

INNOVATIVE METHODOLOGIES: INTERNATIONAL ART & SCIENCE CONFERENCE

Academy of Dramatic Art, University of Zagreb
Trg Republike Hrvatske 5, Zagreb, Croatia
(ADU Velika scena / ADU Big Stage)
9 – 11 April 2019

9 APRIL 2019

10.00 – 10.30

CONFERENCE KICKOFF & INTRODUCTORY NOTES:

SIBILA PETLEVSKI

Academy of Dramatic Art, University of Zagreb
Innovation and(or) Creativity:
Philosophy of Improvisation and Creative
Practices in Arts and Society

10.30 – 11.15

INVITED LECTURE

ROBERT MANCHIN

Institute for Advanced Studies Kőszeg iASK, Hungary
The Changing Policy Context of Art&Science

11.15 – 11.30

DISCUSSION

11.30 – 12.00

LECTURE PERFORMANCE

ELIZABETH SHORES

Looking IN: Outer Space as Method

12.00 – 12.30

LECTURE

ANA FAZEKAŠ

Independent Researcher, Zagreb
Fiction, Faction, and Friction in Contemporary
Feminist Theoretical Auto-Fiction

12.30 – 12.45

DISCUSSION

13.00 – 14.00

REFRESHMENTS

14.00 – 14.30

VIDEO-LECTURE PARTICIPATION:

INEZA GAGNIDZE

Iv. Javakhishvili Tbilisi State University, Georgia
Entrepreneurial University – core system for the
innovative development of Economy

14.30 – 15.00

LECTURE

NATAŠA GOVEDIĆ

Academy of Dramatic Art, University of Zagreb
Fear of Criticism as Fear of Innovation in
Education: What kind of Experimental
Thinking Makes one an Innovative Teacher

15.00 – 15.30

**INNOVATIVE RESEARCH IN EDUCATION -
STUDENTS' THINK TANK (VIRTUAL LECTURE PARTICIPATION):**

EKA SEPASHVILI

Tbilisi State University Faculty of Economics and Business,
Tbilisi, Georgia

Women Economic Empowerment –
Modern Approach to Strengthen Competitiveness
(Case of Georgia)

15.30 – 16.00

DISCUSSION

18.00 – 18.30

INVITED LECTURE PERFORMANCE

MARIE HAY

De Montfort University, Leicester; Centre for Interdisciplinary
Research in Dance (CIRID)
Practicing ontology: a 'speakingdance' event

18.30 – 19.00

LECTURE

OLGA MARKIČ

University of Ljubljana, Faculty of Arts
Thought experiments and empirical investigation

19.30 – 20.00

DISCUSSION

10 APRIL 2019

10.00 – 10.30

INVITED LECTURE

GORAN ŠIMIĆ

Croatian Institute for Brain Research, Zagreb University School of Medicine

Neuroscience of creativity: insights from minds of autistic geniuses

10.30 – 11.00

DISCUSSION

11.00 – 11.30

ART & SCIENCE PRESENTATION

DAVID R. GRUBER

Department of Media, Cognition and Communication, University of Copenhagen

Interactivity and Performative Play in the Neurohumanities: Introducing a Critical NeuroArt

11.30 – 11.45

DISCUSSION

11.45 – 12.45

AN EXERCISE IN COLLECTIVE CREATIVITY

UNA BAUER, AGATA JUNIKU,

GORAN PAVLIĆ, JASNA JASNA ŽMAK

Academy of Dramatic Art, University of Zagreb

A quadrilogue on quadrilogue

12.45 – 13.00

DISCUSSION

13.00 – 13.30

LECTURE

LUCIA LEMAN

Independent Researcher

#3 Blokes in the Pub: a reassessment of liberal tolerance and performative strategies within Brexit society

13.30 – 13.45

DISCUSSION

13.45 – 15.00

REFRESHMENTS

15.00 – 15.30

INNOVATIVE RESEARCH IN EDUCATION - STUDENTS' THINK TANK (VIDEO-PARTICIPATION)

KUBRA BODUR

Istanbul Arel University, Istanbul, Turkey

& students:

Beyza KABA

Molecular Biology & Genetics, Undergraduate, 3rd year

Burcin AKTAS

Molecular Biology & Genetics, Undergraduate, 2nd year

15.30 – 15.45

DISCUSSION

18.00 – 18.45

INVITED LECTURE

BEN SPATZ

Department for Music and Drama, University of Huddersfield

Making a Laboratory: Embodied Research and the Audiovisual Body

18:45 – 19.00

DISCUSSION

19.00 – 20.00

PANEL DISCUSSION

“Embodied Researcher” in the Artistic Field.

Panelists:

JOSIPA BUBAŠ, MARINKO LEŠ,

NIKOLINA PRISTAŠ, GORAN SERGEJ

PRISTAŠ, BEN SPATZ, MARINA PETKOVIĆ

LIKER. Moderated by SIBILA PETLEVSKI

11 APRIL 2019

10. – 10.45

INVITED LECTURE

JOSIP STEPANIĆ

Faculty of mechanical Engineering and Naval Architecture (FSB)
Zagreb University

Contribution to Quantification of Communication

10.45 – 11.00

DISCUSSION

11.00 – 11.30

ART & SCIENCE PRESENTATION

DAVID M. RIEDER

North Carolina State University, Raleigh NC USA

Eversion, Worlding, and Wonder: A Rhetorical Approach
to “Physical Computing” Project

11.30 – 11.45

DISCUSSION

11.45 – 12.15

INNOVATIVE RESEARCH IN EDUCATION - STUDENTS' THINK TANK

SATKIRTI SINHA

Royal Holloway, University of London, M.A. in Drama and Theatre

Bidesiya style: The cultural form of Bihari (East India)
migrant's labourers and its reinvention with help of
practiced based methodology in the digital age

12.15 – 12.30

DISCUSSION

12.30 – 13.00

REFRESHMENTS

13.00 – 13.30

VIDEO PRESENTATION

INNOVATIVE RESEARCH IN EDUCATION: CULTURAL HERITAGE

EKA LEKASHVILI Iv. Javakishvili Tbilisi State University;
Head of Tourism Research Centre

VEKO DODASHVILI Member of Tourism Research
Centre, doctoral student

Professional Development Challenges
and Opportunities of the Georgian Cultural
Heritage Guides

14.00 – 14.30

DISCUSSION

17.30 – 18.00

INNOVATIVE RESEARCH IN EDUCATION - STUDENTS' THINK TANK

NIKOLINA RAFAJ ADU, University of Zagreb, MA student
Performing a Passage – Dramaturgy as a Mode
of Disappearing

