



Projet Europe Créative
(2018-2021)

Programme

INTERNATIONAL CONFERENCE argos

European Observatory of the
creative process in the field of
the performing arts: presentation,
results and projections



Cofinancé par le
programme Europe créative
de l'Union européenne



TEATRO BANDO

argos

INTERNATIONAL CONFERENCE

9 and 10 April 2021 *via zoom*



European Observatory of the creative process in
the field of the performing arts: presentation,
results and projections

UNIVERSITY RENNES 2- RENNES VILLEJEAN DIGITAL CENTRE

ARGOS is devoted to observing and analysing the creative process at a European level. Is there a specific method for observing rehearsals, whether they are in the theatre or are more generally linked to the performing arts? How do the latest technologies enable observation procedures to be expanded and modified? This International Conference engages with the genetics of performance, an emerging field of studies in performing arts, which considers a work during its creation and as the result of a network of human interaction. The ARGOS European, collaborative, research-creative project is co-financed by the European Union through the 'Creative Europe' Programme (2018-2021). Founded by a consortium of five European universities and one theatre (University of Rennes 2, project coordinator, University of Antwerp, University of Lille, University of Lisbon-FLUL, University of the Peloponnese and the National Theatre of Brittany), ARGOS focuses on the observation of creative processes in European institutions (national theatres, companies, third places) involved in the performing arts: Théâtre National de Bretagne (France), Au bout du plongeur (France), Teatro O Bando (Portugal), Societas (Italy), Moussem Centre of Nomadic Arts, Hammana Artist House and Mophradat (Belgium and Lebanon). The ARGOS project's distinguishing feature is its creation of new communities consisting of five categories of observers: researchers, artists, cultural mediators, spectators and students. Moreover, specific collaborative protocols between artists and observers have been established each time to create observation devices for innovative, creative processes. In fact, over 30 months, four experiments have been organised in four locations and three different countries (Portugal, Italy, and France). Each one, lasting approximately one week, focused on a different type of observation (integrated, participatory, immersive and creative observation). The fifth experiment scheduled for inter-cultural observation (Belgium/Lebanon) had to be rearranged as a result of the Covid-19 health crisis. The time has come to assess these five experimental observations of the creative process, conducted in Europe between 2018 and 2021, and to review proceedings for the following four topics: What does observing a creative process involve? How can a sensitive experience be recorded? What impact does observation have on the creative processes? Which observer communities will share which knowledge?



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FRIDAY 9 APRIL 2021

9h15

Opening of the session via Zoom

9h30 - 10h00

OPENING OF THE ARGOS CONFERENCE

Olivier David, President of the University Rennes 2

Gaïd Le Maner-Idrissi, Vice-President, responsible for research at the University Rennes 2

Chiara Pucci, Responsible for the Creative Europe projects (EACEA, European Commission, Education, Audio-visual and Culture Executive Agency)

Walter Zampieri, Head of Culture Unit, European Commission, Education, Audio-visual and Culture Executive Agency (EACEA), Managing programmes and activities on behalf of the European Commission

Experimentations



What does observing
a creative process involve?

Four experiments were organised over 30 months. Researchers, artists, cultural mediators, students and spectators took part in different forms of direct or remote observation. What does observing a creative process involve? First of all, we will have to define the idea of observation by answering three questions: what are the procedures for observing a creative process? What dialogue will have to be held with other disciplines to encourage an assessment with an interdisciplinary or even trans disciplinary appeal? Does aesthetic renewal imply new observational procedures? We are, therefore, returning to our four experiments conducted as part of the ARGOS European project, which tested some interesting observation procedures.

10h00-10h30

Sophie Lucet, Professor of Theatre Studies (University Rennes 2), coordinator of ARGOS

“Presentation of the project ARGOS and guest watchers: Josette Féral, Ricardo Seïça Salgado, Karel Vanhaesebrouck”

10h30-11h20

Maria João Brilhante, Associate professor of Theatre Studies (University of Lisbon)

Ana Clara Santos, Associate professor of Theatre Studies (University of Algarve and University of Lisbon)

“Integrated observation in Portugal: *Purgatório* (Divine Comedy), directed by João Brites (Teatro O Bando). [\[analysis\]](#)”

Preceded by the screening of the film directed by Miguel Mares, project ARGOS. Experimentation 1: the integrated observation of *Purgatório*, Teatro O Bando (22-27 April 2019), 2021, 17'04.

The integrated observation, where viewers and artists were engaged in sharing a community place and time, took place in April 2019 in Portugal, in Palmela, at the Teatro O Bando, for the creation of the show *Purgatório* (The Divine Comedy), adapted from Dante's text, directed by João Brites.

11h20 - 11h35

Discussion with the public

11h45 - 12h30

Avra Xepapadakou, doctor of Musicology, coordinator of Master's Programme (University of Nicosia)

Eleni Papalexiou, Assistant professor of Theatre Studies (University of the Peloponnese)

“Participatory observation in Italy: *La terra dei lombrichi*, created and directed by Chiara Guidi (Societas). [\[analysis\]](#)”

Preceded by the screening of the film directed by Christiana Cheiranagnostaki, project ARGOS. Experimentation II: the participatory observation, 2021, 10'.

