UpStage 10th Birthday
9-10 January 2014

Programme

9 January 2014	
9.30-5pm	Planning Meeting (Wellington and online)
Break	
7.30-10.30pm 7.30am-10am CET 6.30-9am UK	**Birthday Party & Launch of UpStage v3: cyberformances**
7.30pm	Wellington audience arriving & mingling, refreshments
8pm	official launch & speeches; MC - Dan Untitled
8.30pm	*Vita Cyberformativa* (Miljana Peric)
9pm	*Balloon* (Gabriella Sacco, Petyr Veenstra and Floris Sirag)
9.30pm	*Etheatre* (Christina Papagiannouli & collaborators)
10th January NZ, evening 9th Munich	
7.30-11:00am NZ 7.30pm-11pm CET 6.30pm-10pm UK	**Networked Seminar on Collaboration in Cyberformance: cyberformances, presentations and discussion** - Signalraum, Munich, Germany & 19 Tory St, Wellington, NZ
7.30	*Vita Cyberformativa* (Miljana Peric)
8.00	Introduction: Signalraum, Munich & Wellington
8.10	Presentation: Annie Abrahams
8.30	Presentation: Isabel Valverde
8.45	Presentation: Christina Papagiannouli
9.00	*Etheatre* (Christina Papagiannouli & collaborators)
9.30	Discussion with artists and presenters
10.00	*Balloon* (Gabriella Sacco, Petyr Veenstra and Floris Sirag)
10.30	Discussion with artists & presenters
Break	
11.30-6.00pm:	Planning Meeting continues (Wellington & online)

3 Cyberformances for UpStage v3

Vita cyberformativa
Created and performed by Miljana Perić

Framed e-specially for the UpStage, this story can begin with the words: "She had a dream: a chatroom of their own". It might be continued with acts of taking and giving a voice to different "parts" in/of this cyberformed brainchild: (1) spectators-artists-mothers, (2) spectators, (3) artists, (4) mothers, (5) spectators-artists, (6) mothers-spectators, (7) artists-mothers.

Some (at least, – sonorous) kind of similarity in this plurality of cyberformers' positions, might lead to the questioning: who is who in this play? And maybe, just maybe, this potential parergonomic* activity will make us sur-prized with one truly cyberformance condition – by showing, over and over again, that other (art) frames are possible.

This word is mixture of terms "parergon" and "ergonomic". The first comes after the Derridian concept of "parergon": the distinction between the inside and outside of an artwork can never be fully attained. The second points to the shift from the traditional "comfortable" but passive position of spectators of an art performance to the actively participating audience of a cyberformance.

** *the frameworked diagram is borrowed from Silvia Kolbowski's blog-post Diagrams and Spectators, in "The Work Behind the Artwork", August 27 2013. [http://silviakolbowskiblog.com/2013/08/27/diagrams-and-spectators/]*

Balloon
Created and performed by Petyr Veenstra, Floris Sirag and Gabriella Sacco

A poetic performance in freedom and wonder where the erratic paths and patterns of creation are untouched by categorizing
modelling
and
construct

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creative action versus endless reaction

instinct versus thinking and choice

the imaginary distinction between this and that

and you and me


balloon


how will you float on the endless wind?
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More information: http://www.petyr.com/en/news/27/15/balloon.html

Etheatre Project and Collaborators
By Christina Papagiannouli and collaborators

For its third project, Etheatre will collaborate remotely with cyberformers and artists to stage a cyberformance on UpStage for the platform's 10years birthday celebration. Using the topic of European internal migration as a starting point and the new features of UpStage version 3, Etheatre Project III will be a devised, collaborative, site-specific performance open to audience participation and interaction. The rest will be a **surprise!**

Networked Symposium: Collaboration in Cyberformance

Three artists whose practices are based on remote collaboration will present their methods and engage in discussion with the artists presenting cyberformances and with the audience, at Signalraum in Munich and online.

While passionate, persevering, trusting and with all senses "on" you need to accept ...

Annie Abrahams will delve in her experiences with online performance to describe the ideal partners in online collaboration.