DOROTEA ŠUŠAK ADU, University of Zagreb, MA student
Performing Law: Good and Evil in Art and Law

18.00 – 18.30

LECTURE

MOSTAFA YARMAHMOUDI

Radio & Television University, Tehran, Iran

E-Motion Capture & Spirituality in a
Technological Age

18.30 – 19.00

DISCUSSION

19.00 – 19.45

INVITED LECTURE

STEVEN G. SCLAN

Former Associate Professor, Department of Psychiatry - New York
University, Medical Center New York, NY (USA); Chief Research
Officer PsyKorr, LLC Jacksonville, FL (USA) & Berlin, Germany
Inside the Mind of a Researcher

19:45 – 20.00

DISCUSSION

20.00 – 20.30

LECTURE

WENDY COAD

BFA, MFA, Artist-in-Residence (Former), Art Center, South Florida
(Miami, FL), Artist-in Residence (Former), P.S.1 (New York, NY)
Description of an Archival Project as a Creative/
Artistic Process

THE CHANGING POLICY CONTEXT OF ART&SCIENCE

“Creative work, like scientific work, should be greeted as a communal effort — an attempt by an individual to give voice to many voices, an attempt to synthesise and explore and analyse.” Joyce Carol Oates

A fluid global political environment radically redefines the context how public policy looks at the relations between art and science. As one of the symptom is a new found interest in reaching out across boundaries and looking at the instrumental uses of art to help out with perceiving and transcending the limits of communicating global challenges.

In my presentation I will talk about some of the dilemmas I encountered in the interdisciplinary field of art and science based on my experiences as a researcher who have been working in the boundaries of the various disciplines as well as practicing performing art as a professional musician.

The result of the global communication revolution is a general shift that alters the conditions of all creative work. Creating global communication networks opens up previously unconnect-

ed conceptual universes as well. Globalization have changed the overall working environment of both science and art – together with the ontological implications what Bauman, Szokolczai and others theorized with the concept of liquid or late modernity. The result is a loss of belief in rationality, the crisis in the project of enlightenment and the search for various kind of social lubricants for people who feels trapped into an unfamiliar and often unforgiving life, keeping them from completely falling apart. We find ourselves living in an age of insecurity, where predictability that governed our basic trust in future and the belief that we can shape evidence-based policies with the help of science can shape and control our societal future is disappearing.

I will talk about the two consequence of the technological / digital drivers on the art and science nexus.

“More is different.”

Any human event, however improbable, sees its likelihood grow in a crowd. When you aggregate a lot of something, it behaves in new ways, and the new social media platforms are aggregating our individual ability to create and share, at unprecedented levels. As an example -- where we previously relied on professionals to document and share emotional reactions on events, we are increasingly becoming one another's infrastructure. The ability to balance consumption with production and sharing is transforming the channels used by both science and art as social institutions. Participation in production processes that intends to have aesthetic value – as manifested in shared photos / insightful reflections on our environment and shared by FB posts

or increasingly on Instagram are testimony of the blurred boundaries of participation in visual reflections on observed reality by artists, lay persons and on qualitative social scientist like those working in the field of visual anthropology.

One fact that is often overlooked when talked about the creative or cultural capital is the buildup of well over a trillion hours of free time each year on the part of the world's educated population. This cognitive surplus, newly forged from previously disconnected islands of time and talent, is just raw material. To get any value out of it, we have to make it mean or do things. We, collectively, aren't just the source of the surplus; we are also the people designing its use, by our participation and by the things we expect of one another as we wrestle together with our new connectedness.

Would the artists realize that it also shapes new social functions for them – not just as individuals but also as role models on how to use free time reflect on new developments of the discovery of this connected complex system that surrounds us.

Similarly in the field of science we see the emergence of citizen science. The realization that new institutional forms of practicing explorations may vastly contribute to global problem solving is something that is increasingly recognized by public policy makers.

The real change comes from our awareness that the cognitive surplus creates unprecedented opportunities, or rather that it creates an unprecedented opportunity for us to create those

opportunities for each other. The low cost of experimentation and the huge base of potential users mean that someone with an idea that would require dozens (or thousands) of participants can now try it, at remarkably low cost, without needing to ask anyone for permission first. The story of open source movements have changed for example the cultural norms among programmers – to a point where it is common judgment that social production is the right way to create software.

This is not totally new of course – sociologists of science have shown how the communal reflections on individual discoveries can shape the dominant paradigms.

Finally on development in the 5-10 years have even further challenged the connections between art and science. As machines outsmart us in ever more domains, we, and policy makers as well comforted ourselves that one area will remain sacrosanct and uncomputable: human creativity. The need to connect art and science is driven also by the belief that for problem solving we need to rely more on the creative juices of artists.

If great art is crystallised emotion, then dull, inanimate, electronic computers can never compete with the 100 trillion sparking synapses in a human brain, no matter how powerful they may be – at least this was the comforting mantra.

However even the most creative geniuses had some disturbing observations – as Vincent van Gogh said “Great things are not done by impulse but by small things brought together.”

If this is true, and the recent AI inspired music and painting testifies, we might have to even more radically rethink the relations between science and art.

BIOGRAPHY

Robert Manchin is a sociologist, economist, musician by education, a social activist driven by conscience and an entrepreneurial manager by chance. During his career he played as a professional musician at the Hungarian State Philharmonic Orchestra, he was visiting professor at various universities in the US and Europe, and was briefly elected as Director of the Institute of Sociology at the Hungarian Academy of Science. For a decade he was President of the Hungarian Tobacco-Free Association. He established and co-directed with Elemér Hankiss the non-profit company “Reinventing Hungary”, and was the founding director of the Gallup International Research and Education Center. He was senior vice president of Gallup Organization in Princeton and Chairman and Managing Director of Gallup Europe in Brussels. As the Founder of the Stone Center for Applied Social Research he runs summer events and workshops in Osor, Croatia. They focus on public policy, music and creative arts. For the past ten years he served as member of the local council and Vice Mayor in Vallus, Hungary. Recently, he has lead the global project BigData in applied social research at Gallup. In November 2015 he was elected as the President of the largest European cultural policy organization, Culture Action Europe.

MARIE HAY

Dance Programme Leader/Outreach & Marketing tutor
Senior Lecturer (Dance), DMU Teacher Fellow, HEA Fellow
Centre for Interdisciplinary Research in Dance (CIRID)
De Montfort University, Leicester

PRACTICING ONTOLOGY: A 'SPEAKINGDANCE' EVENT

What's all this talking about? Contemporary dancers in small to mid-scale dance performances seem to want to be talking more than ever, but why and what does it achieve? The use of words can make an otherwise abstract dance more accessible. The sometimes awkward delivery of speech can also distance the audience from the dance. Too often speech dominates and fragments the dance.