The participatory observation, where the observers acted directly on the creative process, took place in December 2019 in Italy, in Cesena, at the headquarters of the Societas, for the creation of the show *La terra dei lombrichi*, a tragedy for children adapted after Euripides' *Alceste* and directed by Chiara Guidi.

12h30-12h45

Discussion with the public

12h45

Pause lunch

11h35 - 11h45

Pause

14h00-14h45

Séverine Leroy, doctor of Theatre Studies, responsible for the evaluation and the dissemination of the project ARGOS (National Theatre of Brittany)

Marion Denizot, Professor of Theatre Studies (University Rennes 2)

“Immersive observation in France: *Rothko Untitled # 2* by Claire Ingrid Cottanceau and Olivier Mellano” [\[analysis\]](#)”

Preceded by the screening of the film directed by Hirtton Fernandes Junior, *Project ARGOS. Experimentation III: the immersive observation*, 2021, 12'22.

The immersive observation, where some of the observers were equipped with virtual reality headsets and experienced the rehearsals in immersion, took place in February 2020 in France, in Rennes, at the National Theatre of Brittany for the creation of the show *Rothko Untitled # 2*, conceived, directed and performed by Claire Ingrid Cottanceau and Olivier Mellano.

14h45-15h00

Discussion with the public

15h00-15h45

Sophie Lucet, Professor of Theatre Studies (University Rennes 2), coordinator of the project ARGOS

Laura Naudeix, Assistant Professor of Theatre Studies (University Rennes 2)

«Creative observation in France: *Sauvage* by Frédérique Mingant (company Treize dixièmes en Ut)” [\[analysis\]](#)”

Preceded by 15 minutes of screening of extracts from the film directed by Henri Huchon and Séverine Leroy, *What is it like to be together?* [Project ARGOS. Experimentation IV: the creative observation], 2021, 43'52.

The creative observation, where viewers seized the materials and documents used by the artistic team to imagine a transmedia account of their experience, took place in France in October 2020, at the National Theatre of Brittany, with the director Frédérique Mingant.

15h45-16h00

Discussion with the public

16h00-16h15

Pause

16h15-16h45

Luk Van den Dries, Professor Emeritus of Theatre Studies at the University of Antwerp

Edith Cassiers, post-doc researcher of Theatre Studies at the University of Antwerp

“From observation to intercultural dialogue with Belgium and Lebanon” [\[analysis\]](#)”

based on interviews with

Éric Deniaud (Hammana Artist House)

Mohamed Ikoubaân and Cees Vossen (Moussem Nomadic Arts Centre)

Youness ATBANE (visual artist, Morocco) and **Krystel Khoury** (Mophradat)

The intercultural observation test, where observers were encouraged to experiment the diversity of their cultural backgrounds, was unable to take place in spring 2020 at the Hammana Artist House in Beirut (Lebanon) as a result of the global Covid-19 health crisis. Nevertheless, ARGOS remained in contact with the Lebanese artistic team (Collective Kahraba) to discover their creative process in times of crisis. ARGOS also researched Belgian production establishments, which support and diffuse Arabic creations. The results will be published here, thanks to contacts with the Moussem Centre Nomade des Arts and Mophradat.