Cyber-collaboration: UpStage, Waterwheel Tap and the Etheatre Project

Etheatre Project is a series of experimental cyberformances aiming to redefine the characteristics of theatre and the methodologies of theatre directing within the phenomenon of 'remediation' of cyberculture. By the use of online platforms, including UpStage and Waterwheel Tap, I explore the interactive and political potentials of online theatre. To accomplish public discussion about key political topics, Etheatre project developed a form of real-time cyber-collaboration with the audience for the co-creation of the performances, making the participants part of the collective ensemble. I will discuss the use of UpStage and Waterwheel Tap platforms as part of Etheatre Project cyber-collaboration methodology and the interactive and participative potentials of those platforms.
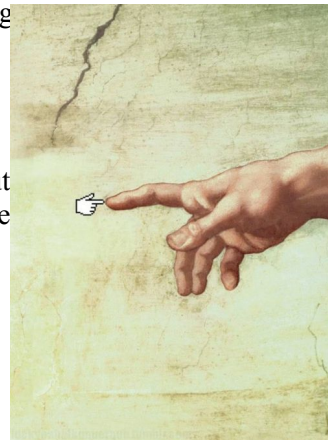
Senses Places: reflecting upon the ongoing mixed reality performance and participatory environment trans-disciplinary and cross-cultural collaboration

Isabel Valverde will focus on the last developments of Senses Places' collaborative project as it deepens the somatic-technological dance and the integration of realities experimenting on the design/choreography of embodied interfacings between body movement, voice, bio-signals with telematic, avatar, robot, and environmental mediations, plus transitioning from Second Life to an OpenSim integrating a Cloud System. http://sensesplaces.org

Presenters

Annie Abrahams has a doctoraal (M2) in biology from the University of Utrecht and a MA2 from the Academy of Fine Arts of Arnhem. In her work, using video, installations, performance as well as the internet, she questions the possibilities and the limits of communication in general and more specifically investigates its modes under networked conditions. She is an internationally regarded pioneer of networked performance art and experiments in collective writing.

http://aabrahams.wordpress.com/
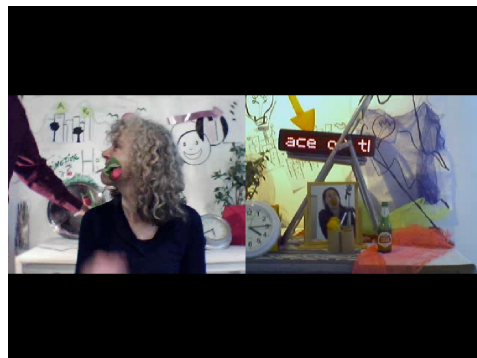
Isabel Valverde is a transdisciplinary performer, choreographer and scholar from Portugal. She has developed experimental solo and collaborative performance art/dance work since 1986. Valverde graduated in Dance Theory and History (UCR), Interdisciplinary Arts (SFSU), New Dance (SNDD/AHK) and Dance (FMH/UTL), and her doctoral thesis, *Interfacing Dance and Technology: a theoretical framework for performance in the digital domain*, has been translated to Portuguese and published by FCG/FCT (2010). After her postdoctoral research in Dances and Technologies (BPD/FCT/POTCI), Valverde continues engaging in somatic-technological based performance through hybrid embodied interactions and the continuum of actualization and virtualization, including cross-disciplinary artistic practice-theory, and collaborating in mixed-realities performative environments and cultures. Valverde coordinates the Center for Arts and Technologies/IHSIS, and is associate researcher at GAIPS/INESC-ID.
http://isabelcvalverde.blogspot.com

Christina Papagiannouli is a PhD candidate and Hourly Paid Lecturer and Research Assistant at University of East London (UEL). She holds an MA in Theatre Directing from UEL, a BA (Hons) in Drama from Aristotle University and a diploma in drama from Kent University. Today she is concentrating on her practice-based PhD with thesis title: Etheatre Project: Directing Political Cyberfomance (www.etheatre.info).