The argument is not to revert back to traditionally, muted dancers, but practice speaking in dance in a way that enhances the artform's ability to engage with ontology. This does not support thinking about dance in terms of a language, but perhaps that dance is speech and visa versa.

This performance lecture shares the emerging practice of a speaking dancer with her audience. 'Speakingdance' is an innovative, improvised practice that plays with the rhythm of speech and movement in an autobiographical narrative event. Through the performance of this Whiteheadian event, the speaking dancer and her audience find a resonance akin to Simondon's concept of transindividuation.

'Speakingdance' developed through a practice-as-research methodology. The practice begins with 'just be'. I need to attune to thinking of me right now, in the middle of my now-web and it's connections to past, future, world and others. I am becoming in relation to others while quiet and still.

I become aware of so much at once – too much to say. Words are restricting. Abstract movement alludes to my embodied thoughts. My bodily system of thinking and moving unfold in to an emerging movement vocabulary with little meaning. The movement makes it's point known once words are uttered. The utterance, performed by me, the dancing me, is considered before it's delivered in relation to the thought, the dance, the rhythm and the spectator.

The utterance is said for another more than my movements alone are danced for them. That moment of speaking is when I find words in my thoughts that are not too fast to capture with the voice. Words are rooted in language, but we must remember their origin in the physicality of the vocal. Nuanced, resonant and ontological.

Speaking discloses something more with each performative iteration. A childhood narrative, an uncomfortable mood, a difficult relationship. I am disclosed through my decision to speak of them. These are not truths of a fixed me to be revealed and discovered by others. These are voicings, sayings, becomings. Moments when I am speaking in relation to others who are hearing.

Audience members are active participants at each performative event. They are made to feel

welcome and cared for by the speaking dancer who shares her vulnerabilities and asks the audience to reflect on their perceptions of her, while remembering their own autobiographical narratives. Resonance emerges and the dancer ceases to represent one side of a dancer-audience divide. The dancer-audience relationship transforms from a binary to a collaboration of individuated beings.

BIOGRAPHY

Marie Hay is a Senior Lecturer in Dance at De Montfort University, UK where she teaches dance practice and performance research to undergraduate and postgraduate students.

Marie has conducted significant pedagogic research concerned with assessment and feedback in dance practice. By engaging in a reflective teaching practice, and collaborating with undergraduate dance students, Marie exposed issues of assessing embodied knowledge through perception and called for a greater use of peer and self-assessment in the dance class. An 'autonomous learning framework' was developed from this research for application in other subject areas and educational settings.

Together with Dr Louise Douse (University of Bedfordshire) and Dr Martin Leach (De Montfort University), Marie is a co-founder of the Performance Philosophy research group called *Heidegger and performance*. In 2018, the research group convened the 'From Heidegger to Performance' international symposium with presenters from Norway; Germany; Australia; Africa; and Italy.

Marie is currently undertaking a practice-as-research PhD titled '*Speakingdance*': *an ontological practice*. The research is primarily concerned with dance and philosophy but contributes to the disciplines of performance philosophy and voice studies. The aim of the work is to develop a dance practice which utilises a vocal ontology to generate resonance between a dancer and her audience.

Speech and autobiography have been integral to Marie's choreographic work for the last 20 years. The intention has always been to challenge fixed identities. Her innovative 'speakingdance' practice engages with philosophical thinking to research ontological possibilities that transcend binary divides.

NEUROSCIENCE OF CREATIVITY: INSIGHTS FROM MINDS OF AUTISTIC GENIUSES

Savant syndrome is a rare condition in which a person with serious mental disability and low IQ exhibit remarkable abilities or brilliance in some domains of knowledge. Such a skill emerges spontaneously and is not derived from practice. Besides being attracted to numbers, especially prime numbers and calendars, individuals with savant syndrome are often fascinated by art and music and have extraordinary memory capacity and visuospatial abilities. Synesthesia and absolute pitch are also more commonly found in savants than in the general population. About half of the individuals with savant syndrome have an autism spectrum disorder, while the other half have some other form of central nervous system damage or disease. Only about 10% of the autistic people are savant.

It is believed that savant syndrome is associated with a left-hemisphere dysfunction. Almost all savants are male. The cerebral lateralization theory proposes that due to delayed maturation of the left hemisphere it is more susceptible to prenatal influences such as circulating testosterone in the developing male fetus. In turn, this can trigger recruitment of the right hemisphere, which is compensating the left-hem-

isphere dysfunction by recruiting lower-level memory capacities as well as automatic and rigid, simple rule-based processing. Consequently, it seems that savants have privileged access to low-level, unprocessed information, before it is “packaged” by meaningful processing of the left hemisphere. Typically, they concentrate more on the parts than on the whole, which is a characteristic of so-called autistic geniuses. This association was raised in a recent movie “Magnus” (2016), chronicling the life of world chess champion Magnus Carlsen, who became a grandmaster at age 13.

One of the most incredible manifestations of savant syndrome is that of the “acquired” savant. Here, prodigious skill, especially in art or music, or the enhanced memory capacity, emerges unexpectedly in some people who have suffered a head injury, stroke, and in patients with e.g. frontotemporal dementia with predominant left hemisphere involvement. Similarly, it can also be induced in normal people by creating a virtual injury of the left temporal lobe using repetitive transcranial magnetic stimulation.

Author’s work is funded by the Croatian Science Foundation (IP-2014-09-9730).

BIOGRAPHY

Goran Šimić is a tenured Professor of Neuroscience and Anatomy, and the Head of Neuroscience Department at the Croatian Institute for Brain Research of the University of Zagreb Medical School. In the department, prof. Šimić also leads the Laboratory for Developmental Neuropathology. He graduated from the University of Zagreb Medical School in 1992, where he, after three research fellowships from Karolinska Institute in Stockholm, also received PhD

in 1998. His laboratory has extensive expertise in the neuropathology of developmental and neurodegenerative disorders and has established an international cooperation on biomarkers for brain diseases, especially Alzheimer's disease. Prof. Šimić was the Editor-in-Chief and Managing Editor of *Translational Neuroscience* journal from 2010-2016. For his work on etiopathogenesis of spinal muscular atrophy he received The Kurt Jellinger Prize from *Acta Neuropathologica* and Springer-Verlag in 2008.

BEN SPATZ

Department for Music and Drama, University of Huddersfield

MAKING A LABORATORY: EMBODIED RESEARCH AND THE AUDIOVISUAL BODY

A long line of theatrical practice in Europe proposes to approach theatre as a kind of laboratory. Can this be more than a metaphor? In this presentation, I reconsider the concept of the laboratory in light of current developments in social epistemology and speculative ontology, synthesizing ideas from Hans-Jörg Rheinberger and Karen Barad among others to offer the first rigorous definition of laboratoriality outside a technoscientific paradigm. With this definition we can more precisely locate embodied research alongside more established academic research paradigms.