16h45-17h00

Discussion with the public

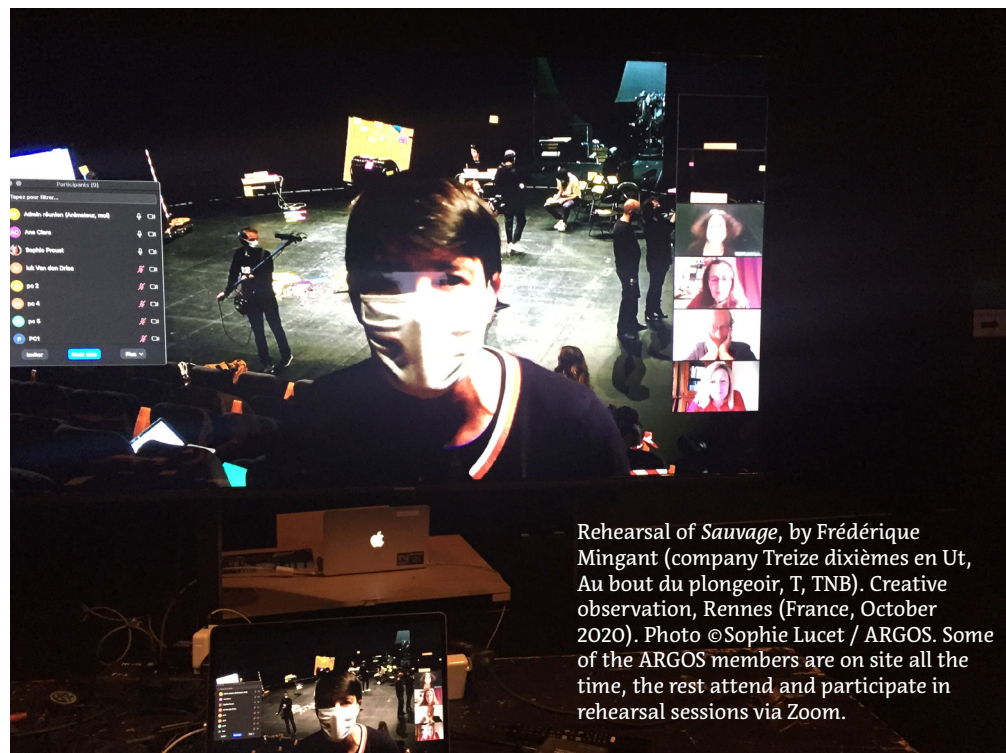


Rehearsal of *Purgatório* (Divine Comedy), directed by João Brites (Teatro O Bando). Integrated observation, Palmela (Portugal, April 2019). Photo ©Ana Clara Santos / ARGOS



Repetition of *Rothko Untitled #2* by Claire Ingrid Cottenceau and Olivier Mellano (TNB). Immersive observation, Rennes (France, February 2020). Photo ©Séverine Leroy / ARGOS

Some of the members of ARGOS in the immersive room while the others attend the rehearsal in the Serreau room.



Rehearsal of *Sauvage*, by Frédérique Mingant (company Treize dixièmes en Ut, Au bout du plongeur, T, TNB). Creative observation, Rennes (France, October 2020). Photo ©Sophie Lucet / ARGOS. Some of the ARGOS members are on site all the time, the rest attend and participate in rehearsal sessions via Zoom.

Web documentary and Documentaries



How can a sensitive experience be recorded?



Drawing by researcher Laura Naudeix during the participatory observation for *La terra dei Lombrichi*, directed by Chiara Guidi (Societas). Cesena

(Italy, December 2019). Visual: ©Laura Naudeix / ARGOS



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Rehearsal of *La terra dei Lombrichi*,
directed by Chiara Guidi (Societas).
Cesena (Italy, December 2019). Photo:

© Bénédicte Boisson / ARGOS

Each observer was asked to produce narratives by mixing texts, videos, photographs, drawings, collages and sound recordings. They were able to make notes, draw and sketch in interactive notebooks (Rocketbook) to enable digitalisation on a common, collaborative platform. The artists were also interviewed. Digitization tools, using Rocketbook notebooks, viewings via streaming, 360° audio-visual technology allowing spectators to immerse themselves in the rehearsal by using digital headsets, and including the creation of a web documentary by lagencevoid, involved multimedia narratives, which simultaneously offered an enhanced perception of the creative processes. Although the action plan proposed by ARGOS aims to multiply opportunities to appreciate the creation processes, it leads to even more questions on the nature and use of narratives by the new communities witnessing the creation of the show. What do the communities linked by this process observation have to say about the act of creation? What narrative does each observer give of his/her sensitive experience? In fact, the production of narratives based on the observers' experience questions first and foremost the resumption of narrative practices around the creative gesture, as well as the mediation procedures of the live performance: does observing a creative process empower the public to take ownership of the work? How, therefore, can scientific methodologies be reconsidered as tools for cultural mediation?

17h00-17h30

Gwenn Pacotte, co-founder of lagencevoid

Presentation of the ARGOS web documentary and its storytelling methods

17h30-18h15

Roundtable

moderated by **Sophie Proust**, Assistant Professor of Theatre Studies, University of Lille, concerning the films made during the ARGOS project "Artist's view, researchers' films or vice versa?"

avec

Christiana Cheiranagnostaki, filmmaker (Greece)

Hirton Fernandes Junior, doctorate student, cameraman and filmmaker (Portugal)

Ana Clara Santos, researcher (Portugal)

Séverine Leroy, researcher and filmmaker (France)

18h15-18h30

Pause

18h30 - 19h15

Josette Féral, Professor Emeritus at Sorbonne Nouvelle-Paris 3 University (France)

Ricardo Seica Salgado, performer and researcher in anthropology at the University of Coimbra (Portugal)

Karel Vanhaesebrouck, Professor of Theatre Studies at the Free University of Brussels (Belgium)

[Notes from the Observers] on the first day

"Questioning new epistemological perspectives"

19h15-19h45

Discussion with the public

SATURDAY 10 APRIL 2021
UNIVERSITY RENNES 2- RENNES VILLEJEAN DIGITAL CENTRE

9h00
Opening of Zoom session

9h15 - 9h30
WELCOME
by the director of the National Theatre of Brittany

Roundtable with the artists



The impact of observation
on creative processes

It is hard for an observer's presence not to affect the situation under observation, especially when he or she is part of a group, as in the case for ARGOS. François Laplantine helps the observer to understand that: "The disruption inflicted by the ethnologist on what he is observing and which he inflicts on himself, far from being considered an epistemological obstacle to be neutralised is actually an infinitely fertile font of knowledge" (*La description ethnographique*, Paris, Nathan, 1996, p. 24). What happens to the artist under observation and to what he is in the process of creating? What impact does observation have on the creative processes? To what extent?

