1$^{\text{ères}}$ Journées francophones d'informatique théâtrale

The first days of computer theatre

12-14 February 2020

Grenoble

The 1$^{\text{ères}}$ Journées d'Informatique Théâtrale / First Days of Computer Theatre (JIT) will assemble researchers, artists and computer engineers of the French theatre whose practice incorporates IT as a means of expression and/or a creative tool. Envisaging the emergence of a field of activities that could be termed "computer theatre", following the model of computer music, the JIT will address all theatrical domains of artistic creation and technology (set design, acting, dramaturgy, sound, stage management, etc.) but also issues touching on documentation, annotation and archiving of the creative process, as well as questions of liaising with the public.

The JIT hope to constitute a meeting place for a pre-existing but scattered community and offer to each scientific or artistic team the chance to come and present their past, present and future projects. While the interdisciplinarity that characterises many contemporary stage productions contributes to highlight common IT challenges, the JIT will try to concentrate specifically on theatrical forms, focussing on issues linked particularly to dramaturgy (whether textual or "plural") and acting. Far from reducing the perimeter of performance art or denying its zones of porosity, which are always more significant than in other art forms, this choice springs from a desire to better understand a certain resistance to new media, still too present nowadays in the wilfully technophobic world of theatre.

Submissions could address technological developments that will be applied to the performing arts, or collaborations between artists and technicians to develop creative environments or systems. They could concern university or artistic projects, whether they are developed according to the research methodology of creation-as-research, or not. We will grant equal attention to the consequences of digital technology on work environments, and a place will be given to feedback from artists, but also and most importantly, feedback from the technical and administrative personnel of institutions, who daily confront the changes engendered by these "new" methods.

This first iteration of the JIT will be organised by the Performance Lab (Observatoire de la performance comme recherche) of the University of Grenoble Alpes, and associated with the biennale Experimenta Arts-sciences (Hexagone, Scène nationale arts-sciences, Meylan). The JIT are coordinated jointly by Rémi Ronfard (Inria, LJK, UGA) and Julie Valero (UMR Litt&Arts, UGA) on the scientific committee ; and by Andréa Giomi (Performance Lab, Univ. Grenoble Alpes), Virginie Meunier (Performance Lab, Univ. Grenoble Alpes) and Corinne Touati (Inria) on the organising committee.

Call for papers

Digital tools offer performing artists a palette of creative possibilities, in real time or during production, of moving spaces, random in appearance, in which performers can evolve or even modify their virtual environment. The play of interaction between performers and scenography is changed by it, additionally causing considerable mutations of notions of corporeality and gesture. Above all, virtual sets permit performers and spectators to be immersed in the very heart of the world of the show, which opens new dramaturgical possibilities to artists, and poses new technical problems for computer scientists.

If virtual sets constitute the visible face of computer theatre, digital dramaturgy could represent its subterranean ramifications. How can IT participate in the dramaturgy of a performance? How do artists put it at the service of their intentions? An area that invites examination as much for its uses by man as its impacts on humanity, an instrument that elicits new perceptions to reveal the underside of a dramatic work, or a tool acting on the very composition of a show or text, the uses of IT in theatre open the way for creative voices and dramaturgical development as yet little studied.

To respond to these questions, the JIT would like to assemble a community of theoreticians and practitioners of IT and theatre. We call for papers describing past, present or future productions that ally IT and theatre; or theoretical reflections on the relationships between IT and theatre; or states of the art for research questions linked to the uses of IT on stage; or scientific contributions destined to advance the state of the art in computer theatre.

Among the envisaged themes, we would like to privilege the sharing of experience and technical contributions around programming languages and creative tools offered by computer scientists to theatre artists and technicians; analysis of new scenography and dramaturgy rendered possible by technical innovation in computer theatre; and attempts to define this new discipline, its scientific and artistic implications, and its links with the neighbouring domains of computer music, digital art, video games and immersive virtual reality.

Areas covered:

- Scenography
- Dramaturgy
- Acting
- Digital and virtual technical operation
- Immersion for the performing arts (RA, RV)
- Archiving, annotation and documentation
- Mediation for performance

Scientific approaches:

- Computer graphics
- Performing arts
- Digital humanities
- Information and communication sciences
- Artificial intelligence
- Digital arts

Format: Proposals (2 - 4 pages) can be in French or English, respecting the format of the JIT. LATEX and WORD are available at http://team.inria.fr/imagine/journees-francop…atique-theatrale/.

They should be sent in PDF format before 30 July 2019 to:

- Rémi Ronfard (remi.ronfard@inria.fr)
- Julie Valero (julie.valero@univ-grenoble-alpes.fr)

They will be selected by a jury made up of experts in various disciplines representing the field of computer theatre in its broadest sense:

- Frédéric Bevilacqua, IRCAM and Univ. Paris 6
- Philippe Bloesch, ENSATT
- Marc Douguet, Univ. Grenoble Alpes
- Marie-Christine Bordeaux, Univ. Grenoble Alpes
- Robert Faguy, Univ. Laval, Quebec
- Georges Gagneré, Univ. Paris 8
- Pascal Guitton, Inria and Univ. Bordeaux
- Martin Hachet, Inria and Univ. Bordeaux
- Monique Martinez, Univ. Toulouse
- Edwige Perrot, Laboratoire Passages XX-XXIe, Université Lyon 2
- Izabella Pluta, Laboratoire Cultures et Humanités digitales, Lausanne, Suisse
- Joelle Thollot, Inria and Univ. Grenoble Alpes
- Nele Wynants, Université libre de Bruxelles

Each selected paper will give rise to a 20-minute presentation, which will be filmed and displayed on the JIT website.