The presentation will be illustrated by audiovisual examples from the videographic *Journal of Embodied Research*, published by Open Library of Humanities; and from the UK-funded project “Judaica: An Embodied Laboratory for Songwork” (2016-2018), which implemented a powerful new embodied audiovisual research method at the intersection of experimental performance, critical identity studies, and visual anthropology. In addition to considering the onto-epistemological of these audiovisual works, I will share details of the project's underlying method and explain how it can be used to structure a “queer laboratory” that generates

a new kind of audiovisual material and raises provocative questions about power, authorship, and identity.

BIOGRAPHY

Ben Spatz is a nonbinary researcher and theorist of embodied practice. They are Senior Lecturer in Drama, Theatre and Performance at the University of Huddersfield, UK; author of *What a Body Can Do: Technique as Knowledge, Practice as Research* (Routledge 2015); and AHRC Leadership Fellow with the project “Judaica: An Embodied Laboratory for Songwork” (2016-2018). Ben is also the editor of the videographic *Journal of Embodied Research* from Open Library of Humanities and the Advanced Methods imprint from Punctum Books; co-convenor of the Embodied Research Working Group within the International Federation for Theatre Research; and co-investigator on the ESRC project “Research with a Twist: A Somatics Toolkit for Ethnographers” (2018-2019). Ben has recently been invited to speak at conferences on theatre, dance, music, martial arts, and intangible cultural heritage at the Universities of Manchester, Leeds, Kent, Middlesex, Bedfordshire, Aberdeen, Cardiff, Maynooth, Ghent, and Zagreb, as well as at New York University, City University of New York, Northwestern University, and University of the Arts Helsinki. Ben has more than two decades of experience as a performer and director of contemporary performance, working mainly in New York City from 2001 to 2013. www.urbanresearchtheater.com

“EMBODIED RESEARCHER” IN THE ARTISTIC FIELD.

JOSIPA BUBAŠ, MARINKO LEŠ,
NIKOLINA PRISTAŠ, GORAN SERGEJ PRISTAŠ,
BEN SPATZ, MARINA PETKOVIĆ LIKER.
Moderated by SIBILA PETLEVSKI

BIOGRAPHIES

JOSIPA BUBAŠ graduated from the Art History and English Language and Literature Department, Faculty of Philosophy, Zagreb. Publishes art reviews at the Croatian Radio 3, magazines/portals. Writes exhibition previews and currently teaches Art History at the Academy of Dramatic Art (within the framework of prof. dr. Leonida Kovač's syllabus). At the moment, she is finishing Ph.D. studies at the Interdisciplinary Humanistic Sciences Department, University of Zadar dealing with the Performativity of the Body. She works as performer/coauthor with different choreographers and creates solo works and leads workshops.

MARINKO LEŠ, an academic actor and science & art researcher who's doctoral thesis “Possibilities of Applying New Neuroscientific Knowledge in the Analysis of Acting” is currently in the process of being defended at the University of Zagreb. His dissertation will endeavour to open new perspectives about exploring performing studies applying cognitive studies focusing on neuroscientific knowledge. After he graduated from Academy of Dramatic Art in Zagreb he did almost every form of acting, but mostly physical theatre. He worked twice with Jan Fabre. After finishing three-year Doctoral studies at Faculty of Humanities and Social Science in Zagreb he decided that cognitive approach of analysing performance strategies and methodologies is his path of scientific search, combined with his practise as “embodied theorist”.

NIKOLINA PRISTAŠ is a dancer, a choreographer, co-founder of the performing arts collective BADco. (2000-) and Assistant Professor at the Dance Department of the Academy of Dramatic Art in Zagreb (2015-). She graduated from the Faculty of Humanities and Social Sciences of the University of Zagreb (English Language and Literature and Comparative Literature), finished the eight-year program of the dance school Ane Maletić in Zagreb. Since 2000 she has been realizing her artistic interests through cooperation with members of the BADco. The specificity of artistic insights and knowledge produced in BADco, through a series of theater-dance performances, video installations, thematic symposia, art workshops and a few printed publications, resulted in her being invited to some of the prestigious art academies in Europe to attend as a lecturer and realize art projects in teaching practice. (Justus Liebig University – Giessen, P.A.R.T.S. – Brussel, The Danish National School for Performing Arts – Kopenhagen...). At the Dance Department of the Academy of Dramatic Art she teaches courses related to the practice of improvisational dance performance and contemporary choreography. She is currently the Head of the Dance Department.

GORAN SERGEJ PRISTAŠ Dramaturge, co-founder and member of BADco. (www.badco.hr), performing arts collective. Researcher and curator in Centre for Drama Art (CDU) from 1995 till 2007. Associate Professor of Dramaturgy at the Academy of Dramatic Art, University of Zagreb. One of the initiators of the project Zagreb - Cultural Capital of Europe 3000. With his projects and collaborations (BADco., Frakcija) participated at Venice Biennale 2011 and 2016, Documenta 12, ARCO and numerous festivals and conferences. He was mentoring and teaching at DOCH (Stockholm), JLU (Giessen), Statens Scenekunstscole (Copenhagen), P.A.R.T.S. (Brussels) etc. Teaching courses in performance dramaturgy, writing for performance, analytical writing, dramaturgy and choreography, collaborative practices etc. First editor-in-chief (1996-2007) of Frakcija, a magazine for the performing arts. His latest book are *Exploded Gaze* (Multimedia Institute, Drugo More & BADco., Zagreb/Rijeka 2018), *Parallel Slalom. A Lexicon Of Non-aligned Poetics* co-edited with Bojana Cvejić (Tkh Beograd / CDU Zagreb, 2013) and *Time and (In)Completion: Images And Performances Of Time In Late Capitalism*, co-edited with Tomislav Medak (BADco. Zagreb 2014).

MARINA PETKOVIĆ LIKER is a theater director, professor of phonetics and comparative literature. She is an associate professor at the Academy of Dramatic Art in Zagreb, and as an external associate she works at the Faculty of Teacher Education in Zagreb, at the graduate and postgraduate professional studies. As an assistant she also worked at the Osijek Art Academy. She organizes professional and artistic workshops in the field of voice, speech, theater and group theater for children and young people, teachers and various educators and artists. She is the co-founder and the head of Četveroruke, the art organization for the opening of new fields of theater communication, in which she deals with designing and conducting innovative events that specifically connect artists and audiences (performance conferences, performance sharing, performance dinners etc.) and has launched Čitanka – a magazine for performance-theoretical conversations. She is devoted to artistic and scientific research in the fields of the mutual connections between voice and body, female gestures, and women's principle of acting in art and life, the synesthetic theater, drama ensembles and the relationship between different performers. In her voice and speech work, she combines knowledge acquired through formal education at the Academy of Dramatic Arts and the Faculty of Humanities and Social Sciences, and informal education from workshops with different teachers and different performing praxis.