09h30-12h15

Round table

moderated by **Sophie Proust**, University of Lille and **Luk Van den Dries**, University of Antwerp

"Artists' words: the impact of the observation of ARGOS on the creative process"

with

João Brites and **Juliana Pinho** (Teatro O Bando, Portugal)

Chiara Guidi (Societas, Italy) (translated by Paola Ranzini)

Olivier Mellano (in artistic residency at TNB, France)

Frédérique Mingant and **Karim Kadjar** (Compagnie Treize dixièmes en Ut, France)

Éric Deniaud and **Aurélien Zouki** (Hammana Artist House, Liban)

12h15-12h45

Discussion with the public

12h45-14h00

Lunch break

Roundtable with the observers



Which observer communities
will share which knowledge?

The creative act is not very often accessible except to researchers, or even to a few students or to the happy few. It means measuring the consequences of knowledge-in-action with expanded observer communities: researchers in human sciences and digital arts; MA and PhD students in both fields; but also, cultural mediators from institutions or third places associated with ARGOS, as well as groups of spectators and not forgetting the artists. This new European community, set up around the creative processes in performing arts, got together with a common desire to work on the idea of “augmented perspective” with common and individual objectives. The use of new observation procedures transforms the researcher’s space and methods. For the students it also means getting to grips with a new type of apprenticeship based on physical and/or virtual attendance. This project enables cultural mediators to verify the hypothesis that observing the initial period of creation empowers another appropriation of the work the moment it is presented in public. The spectators, selected from groups of cultural mediators or volunteers, can experiment the transformation of their view of the work when they are able to access its creation. As for the artists, they need to understand not only what part of their process they want to be observed, but also the reasons behind it, and what they learn from sharing it. So how do we analyse this experience of understanding in action for each one of them?

14h-15h00

INTEGRATED OBSERVATION ROUND TABLE

moderated by **Ana Clara Santos** (University of Algarve and University of Lisbon)

“Words of observers gathered in Palmela (Portugal)”

Luana Proença, doctoral student in theatre studies (University of Lisbon)

“Presence and visibility of the community of observers in the individual annotation”

Maria Taborda, designer (Teatro O Bando)

“An artistic language of observation: annotation and drawing”

Vera Borges, doctor in sociology (EHESS), researcher at CIES-ISCTE (Portugal)

“Observing the observers: the sociological richness of an in vivo working laboratory”

Perrine Cadiou, in charge of public relations at the National Theatre of Brittany

“Mix of observers and legitimacy of observations as non-specialists”

Brigitte Prost, Assistant Professor of Theatre Studies (University Rennes 2)

«João Brites, a man of the open community»

Maria João Brilhante (University of Lisbon)

“Observe and integrate: places and gestures of a unique encounter?”

15h00-16h00

ROUND TABLE PARTICIPATORY OBSERVATION

moderated by **Eleni Papalexiou**, Assistant Professor of Theatre Studies (University of the Peloponnese)

“Words of observers gathered in Cesena (Italy)”

Bénédicte Boisson, Assistant Professor of Theatre Studies (University Rennes 2)

“The transition to art - the process at work in the eyes of the observers”

Laura Naudeix Assistant Professor of Theatre Studies (University Rennes 2)

Assistant Professor of Theatre Studies (University Rennes 2)

Sophie Proust (University of Lille)

“Directing children in the theatre: the question of the frame”

Venetia Theodoropoulou, doctoral student in the Department of Theatre Studies (University of the Peloponnese)

“The role of children in *La terra dei lombrichi*”

Antonia Vasilakou, actress and researcher in theatre studies (University of the Peloponnese)

“Feedback as a researcher and actress in *La terra dei lombrichi*”

16h00 - 16h15

Pause

16h15-17h15

ROUND TABLE IMMERSIVE OBSERVATION

moderated by **Bénédicte Boisson** (University Rennes 2)

“Words of observers gathered in Rennes (France)”

Yves Rouleau, spectator

“The possibility of immersion?”

Théo Hegeubaert, Master student in Critical Perspectives (University Rennes 2)

“Rhythm and aesthetics of the rehearsal work of *Rothko Untitled # 2*”

Marion Denizot (University Rennes 2)

“Review and analysis of the study on the challenges for the mediation of an immersive digital device”

Perrine Cadiou, Public Relations Officer at TNB

“The expectation horizon for viewers who have followed a creative process”

Monica Paredes, doctoral student in theatre studies (University Rennes 2)

“The process of appropriating the work with a virtual reality headset”

17h15-18h15

ROUND TABLE CREATIVE OBSERVATION

Moderated by **Séverine Leroy** (University Rennes 2/TNB)

"Words of observers gathered in Rennes"

Maëlla Jacquinet, mediator at "Au bout du plongeur" and student in the Master of Performing Arts Mediation in the Digital Age (University Rennes 2)
"Questioning the impossibility of non-act"

Louis Atlan et Laure Blatter, TNB students and performing arts students
"Lead?"

