involved 18 incarcerated men and employed participatory observation, semi-structured interviews, focus groups, reflective diaries, and thematic analysis. Drawing on applied theatre practices, the program aimed to foster self-expression, reflection on life experiences, and processes of self-knowledge, supporting the broader goal of social reintegration. Tattoos were approached as embodied inscriptions that function as aesthetic expressions and as a coded narrative language, articulating attitudes, identities, experiences, and personal life trajectories within the prison environment. In the first phase of the research, participants reflected on their existing tattoos, discussing their meanings and motivations, and collaboratively transformed these reflections into narratives presented through theatrical “frozen images.” In the second phase, participants designed tattoos they wished to engrave on their bodies and narrated corresponding stories, followed by theatrical exercises and paired performative enactments. The findings indicate that the interplay between bodily inscription and theatrical narration enabled participants to explore the relationship between body, memory, and life storytelling. Furthermore, tattooing within the prison context acquires deep symbolic significance, linked to identity formation, lived experience, and the individual’s position within the institutional system. The paper argues that theatre-based methodologies offer a powerful framework for engaging embodied narratives in socially excluded contexts.

PLAYING BEYOND THE WALLS: THEATRICAL TECHNIQUES, AI AND IDENTITY REFLECTION IN CONTEXTS OF INCARCERATION

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ABSTRACT

This paper explores how theatrical techniques and creative practices, supported by selected Artificial Intelligence (AI) tools, can function as frameworks for empowerment, personal re-orientation, and identity reflection among adults living under conditions of incarceration. The study was implemented through an action research methodology, combining experiential theatre-based workshops with digital mediation, involving 18 adult incarcerated participants in a prison in Greece, across five sessions. Role-play, improvisation, and collective storytelling were employed as core theatrical practices, using the body, voice, and symbolic action as means for fostering self-awareness and emotional expression. Alongside embodied theatrical work, a digital avatar created through AI tools was introduced as a “digital participant” within the workshops. The avatar operated as an intermediate or transitional space between the fictional and the real, enabling participants to engage in dialogue with a non-human Other and to reflect on questions of authenticity, memory, and transformation. Qualitative data were collected through participant observation, a researcher’s reflective journal, focus group discussions, and semi-structured interviews, and were analysed thematically. The findings revealed four central experiential axes: empowerment and self-awareness, creative and therapeutic engagement, social reconnection and future orientation, and digital emotional interaction. The results indicate that the integration of theatrical techniques with carefully designed AI-mediated elements can create a supportive and reflective theatrical environment, particularly within restrictive institutional contexts. The paper contributes to contemporary discussions on university theatre and socially engaged performance practices, proposing theatre as a space of creative resistance, reflection, and human connection in times of global and social challenges.

SESSION 3 C

Political Instability, Repression, and Activism

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AITU-IUTA, Vilnius University Culture Centre and Open Readings

XIII World Congress of the International University Theatre Association AITU-IUTA

HOW DO SPECIFIC DOCUMENTARY THEATRE GROUPS IN DIVIDED CITIES EXAMINE, THROUGH THEIR WORK, THE EVENTS, ACTIONS, AND CHALLENGES FACED BY THE PEOPLE WHO LIVE THERE?

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ABSTRACT

This paper explores how Documentary Theatre functions as a practice-based research and pedagogical tool for examining war, occupation, and ongoing conflict in divided cities. Focusing on university theatre and community-based initiatives, it investigates how participatory theatrical practices engage with lived experiences shaped by political division, militarized borders, and prolonged conditions of occupation.

Central to the study is the image of the wire fence, examined both as a material consequence of conflict and as a symbolic marker of separation, control, and suspended coexistence. Through Documentary Theatre processes—developed by theatrical and non-theatrical groups as well as within theatre education seminars—the fence becomes a site of embodied inquiry into how war and occupation are inscribed in everyday life, memory, and spatial practices.

The research presents a practice-led case study conducted in the buffer zone of Nicosia, one of the last divided capitals in Europe. The project was implemented through five-day experiential workshops using Documentary Theatre techniques between April and May 2023. Participants included residents from both sides of the city whose lives are directly shaped by the buffer zone, such as individuals living nearby, crossing it daily, or carrying personal and familial histories connected to the conflict.

THE WORK OF THEATRE LAB AS A RESPONSE TO POLITICAL INSTABILITY, REPRESSION, AND ACTIVISM

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ABSTRACT

The tradition of the Theatre LAB dates back to the 1950s and continues through its predecessors, the Theatre Studio of the Academy of Performing Arts and the Theatre Studio of the Theatre Faculty. Today, Theatre LAB provides students with a space for free artistic creation while enabling them to present their work to the general public. In a period marked by controversial and radical decisions by the Ministry of Culture of the Slovak Republic, Theatre LAB maintains an open and critical artistic stance, alongside many other cultural figures and institutions.