JOSIP STEPANIĆ
Faculty of mechanical Engineering and Naval Architecture
(FSB) Zagreb University

CONTRIBUTION TO QUANTIFICATION OF COMMUNICATION

Communication among humans is one of crucial human activities. Yet, its importance is not accompanied with the accurate and precise formal measure. Two starting points of this article are: (i) treating the communication among humans as a means to convene diverse individual and collective stimuli and needs; (ii) partitioning human environment into available, well-characterised communication modes, most of which makes possible mediated communication. Based on these starting points, a generic model of human communication between individuals and their environment is formulated and discussed. It is argued that there is a definite relation between the utilised communication modes and intensity of convened matter.

BIOGRAPHY

Josip Stepanić (B.Sc. 1994, M.Sc. 1998 and Ph.D. in 2003, all from the University of Zagreb) is a full professor at the Department of Quality – Faculty of Mechanical Engineering & Naval Architecture, University of Zagreb. His teaching and researches in a significant part include systems, both from the theoretical and from the applicative point of view. Topics of particular interests are interdisciplinarity in researches, characterisation of emergences and innovations in complex systems. Along with his scientific and teaching carrier, he is involved in several long-term projects for recognition of scientific achievements and popularisation of a scientific method.

STEVEN G. SCLAN
Former Associate Professor, Department of Psychiatry -
New York University, Medical Center New York, NY (USA);
Chief Research Officer PsyKorr, LLC Jacksonville, FL (USA) &
Berlin, Germany)

INSIDE THE MIND OF A RESEARCHER

BIOGRAPHY

Steven Sclan is the director of Research Center PsyKorr, expert in Alzheimer's disease clinical treatment.

PHILOSOPHY OF IMPROVISATION AND CREATIVE PRACTICES IN ARTS AND SOCIETY

This paper examines the boundaries of philosophical thinking and performing arts, focusing on the topic of co-creative emergence in improvised techniques of artistic performance, in “philosophy-doing”, and in creative subversions of institutional contexts. We are covering a range of topics connected with creativity, cultural production, cultural improvisation, spontaneity in artistic performance and in performance theory, with special reference to concepts of “improvisational culture” and “free play” in life and art. We claim here that practice-led research, artistic performance and philosophy as embodied practice of co-thinking do not make clearly separate domains, but rather stand one to another in a fuzzy *or/and* way establishing a sort of *creative knowledge dynamic field*. Our conceptual hypothesis is that artistic type of *knowledge-as-process*, having in its neurological basis sensiomotor experience, intertwines knowing and doing which coevolve with socio-ecological environment. Unlike Carayanis and Campbell (2015) who speak about the cross-connections and inter-connection between arts and artistic research, we think that it is not possible to divide arts as such from the artistic research, and we advocate developing a new model of innovation based on artistic prac-

tice-led knowledge systems. Systems thinking as an approach to how the world we live in operates is a bridge between creative thinking in arts and sciences. In this text we distinguish the *concept of creativity* based on *knowledge-as-process* versus the concept of innovation based on *knowledge-as-object*, although in both concepts there is a common underlying mechanism that connects dynamically integrated learned regularities (as top-down anticipation) and sensorially acquired immediate contextual cues (as bottom-up regression).

Here we speak of performance broadly: we do not take into account only live performance (which we define as a perceivable creative process interpreted due to time-space framing as a completed *artistic given*), but we also refer to performance as a model modeling itself in a recursively creative process based on an internal, built-in anticipatory mechanism that depict (and in live performance acts with) the anticipatory mechanism of the *observer-as-in-built-participator*. In artistic performance we define recursion as a phenomenon where a rule of composition can be applied to the result of the application of the same rule. Artistic type of *knowledge-as-process* is based to a great degree on anticipatory mechanism. These anticipatory mechanisms have their neurological grounding in certain types of anticipatory neural codes in human brain. Some of these codes are responsible for action anticipation, others for goal prediction. An agent can learn to predict the outcomes of its actions and store them by associative links which Prinz attributed to common neural coding between action and perception (Prinz 1990, 2003). Expectations can also pro-

voke action where a predicted event (designed and desired by some innate probability algorithm) is responsible for triggering an action and not an actual stimulus from the outside of the brain. Theory of event coding (TEC) is based on hypothesis that human cognition is situated, distributed and body-based. The role of sensorimotor experience is recognized by TEC as the general bases of all knowledge. What we mean here by distributed cognition is a hypothesis that human cognition goes beyond the individual brain and mind, and that it includes the environment. Situatedness entails heuristically important (but also epistemologically interesting) claim that knowing cannot be separated from doing, and that learning-by-doing is more effective than mere knowledge accumulation.

BIOGRAPHY

Sibila Petlevski, a full professor at the Academy of Dramatic Art, University of Zagreb; doctor of humanities and scholar in the fields of theatre aesthetics, performance studies, and interdisciplinary art research; born in Zagreb (Croatia) in 1964. Apart from her academic and scientific career, Petlevski is an awarded writer, currently leading an international project “How Practice-led Research in Artistic Performance Can Contribute to Science” founded by Croatian Science Foundation. Member of the Advisory Board of *Interdisciplinary Description of Complex Systems* Journal. Among awards: Zagreb City Award for Contribution to Culture and Science; Berliner Festspiele TTStückemarkt; P. Brečić Award for Theatre Studies.

ELIZABETH SHORES

Artist

OUTER SPACE AS A METAPHOR OF POSSIBILITY FOR PRACTITIONERS AND VIEWERS OF ART AND DESIGN

Outer Space as a Metaphor of Possibility for Practitioners and Viewers of Art and Design In this essay and performative lecture, the author argues that the use of outer space as a metaphor for possibility enables practitioners and viewers of art and design to build social awareness and develop affective technologies for post-conflict resolution. In what ways have outer-space oriented art projects developed over the past twenty years and how can the creation of these new access points in visual culture promote critical discussion in a given public? Whose voices are represented? Rather than using cosmology and outer space science as a way to imagine the future of our species on another planet, assist outer space programs with visualizing or giving form to their projects, or creating work intended to captivate an audience, the analyzed metaphors offer unique methods of engaging with publics by investigating aspects of production, agency, and power, drawing connections between the search for interpersonal resonance and the struggle to find it within a neoliberal system. Concepts of otherness are examined in the context of how outer space is constructed on Earth, creating access points for people to reframe societal trauma and reward a public in order to promote the re-

sistance of a mindset geared towards personal, as opposed to mutual, gain.