Sophie Lucet (University Rennes 2)
"How to start?"

Sophie Proust (University de Lille)
"Observation holes: what reconstruction of a creative process observed from a distance?"

18h15-18h45

Sophie Lucet (University Rennes 2)

"Towards research genetics"

18H45-19H00

Pause

19h00-19H45

Josette Féral (France)

Ricardo Seïça Salgado (Portugal)

Karel Vanhaesebrouck (Belgium)

[Summary of observers]

"New communities / new knowledge sharing?"

19H45-20H00

Discussion with the public

Speakers



Louis ATLAN et Laure BLATTER

Third year students at TNB school among the 20 in the promotion, they have explored various theatrical worlds, from Gisèle Vienne to Mohammed el Khatib, from Steven Cohen to Damien Jalet. As part of their training, they also attend a BA in performing arts at University Rennes 2; this is how they joined the ARGOS project to participate in the creative observation of the project *Sauvage*.

Youness ATBANE

Visual artist and performer born in 1982 in Safi (Morocco), he currently lives and works between Casablanca and Berlin. His artistic practice combines three areas: live performance as a space for reflection, the creation of installations as performances, and photography and drawing as archives. These three areas are interconnected and interdependent.

<http://www.atbaneyouness.com/index.html>

Cédric BARBEY

Virtual Reality director, he is the founder in Rennes of 'Une Jolie Idee', a virtual reality agency. He works on the capture of 360° images (photo / video) to create, among other things, 360° videos and virtual tours. He joined the ARGOS programme with his colleagues Benoist Lhuillery and Vincent Malassenet to create the innovative device for immersive observation.

c.barbey@unejolieidee.com

<https://www.unejolieidee.com/>

Bénédicte BOISSON

Assistant Professor of theatre Studies at University Rennes 2 (UR 3208, Arts: practices and poetics) and associate researcher at Thalm (UMR 7172, CNRS, Sorbonne Nouvelle University, ENS), her research focuses on aesthetic experience, contemporary stage forms and the theatrical relationship to the 20th and 21st centuries.

<https://perso.univ-rennes2.fr/benedicte.boisson>

Vera BORGES

Doctor in Sociology (EHESS), researcher at CIES-ISCTE and associated with ICS-UL-Lisbon (Portugal), her research focuses on public policies for culture and artistic work. Author of *Les Comédiens et les troupes de théâtre au Portugal* (L'Harmattan, 2009), "Mapping culture in Portugal" (*International Journal Cultural Policy*, 2016), "Emerging patterns of artistic organizations in Portugal" (*Sociologia del Lavoro*, 2020).

Vera.Borges@iscte-iul.pt

Maria João BRILHANTE

Doctorate in French Literature (Faculty of Letters, University of Lisbon) and Associate Professor, she has been teaching since 1979 in performing arts BA and in Masters and doctorate in theatre studies. Coordinator of numerous research projects, notably with Brazilian universities (UNIRIO, USP) in 2008-2010, she has published essays and directed works on literature and theatre.

mbrilhante@campus.ul.pt

João BRITES

Portuguese playwright, director and scenographer. Political exile in Brussels, he finished his training in Engraving at ENSAIV, La Cambre. Founder of Teatro O Bando (1974), co-founder of the Portuguese delegation of ASSITEJ, artistic director of the International Festival of Street Arts, director of the Show Unit of EXPO '98, he received the rank of Commander of the Order of Merit in 1999 and has won several theatre awards as director and set designer.

<http://obando.pt/pt/>

Perrine CADIOU

Public relations officer at TNB, privileged interlocutor of the ARGOS team for the experiments carried out in connection with this venue, she participated in the integrated observation in Palmela and in the immersive observation in Rennes. As part of continuing education, she participated in the Master in Mediation of Performing Arts in the Digital Age (2019, University Rennes 2).

<https://www.t-n-b.fr/>

Christiana CHEIRANAGNOSTAKI

Greek researcher and documentary producer, she has collaborated on various projects (refugee crisis, financial crisis, etc.) with international production companies. She recently made three short documentaries and is working on her first long length documentary. She joined ARGOS to film the participatory experiment in Italy with Chiara Guidi (Societas).

<https://vimeo.com/bulletin>

Edith CASSIERS

Tutor and postdoctoral researcher in theatre studies at the University of Antwerp, the Conservatory of Antwerp, and the Royal Academy of Fine Arts in Antwerp, she has worked as a dramaturge since 2011 for various directors, choreographers and theatre companies national and international. Her papers on the performing arts and culture have been published in various media.

<https://www.uantwerpen.be/en/staff/edith-cassiers/>

Éric DENIAUD

Founding member and co-director of Hammana Artist House (Lebanon), he graduated from the National School of Puppetry Arts (ESNAM). Since 2002, he has worked as an actor, director and scenographer in shows where puppets play a unique role. In 2008, he moved to Lebanon, co-founded the Kahraba Collective, and collaborates with artists around the world.