Young creators draw inspiration from both the Western dramatic canon and works by domestic authors. This paper focuses on four Theatre LAB productions from the 2025/2026 season. Two spoken-drama productions—*Helver's Night*, directed by Alex Mihálik, and *Life Is a Dream*, directed by Katarína Csikmák—address pressing socio-political issues. Villqist's *Helver's Night* explores the rise of authoritarianism and the repression of marginalized groups, while Barca's *Life Is a Dream* examines political power, the manipulation of truth, and the legitimacy of governance. Both productions explicitly articulate these themes, expressing a clear civic position within Slovakia's current social context.

The puppet production *Comrade Dissident*, pedagogically directed by Gejza Dezorz, adapts a graphic novel portraying the life of Slovak writer, philosopher, and dissident Milan Šimečka during the communist regime in Czechoslovakia. The final production, *Border Guards*, directed by Miroslav Tauchmann, combines puppetry and drama, revisiting the socialist period through dialogues of former border guards and memories of border crossings shaped by nostalgic reflection.

THE TABLE AS A POLITICAL STAGE: COLLECTIVE CREATION AND NATIONAL IDENTITY IN "SOBRA LA MESA"

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ABSTRACT

Perú atraviesa desde hace un tiempo una profunda inestabilidad sociopolítica: en los últimos ocho años el país ha tenido seis presidentes, además de constantes protestas sociales, creciente inseguridad y una fuerte polarización del debate público. En este contexto, abrir espacios de diálogo resulta especialmente complejo para quienes vivimos aquí.

En esta coyuntura creamos "Sobra la mesa", una creación colectiva desarrollada con tres estudiantes de último año de la carrera de Teatro de la Facultad de Artes Escénicas de la PUCP. La obra, surgida de un proceso pedagógico en el aula, parte de un elemento que aparentemente une a los peruanos: la mesa, entendida como centro de la gastronomía y núcleo simbólico de la vida familiar. Desde la comedia, el montaje explora cómo la política se filtra en la vida cotidiana y cómo la comida, como elemento identitario, puede funcionar como relato que oculta crisis estructurales. La pieza culmina con testimonios personales de las actrices sobre lo que comer significa para cada una: amor, herencia y comunidad, desplazando el discurso nacionalista hacia una experiencia íntima y afectiva y buscando una vía más amable para incitar al diálogo.

Este artículo analiza el proceso de creación colectiva, las decisiones estéticas y estructurales del montaje y su recepción en presentaciones dentro y fuera del país. A partir de este caso se reflexiona sobre el potencial del teatro universitario como espacio de resistencia capaz de generar diálogo crítico sobre la realidad sociopolítica.

THE TABLE AS A POLITICAL STAGE: COLLECTIVE CREATION AND NATIONAL IDENTITY IN "SOBRA LA MESA"

ABSTRACT

Peru has been experiencing a period of profound socio-political instability for some time: in the past eight years the country has had six presidents, along with constant social protests, rising insecurity, and a strongly polarized public debate. In this context, creating spaces for dialogue is especially complex for those of us who live here.

In this conjuncture we created "Sobra la mesa", a collective creation developed with three final-year students from the Theatre program at the School of Performing Arts of PUCP. The piece, born from a pedagogical process in the classroom, starts from an element that seemingly unites Peruvians: the table, understood as the center of gastronomy and a symbolic core of family life. Through comedy, the production explores how politics filters into everyday life and how food, as an identity marker, can function as a narrative that conceals structural crises. The piece culminates with personal testimonies from the actresses about what eating means for each of them: love, heritage, and community; shifting the nationalist discourse toward an intimate and affective experience and seeking a gentler way to spur dialogue.

This article analyzes the collective-creation process, the production's aesthetic and structural decisions, and its reception in performances inside and outside the country. From this case, it reflects on the potential of university theatre as a space of resistance capable of generating critical dialogue about sociopolitical reality.

ADAM MICKIEWICZ AND THE THEATRE

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ABSTRACT

Adomas Mickevičius (1798-1855), iškilus romantizmo epochos poetas, gimė praėjus trejiems metams po trečiojo Abiejų Tautų Respublikos padalijimo ir priklausė kartai, vadinamai „pirmąja nelaisvėje gimusia karta“. Teatras jo gyvenime užėmė ypatingą vietą. Mickevičius buvo ne tik žiūrovas, bet ir aktorius, režisierius bei dramaturgas.

Mickevičiaus teatrinė ir dramaturginė veikla buvo glaudžiai susijusi su XIX a. pirmosios pusės politiniais įvykiais - Napoleono karai, Vilniaus akademinio jaunimo persekiojimas 1823-1824 m. bei 1830-1831 m. sukilimas - atspindėjo tiek jo biografijoje, tiek kūryboje. Ankstyvieji poeto draminiai kūriniai rėmėsi senosios Lietuvos istorija, o vėlesniuose buvo nagrinėjamos to meto aktualijos, vaizduojama nepriklausomybės netekusios tautos padėtis ir reiškiamas pasipriešinimas Rusijos valdžiai.

Vadintas „slaviškuoju Byronu“, Mickevičius tapo vienu svarbiausių Europos romantizmo kūrėjų. Jo kūriniai tarptautinį pripažinimą pelnė dar jam gyvam esant, o vėlesniais laikotarpiais atliko svarbų vaidmenį palaikant lenkų ir lietuvių tautinę savimonę.