BIOGRAPHY

My art practice uses multi-sited transnational methods of collaborative design to study how the language of empire in material culture is a catalyst for the funding of outer space exploration programs. Using data taken from aboard my weather balloon, I create Nano-sized sculptures on circulating US currency by electron beam physical vapor deposition. I typically collaborate with artists, scientists and lawyers in a fast-paced praxis of call and response. This research has been published and/or presented at Arizona State University, New York University, School of Visual Arts, Zayed University, University of New England Armidale, Ohio University, and the University of New Mexico.

ANA FAZEKAŠ

Department of Literature, Performing Arts, Film, and Culture
University of Humanities and Social Sciences in Zagreb

FICTION, FACTION, AND FRICTION IN CONTEMPORARY FEMINIST THEORETICAL AUTO-FICTION

Feminism has long ago established the multi-faceted connection between the personal and the political, questioning the pseudo-universality of the masculinist art tradition, as well as the performative of objectivity in the corresponding theoretical framework. Across time, various feminist authors have been constructing narratives across genres, indissolubly combining memoirs, fiction, and theory, which seems to have reached a special high point in the past decade, as more and more writers choose radical variants of these discursive hybrids for their politically engaged work. This paper aims to explore the presumably innovative characteristics and potentials of the contemporary genre of feminist theoretical auto-fiction, on the examples of works by Chris Kraus, Paul Preciado and Alison Bechdel, focusing primarily on the shared interests, obsessive topics, and novel poetic/stylistic choices. In cited works, embodied experience challenges the tradition of dis-embodied theory, intertwining presumably personal anecdotes, raw emotions, authentic experiences with theoretical excursions and essayistic fragments, referring to art, feminist history, and academia. The contemporary feminist (anti-)heroines of these works construct strength from acute sen-

sibility, insecurity, narcissism, and frustration, all the while coming to writing through these vulnerabilities, developing the narrative with awareness of writing as process and processing; as an exploration of their own position in/outside of/against/despite of the Canon, as well as in a complex relation of honouring/reckoning with the feminist para/anti-canon. It is the intention of this paper to raise questions and attempt answers about if and where the innovation is located in these works, which narrative modes are used, and how they resonate with audiences today.

BIOGRAPHY

Ana Fazekas has MA degrees in Comparative Literature and Russian Language and Literature, freelances as a writer and critic for Kazalište, Kretanja/Movements, Kulturpunkt.hr, and Elle magazine, and is currently developing her doctoral thesis on the topic of “Deconstructions of Eros and Aggression as Components of Femininity in Selected Works by Women Artists of the 20th and 21st Century”. Fields of interest include psychoanalytic theory in connection to feminist and queer criticism as well as contemporary feminist artistic practice and pop culture.

ENTREPRENEURIAL UNIVERSITY CORE SYSTEM FOR THE INNOVATIVE DEVELOPMENT OF ECONOMY

Entrepreneurial University – core system for the innovative development of Economy. The modern world actively discusses the challenges that will lead to the Fourth Industrial Revolution. As the specialists assume, part of the jobs will be replaced by artificial intelligence. In addition, creation of completely new jobs is expected. As for the jobs that might be maintained in future, skills upgrading will be particularly important.

In such a turbulent environment of economic development, universities, and in particular entrepreneurial universities, play a significant role. We think so as these universities have business incubators, spin-offs, Fab Labs, TTOs, Patenting and Licensing offices, consulting centers and other structures that promote commercialization of new ideas. Due to the above-mentioned factors, they will neutralize the expected fluctuations in the best way. We consider that continuous connection with such universities will enable business to adapt to the inevitable changes with minimal loss.

The entrepreneurial university model is presented in Figure 1. Figure 1 shows that basic and applied research carried out at the universities requires “Third ring”, which consists of mech-

anisms to facilitate the spillover of knowledge from the research core and applied programs generating that knowledge to society where that knowledge would be commercialized or at least applied (Audretsch, 2014, p. 317).

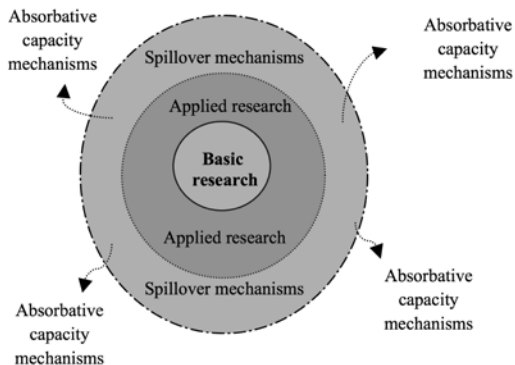


Figure 1. The entrepreneurial university (Source: Audretsch, 2014, p. 318)

The outcomes of effective formation of “University-Industry-Government” (The Triple Helix) relations are the patents illustrated in Figure 2. Creation of patents in the university environment will provide businesses with the workforce equipped with all the necessary skills. The new knowledge rapidly flows into education and leads to the inspiration of new ideas.

According to Leydesdorff (2012, p.8), “*whereas*

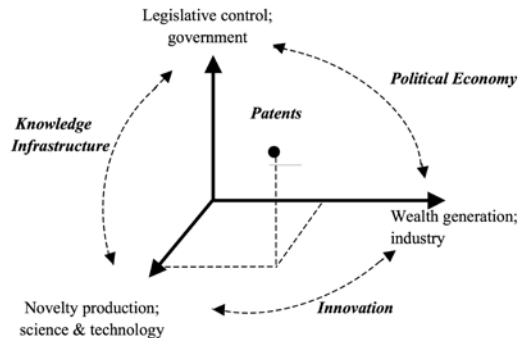


Figure 2. Patents as events in the three-dimensional space of Triple Helix interactions (Leydesdorff, 2012, p. 8)

patents are output indicators for science and technology, they function as input into the economy”. The above factors make it clear that by creating patents entrepreneurial universities *serve as a core system and source for the innovative development of Economy*.

It is worth noting that in its document the EU Commission outlines that “HEIs are able to contribute to innovation in the wider economy” (COM WD 20.9.2011 SEC(2011) 1063 final, p. 9). The efficiency of entrepreneurial universities is discussed by Etzkowitz and Zhou (2008), Rasmussen and Wright (2015), Walshok and Shapiro (2014), Di Fatta et al., (2018), Vesperi and Gagnidze (2018), etc. Such universities create clusters around them (Gagnidze, 2018) and clusters can be considered as a sustainable system for the challenges of development (Gagnidze, 2015).