<https://www.hah-lb.org/team>

Marion DENIZOT

Professor of theatre studies at University Rennes 2. A graduate of the Institut d'Études Politiques in Paris, her work focuses on the history of politics and theatrical institutions, the legacies of popular theatre and the links between history and theatre. She is the director of the Master 2 Mediation of performing arts in the digital age.

<http://perso.univ-rennes2.fr/marion.denizot>

Josette FÉRAL

President of EASTAP (European Association for Theatre and Performance) which she founded in October 2017, she is Professor Emeritus at Sorbonne Nouvelle-Paris 3 University and Associate Professor at the University of Quebec in Montreal where she taught from 1981 to 2011. She wrote several books and numerous articles on theatre theory in Canada, the United States and Europe which have been translated into several languages.

<https://eastap.com/>

Hirton FERNANDES JUNIOR

PhD student in Performing Arts and Animated Image (University of Lisbon), he created in Brazil the "Laboratório de Investigação e Formação do Ator" - LINFA (2003). He has participated in sessions of the International School of Theatre Anthropology (Denmark, Portugal, Germany, and Spain). He collaborates with the European project ARGOS through audio-visual recording of the creative process (Teatro O Bando and TNB).

hirton@hotmail.com

Chiara GUIDI

Founder - with Romeo and Claudia Castellucci, and with Paolo Guidi - of the Societas Raffaello Sanzio, today Societas, she has developed a personal research on the voice as a dramaturgical key in the diffusion of the sound and the meaning of a text by collaborating with musicians. Writer and director, she has created an experimental school of Childhood Theatre and has devoted her art to theatre and childhood.

<https://www.societas.es/biography/?lang=en>

Théo HEUGEBAERT

Student in Master 2 Performing Arts course Critical Perspective at University Rennes 2, he is carrying out research under the direction of Sophie Lucet entitled: *From process to creation: rhythm, a structuring structure*. He joined the ARGOS community during the immersive observation set up in TNB, in Rennes, around *Rothko Untitled # 2* by Claire ingrid Cottenceau and Olivier Mellano..

Henri HUCHON

He has been working at the CRÉA (Centre for Resources and Audio-visual Studies) at University Rennes 2 since 200 as director, editor and cameraman. He is the director of the documentary *Derrière les mots* (2013, produced by Les films de l'Autre Côté). He joined the ARGOS project for the production of the film *What is being together?* which he co-signs with Séverine Leroy.

<https://intranet.univ-rennes2.fr/crea>

Mohamed IKOUBAÂN

A tireless associative and cultural actor, he is the founder and director of Moussem, Centre Nomade des Arts in Brussels. Moussem supports artists and composes programmes that shape a contemporary global art scene and help build a new common heritage.

<https://www.moussem.be/fr>

Maëlla JACQUINET

Student in Master 2 Mediation of performing arts in the digital age (University Rennes 2); she is attached to relations with the public at 'Au bout du plongeur'. It is in this capacity that she joins the ARGOS community for creative observation. She is also a member of the boards of directors of the ADEC and TRANSVERSALES associations in Rennes.

Karim KADJAR

An actor making his debut in the company R.I.D.E.A.U with Zakariya Gouram, he continued his acting training with Ariane Mnouchkine at the Théâtre du Soleil. In 1998, he founded the Théâtre de l'Herbe Tendre with Christophe Ramirez. After playing in 1984 by George Orwell in a production by Frédérique Mingant, he continued the artistic adventure with her in the *Sauvage* project.

<http://www.theatre-ouvert.com/biographie/karim-kadjar/>

Krystel KHOURY

Born in Beirut, she has worked as a cultural consultant in Lebanon, Jordan, Egypt, France and Germany: she implements projects involving European and Arab artists. Currently, she is the scholarship coordinator for Mophradat and teaches in Brussels at ISAC and the Royal Academy of Fine Arts.

<https://www.we-are-kopfokino.com/fr/le-groupe/krystel-khoury/>

Séverine Leroy

She has a PHD in Theatre studies from the University of Rennes 2 and is a researcher associated with the team Arts : Pratiques et poétiques. She is responsible for the evaluation and dissemination of the ARGOS program at the Théâtre National de Bretagne and teaches performing arts at Rennes 2 and at the UCO. In addition to these activities, she develops a practice of sound writing.

s.leroy.argos@gmail.com

Sophie LUCET

A professor of theatre studies and director of the theatre laboratory in the Arts: practices and poetics team at the University Rennes 2; she is also the main coordinator of the ARGOS programme. Latest publication: *Fabriques, expériences et archives du spectacle vivant*, Sophie Lucet, Bénédicte Boisson, Marion Denizot (eds), Presses Universitaires de Rennes, 2021.