Ypatingą vietą Mickevičiaus kūryboje užima drama „Vėlinės“ (III dalis). Būdamas Vilniuje poetas buvo Filomatų ir Filaretų bylos įvykių liudininkas bei dalyvis. Šiam procesui vadovavo senatorius Nikolajus Novosilcovas. Savo asmenine patirtimi Mickevičius pasinaudojo kurdamas šią dramą. Kūrinys laikomas vienu svarbiausių literatūrinių liudijimų apie represinę Rusijos imperijos politiką lenkų ir lietuvių tautų atžvilgiu. Drama ne kartą buvo statoma žymiausių režisierių įvairių šalių teatruose.

Pranešimo tikslas – atskleisti teatro vaidmenį Adomo Mickevičiaus gyvenime ir kūryboje bei išanalizuoti ryšius tarp jo dramaturginės veiklos ir romantizmo epochos politinių bei istorinių patirčių.

ADAM MICKIEWICZ AND THE THEATRE

ABSTRACT

Adam Mickiewicz (1798-1855), an outstanding poet of the Romantic era, was born three years after the Third Partition of the Polish - Lithuanian Commonwealth and belonged to the generation referred to as the “first generation born into captivity.” Theatre occupied a special place in his life. Mickiewicz was not only a spectator but also an actor, director, and playwright.

Mickiewicz's theatrical and dramatic activity was closely connected with the political events of the first half of the nineteenth century. The Napoleonic Wars, the repression of academic youth in Vilnius in 1823-1824, and the November Uprising of 1830–1831 were reflected both in his biography and in his literary works. While his early dramatic writings drew upon the history of old Lithuania, his later works addressed contemporary issues, portraying the situation of a nation deprived of independence and expressing opposition to Russian rule.

Often called the “Slavic Byron,” Mickiewicz became one of the most important figures of European Romanticism. His works gained international recognition during his lifetime and, in subsequent periods, played a significant role in sustaining the national consciousness of both Poles and Lithuanians.

A special place in Mickiewicz's oeuvre is occupied by Forefathers' Eve (Dziady), Part III. As a witness and participant in the events surrounding the trial of the Philomaths and Philarets in Vilnius, conducted under the supervision of Senator Nikolai Novosiltsev, the poet drew upon his own experiences in creating the drama. The work is regarded as one of the most important literary testimonies to the repressive policies of the Russian Empire toward the Polish and Lithuanian nations. The drama has been staged numerous times by leading directors on theatre stages in many countries.

The aim of this paper is to examine the role of theatre in the life and works of Adam Mickiewicz and to analyse the relationship between his dramatic activity and the political and historical experiences of the Romantic era.

Demonstration, Discussion & Workshop

Artificial Intelligence and University Theatre: Performance & Academic

Discussion

Rethinking the Role of University Theatre in a Changing World: Workshop

AITU-IUTA, Vilnius University Culture Centre and Open Readings

XIII World Congress of the International University Theatre Association AITU-IUTA

MIGRANT BODIES

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Migrant Bodies is an intermedial performance that employs mAnlla—an AI instrument—to construct a dialogue between the live performer, her digitized memories, and an ethereal virtual presence generated by artificial intelligence that functions as alter ego, shadow, or embodied memory. The title invokes the paradox of the migrant body: a body that left yet never fully departed from those who remained; a body that arrived in foreign soil yet never arrived for the one who migrated. Migrant Bodies addresses the spectral presence that distance leaves behind—specifically, of a woman walking through snowcovered streets in Paderborn whose steps still carry the memory of Manizales' mist. The AI of mAnlla materializes this condition: a shadow that reproduces her movements with delay and variation, as memory itself does—imprecise, displaced, yet alive; an ethereal presence that activates with the body's motion. Between the two countries: an ocean, a time difference, a new language, an unfamiliar landscape. Yet there is something distance cannot contain: the body remembers. The music is not pre-recorded. It emerges from Mariana's movement in real time: as she extends her arms, a chord sounds; as she lowers herself, a deep bass emerges; as she turns, luminous bursts and arpeggios ignite. The AI does not merely observe her body—it listens, translates, converts it into sound. Migration becomes a score.

RESEARCH FRAMEWORK

This research begins with a fundamental question: How can motion capture devices and artificial intelligence transform contemporary performance creation? What new forms of experience emerge when a performer's body enters dialogue with virtual agents in real time? Situated at the intersection of performance and technology, this project operates through practice-based inquiry. Working within a post-digital paradigm, the research recognizes that the relationship between body and technology is not instrumental but constitutive—artificial intelligence is not a tool added to performance, but a co-creator that fundamentally alters the nature of the performative act itself. Building on Eugenio Barba's concept of the body as a codified system whose logic mirrors organic life, this project expands the notion of score toward what we term experiential notation: sequences of action where the performer's movement triggers real-time sonic, visual, and choreographic responses generated by an artificial intelligence model. The score transcends the body to become a complex feedback loop between human and machine. It is neither purely choreographic nor purely algorithmic, but rather the continuous emergence of meaning from their interaction.



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