BIOGRAPHY

Ineza Gagnidze is an Associate Professor at the Faculty of Economics and Business at Ivane Javakishvili Tbilisi State University. She is a Doctor of Economics. She has taken part in several international projects. At TSU, she teaches undergraduate and postgraduate courses in Microeconomics and Welfare Economics. She is a co-author of ten textbooks and an author of monograph and more than 50 papers. She is a member of the Scientific Board of the Business Systems Laboratory (BS-Lab) association and the editorial board member of the "International Journal of Markets and Business Systems" (IJMABS). Her main research interests are education, clusters, competitiveness and systems thinking.

NATAŠA GOVEDIĆ
Academy of Dramatic Art, University of Zagreb

FEAR OF CRITICISM AS FEAR OF INNOVATION IN EDUCATION: WHAT KIND OF EXPERIMENTAL THINKING MAKES ONE AN INNOVATIVE TEACHER

From the perspective of creative industries, creative occupations are central to "economic imaginary" (Campbell 2014) of 21st century. Creativity agenda is also strongly present in educational studies, for instance UNESCO World Conference held in Lisbon in 2006 identified arts education as a key component of human culture and development, highlighting its capacity to enlighten, fulfill, empower and sustain individuals and communities in every part of the world. The second UNESCO World Conference convened in Seoul in 2010 therefore produced the *Seoul Agenda* or "Goals for the development of arts education with the intention of turning these principles into action". However, drama in the classroom, visual arts in the classroom, dance in the classroom, or poetry in the classroom, all require teachers who have experience in art-making, as well as experience in criticism as dialogic process of giving and receiving feedback. This paper discusses my five-year experience with teaching critical and creative art methodologies to students in Faculty of Education, University of Zagreb, where I try to implement process drama in their regular teaching methodology. The paper discusses various fears and obstacles the students voice as "inherited"

through conservative models of teacher's training and some inspiring shifts in the way they think about their own creative capacities.

BIOGRAPHY

Nataša Govedić earned her PhD in Comparative Literature and Theatrology from the Faculty of Humanities and Social Sciences, University of Zagreb. She has been active as a theatrical, literary and film critic since 1995 and permanently employed at the Academy of Dramatic Arts in Zagreb since 2012. She has published twelve scientific books in the field of theatrology and theory of literature so far. In addition to her focus on theatrology, she has been involved in drama pedagogy, dialogue-based workshops and performative practices (especially in collaboration with the Peace Studies) and facilitating educational drama processes since 2002. She has taught undergraduate and PhD students of Drama Pedagogy at the Faculty of Teacher Education since 2012. She is the editor-in-chief of the feminist magazine *Treća*. As an advocate of reading to children, she has also published a book of fairy tales and two novels for children (she won the SFera award for one of them). She was one of the curators of the Croatian children's literature delegation at the Bologna Children's Book Fair in 2015.

EKA SEPASHVILI

Tbilisi State University, Faculty of Economics and Business,
Tbilisi, Georgia

WOMEN ECONOMIC EMPOWERMENT - MODERN APPROACH TO STRENGTHEN COMPETITIVENESS (CASE OF GEORGIA)

The growing acknowledgement of female contribution to the growth and welfare in recent decades can be attributed to the unlocking of the economic potential of women that automatically leads to generally better economic results, as surveys shows. The means to achieve better involvement of women are numerous and they differ depending on social-economic conditions in a particular country, its culture and chosen path of development. Therefore gender equality represents the key factor for leveraging economic growth, which is based on strengthening of competitiveness of the national firms and the general national economic growth (Buvinic and King, 2007). There is a strong need to support the economic empowerment of women and to increase investment in female human capital (Gazoola P., Sepashvili e., Pezzetti R. 2016). This challenge can be met by means of government regulations guaranteed by different legislation measures such as appropriate laws, mandatory quotas, setting financial incentives for women promotion, transparent system of recruitment for public servants or/and private sector, etc. (Sepashvili 2012).

This paper examines scientific insights into gender equality in economic terms, and the

correlation between factors such as the equal access, usage and control of resources, employment, the distribution of income and welfare, the execution of property rights, managing financial leverage and establishing institutional basis that is critical for gender economic equality (Deszo, C., and Ross, D. (2011); McKinsey and Company (2008). Sepashvili Eka (2018)).

Further, the paper analyses gender mainstreaming in Georgia and focuses on economic aspects of gender equality in the country. Based on comprehensive review of the policy actions, the practice and the acting legislation, we can argue, that significant legislative and policy gaps in terms of gender equality still exist in major fields, and especially in economic spheres that involve topics such as the position of women in economic decision-making, female access to economic resources, women's economic empowerment measures, labour relations, gender pay gaps etc. This paper studies and evaluates the policy actions undertaken by the Government of Georgia in terms of supporting gender equality in economic field and concludes that Georgian law and policy contains important provisions to support gender equality, though the measures are not sufficient to overcome unfavorable practices resulting in discrimination in economic decision-making, labor market, and access to the resources and assets. Such situation creates significant obstacles to promotion of the full potential of women in economic life.

BIOGRAPHY

Eka Sepashvili is an associate professor of Tbilisi State University, faculty of Economics and Business Since 1999. She gained her PhD in economics majoring in International Economics. In 2005 she was a dean of Commerce and Marketing faculty at Tbilisi State University, later she hold the position of deputy dean of Economics and Business faculty at Tbilisi State University.

Since 1997, Dr. Sepashvili has been working on gender problems and studying economic aspects of gender equality. In 1997–2002 she had been working in the joint project of UNDP and Georgian government, “Gender in Development.” The project covered variety of issues concerning gender. She executed numerous duties such as researcher, trainer, consultant, expert, reporter, financial manager, grant adviser, and so on. Later she took part in various little projects that were funded by different international organizations and were aimed at strengthening women's economic power.

Currently, she is a member of editorial board of scientific journal “Research in World Economy” – an open-access and peer-reviewed journal published by Sciedu Press in Canada; a member of Scientific board of “Business Systems Laboratory” (BS-Lab) – a nonprofit professional and academic association aiming to promote research and teaching about social and business systems based in Italy; a members and the founder of the associations “Gender and Social-Economic Development” and “Education and Prosperity.”

Her scientific publications cover world economy, globalization, gender-related issues and deal with international competition, international integration, and globalization problems.