<http://www.sites.univ-rennes2.fr/arts-pratiques-poetiques/>

Miguel MARES

Photographer and videographer since 2010, he has collaborated with the Teatro O Bando since then in the production of audio-visual content which includes, among other things, the capture and photography of shows, broadcast images, aerial images and the production of videos for shows.

https://www.instagram.com/miguelmares_dragonflyphoto/

<http://obando.pt/pt/>

Olivier MELLANO

Composer, author and improviser, he oscillates between pop-rock sonic projects and symphonic, electric or baroque compositions and composes regularly for theatre, cinema, radio, dance or literature. He created *Rothko untitled # 2* with Claire ingrid Cottanceau in 2020 at TNB.

<https://www.oliviermellano.com/>

Frédérique MINGANT

Stage director and artistic director of the company 13 / 10è en Ut that she co-founded in 2001, in 2018 she initiated the *Sauvage* project which explores new methods of creation and encounters with audiences. She then brought together an artistic team in order to develop a common language, availability, rules of the game that can be shared and operative at the time of the performance.

<https://www.compagnie1310.com/compagnie>

Laura NAUDEIX

Assistant Professor of theatre studies at University Rennes 2, specialist in 17th and 18th century musical theatre, opera and ballet, she recently edited *La Première Querelle de la musique Italien. 1702-1706* (Classiques Garnier, 2018) and edited the work *Molière at court, Les Amants Magnificent* in 1670 (PUR, 2020).

<https://perso.univ-rennes2.fr/laura.nauदेix>

Gwenn PACOTTE

She created 'lagencevoid' with Nicolas Goujon in 2010. They design production and mediation projects for new artistic writings and contemporary forms of live performance. Lagencevoid has been supporting the University Rennes 2 theatre team since 2018 for the development of digital narratives of action research projects. She developed the web documentary for the ARGOS research project.

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Assistant Professor of Theatre Studies at the University of the Peloponnese (Nafplion, Greece), she is a performing arts specialist in the genetics of performance, performance analysis and digital humanities. Principal investigator of the research project Genesis: Genetic Research and Digital Visualization in the Performing Arts (2020-2023), she was the main researcher of the ARCH research project dedicated to the constitution of the archive of the Societas Raffaello Sanzio.

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She is preparing a doctorate at University Rennes 2 under the supervision of Marion Denizot entitled *The use of digital technology in relations with audiences: the appropriation of the work from a digital device in the cultural mediation of live performance*. She conducted interviews during the experiment set up at TNB around *Rothko Untitled # 2* by Claire Ingrid Cottenceau and Olivier Mellano.

Juliana PINHO

Actress and director, she joined the management of the Teatro O Bando and coordinates the professional training of the company's actors with a specific method called "Consciousness of the actor on stage" (Consciência do Actor em Cena). She also coordinated the Zebra movement, a theatre training project with migrants for which she made a documentary.

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Professor at Avignon University (AU) and a senior member of the Institut Universitaire de France (IUF), her research focuses on European theatre (18th-21st centuries): aesthetic issues, theory and practice of the performance, approached in a historical way. Several collective programs funded in recent years (the quotation in theatre, five senses in theatre).

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Yves ROULEAU

Retired director, he joined the ARGOS community at the time of the immersive observation set up at TNB, in Rennes, around *Rothko Untitled # 2* by Claire Ingrid Cottenceau and Olivier Mellano. He was already familiar with the work of these two artists from having participated in the show *Nova Oratorio*. He has also been a TNB loyalist for many years.

Ricardo Seïça SALGADO

Researcher at CRIA-UC (Centre for Research in Anthropology, University of Coimbra, Portugal) but also performer, he explores the contamination between ethnography and art in order to test new tools for the practice of participant observation and theatrical practice research. He recently carried out an ethnographic experiment in a prison, testing the methodology of the ethnotheatre.

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Ana Clara SANTOS

Doctorate in French Literature (Sorbonne Nouvelle-Paris 3 University), she is an associate professor at the University of Algarve (Portugal). Vice-president of APEF (2014 Hervé Deluen prize, Académie française), she is also director of the "Entr'acte" collection (Le Manuscrit), co-author of *Parcours de genetics théâtrale* (2018) and of "Argos, un projet innovatif observation of the creation process in Europe" (EASTAP Journal, 2019).

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Maria TABORDA

Holder of a BA degree in Arts (University of Coimbra, Portugal, 2003), after a year in Istanbul as an Erasmus student, she moved to Lisbon and completed her Masters in drawing at the Faculty of Fine Letters of the University of Lisbon. She has been collaborating with the Teatro O Bando since 2018, first as an illustrator and now in the field of graphic design and communication.

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Venetia THEODOROPOULOU

PhD candidate in Theatre Studies at the University of the Peloponnese in Greece, she obtained a Master's in Education and Culture from Harokopio University in Athens and a Master's in Education from the University of Groningen in the Netherlands, as part of a NATO scholarship. She also has a background in early childhood studies.

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Professor Emeritus of Theatre Studies at the University of Antwerp, his research focuses on contemporary post-dramatic theatre, representations of the body and the dynamics between director's notebooks and creative processes. He co-directs the "Creative Process" research group at IFTR and is co-editor of *the European Journal of Theatre and Performance*.

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Performer, corporal theatre director of Greek origin, she holds a doctorate in Performing Arts from the University of Paris-Ouest-Nanterre. Her background in the study of movement led her to work as a choreographer on various projects in Greece. She participates as performer in *La terra dei lombrichi*, directed by Chiara Guidi in 2020.

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Cees VOSSEN

Performing arts programme coordinator at the Moussem Nomadic Arts Centre in Brussels; he was theatre coordinator at the Berchem Cultural Centre and member of the jury for the Flemish Theatre Festival.

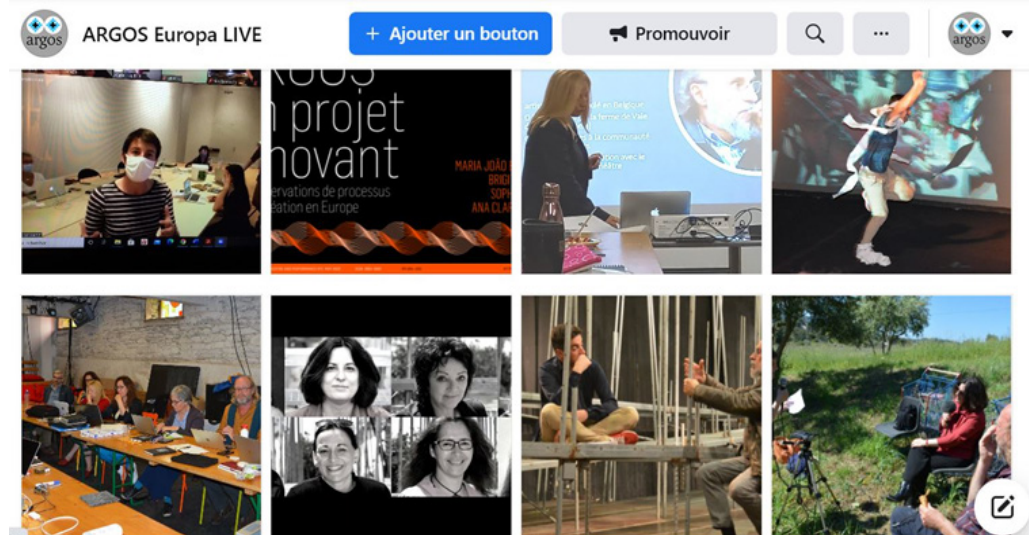
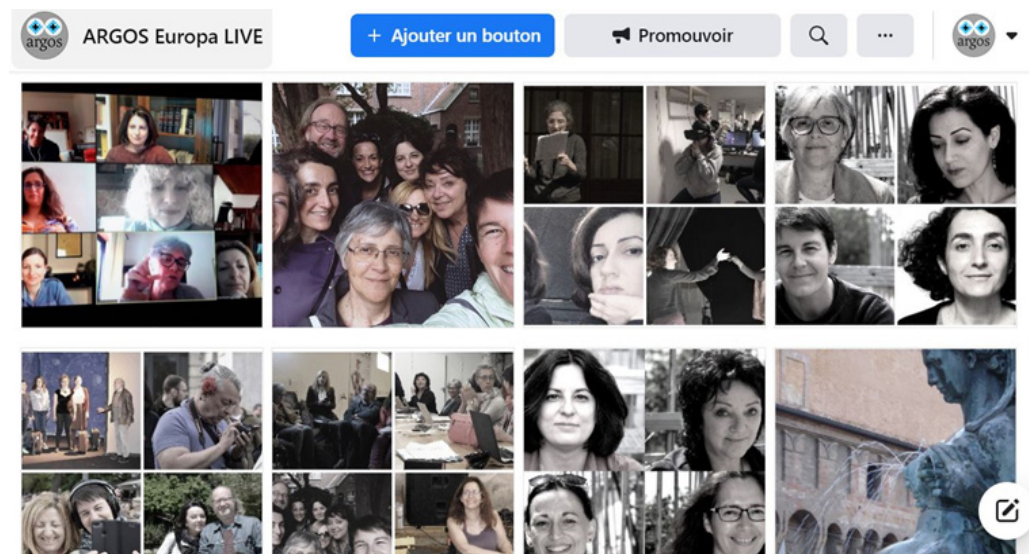
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Avra XEPAPADAKOU

Independent researcher in theatrical studies, opera specialist, she is coordinator of master's programmes in Arts and Letters at the University of Nicosia (Cyprus). Since 2012, she has been collaborating in the major project of processing the archives of the Societas Raffaello Sanzio and, since 2016, has been a consultant and curator of this archive.

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Co-responsible for the communication: **Sophie Proust** (University of Lille)

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Cover photo credit: Juliana Pinho, rehearsal at Teatro O Bando, Portugal, April 2019 ©Eleni Papalexio and Sophie Proust / ARGOS

Congress venue for the Rennes ARGOS team

University Rennes 2- Rennes Villejean Digital Centre

Avenue du Professeur Léon Bernard
Campus de Villejean
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https://campusnumerique-carte.u-bretagne.fr/Rennes_Quest.TA_Villejean.html

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Théâtre National de Bretagne
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