THOUGHT EXPERIMENTS AND EMPIRICAL INVESTIGATION

Traditionally philosophical methods comprise analytical tools like conceptual analysis and argumentation. When investigating their subject philosophers are relying on reasoning and they often use thought experiments as a tool to investigate philosophical intuitions. On the other hand, experimental philosophers have introduced empirical methods similar to social psychology. There is a strong tendency, advocated by the proponents of the negative program (Weinberg, Nichols and Stich, 2001) to look at experimental philosophy as opposed to the traditional way, nicknamed as “armchair philosophy”. In this paper I will suggest a more compatibilist view and try to show how these two approaches can complement each other. I will illustrate this attempt by discussing examples from the philosophy of cognitive science (e.g. the free will problem, the trolley problem) that were also taken into movies and theater.

BIOGRAPHY

Olga Markič is professor of philosophy at the Faculty of Arts, University of Ljubljana. She is lecturing at the Philosophy Department and at the joint degree Middle European Interdisciplinary Master Program in Cognitive Science (MEi:CogSci) at University of Ljubljana. She has been a visiting professor at Budapest Semester in Cognitive Science, Eötvös Loránd University, Budapest (2004 –

2007) and at Vienna University (2018), and has lectured at various European Universities. Her main areas of research are Philosophy of Mind, Philosophy of Cognitive Science and Neuroethics. She has published articles in Slovene and English. Her two main books are *Cognitive science: Philosophical Questions* (2011, in Slovene) and *Mind in nature : from science to philosophy* (with M. Uršič and A. Ule, 2012).

INTERACTIVITY AND PERFORMATIVE PLAY IN THE NEUROHUMANITIES: INTRODUCING A CRITICAL NEUROART

Critical Neuroscience is a new subfield proposing scholarship that “responds to the social and cultural challenges posed both to the field of science and to society in general by recent advances in the behavioral and brain sciences” (Choudhury, Nagel and Slaby, 2009, p. 62). Inclusive in the effort is the consideration of how power relations and discourses of consumerism and Capitalism are reified or reconfigured by the neurosciences. Thus, a Critical Neuroscience examines scientific processes of development and sociocultural investments, looking often at “a gap between promises and expectations [of neuroscience] on the one hand and knowledge and applications on the other” (Schlem, 2014). To contribute to Critical Neuroscience and encourage examination of popular neuroscience—so often charged with propogating “mindless” views (Racine et al., 2005), “seductive appeals” (Weisberg et al., 2008) and “uncritical” applications (Racine et al., 2005)—I explore the idea of a Critical NeuroArt as a creative intervention into the social roles, positioning, and comprehension of neuroscience. Because art interrogates social, cultural, and material relationships and fosters audience engagement, it has potential to contribute to the efforts of a Critical Neuroscience.

To demonstrate what I imagine as Critical NeuroArt, I present two interactive new media projects that I have built over the past four years. The first, “Gesture / Language / Mirror,” was developed by programmer and artist Daniel Howe and myself; we stage the work so that audiences can start to question the mode of functioning of “mirror neurons” by watching algorithms that match gestures across various video inputs. The second, “The Neuro News Generator” is an iterative online artwork made with the Processing programming language; it randomly generates fake neuroscience news headlines by inputting different keywords every few seconds. Each project is described, shown, and juxtaposed to other “Art-Neuroscience” projects in order to delineate what makes them a Critical NeuroArt beyond merely the artist’s own intention to spur new questions in audiences about the ways that neuroscience embeds in everyday life. Ultimately, I argue that Critical NeuroArt projects have the potential for positive interdisciplinary outcomes and can serve to foster useful conversations with neuroscientists about how their research is interpreted and used in the humanities.

BIOGRAPHY

David R. Gruber is an Assistant Professor at the University of Copenhagen. His research bridges Rhetoric of Science, Media Studies, and Science and Technology Studies. He has published in *HyperRhiz: New Media Cultures, Ctheory, Rhetoric Society Quarterly, Written Communication, Journal of Science Communication*, among other journals. He is co-editor of the forthcoming *Routledge Handbook of Language and Science*.

A QUADRILIQUE ON QUADRILIQUE

The notion of collective creativity has always been primarily attached to artistic collectives and their practices. Even though collective creativity (in the sense of actual production of a concrete artwork) has been subjected to intense questioning or even dismissal in favour of persistent focus on individual genius, it managed to preserve its legitimate place, especially in relation to research of collective artistic practices. Scientific research has, of course, also often been collective, although it is sometimes reduced to collaborations in which each scientist is in charge of a specific research segment, which she or he undertakes individually. We are, however, interested here in that type of collective creativity or inter-cerebral collaboration (G. Tarde) in the arts and science, which jointly produces new knowledge. This new knowledge cannot be attributed specifically to any particular individual, even though it brings each of them individually new knowledge in return. Specifically, through a quadrilogue focused on the theme of collective creativity in academic research, we will describe and think through our research and writing experiences using this method – in relation to both production and reception of our work.

UNA BAUER is a theatre scholar and writer based in Croatia. She holds a PhD from Queen Mary, University of London. Her research interests include dance, physical theatre and experimental performative practices, history of ideas, theories of affect, networked publics, public sphere, travel writing, community, death studies and crime fiction. She is assistant professor at Dramaturgy Department, Academy of Dramatic Art (Zagreb). She writes theatre and dance reviews, analysis, travelogues and essays, which have been published and radio broadcasted in Croatia, Slovenia, Romania, Italy, Canada and UK. Her first book on theatre and everything else, including tea cosies and bicycles, *Pridite bliže: o kazalištu i drugim radostima* (Come Closer: on Theatre and other Joys) was published in 2015.

AGATA JUNIKU is assistant professor at Dramaturgy Department, Academy of Dramatic Art Zagreb. She holds a PhD from Faculty of Humanities and Social Sciences Zagreb (2014). Her research interests include experimental performative practices, performance of identity, strategies of political action in art, performative potential of radio art. She served at editorial boards of cultural department on *Radio 101* (1988-1998), magazine for performing arts *Frakcija* (1996-2006), biweekly for cultural and social affairs *Zarez* (1999-2005) and she was editor in chief of a weekly program *Kazalištarije* dedicated to theatre at Croatian Radio 3 (2002-2013). Her theatre and dance reviews, essays, artists' portraits and interviews were published and radio broadcasted in Croatia, Serbia, Germany and UK.

GORAN PAVLIĆ is assistant professor at Dramaturgy Department, Academy of Dramatic Art Zagreb. His research interests include political economy of arts, performance theory, political theory, theory of ideology, Marxism. Co-edited two collections with Sibila Petlevski: *Spaces of Identity in the Performing Sphere* (2011), and *Theatrum Mundi. Interdisciplinary Perspectives* (2015). He writes theatre reviews, essays, and political commentaries for Croatian journals and web-magazines.

JASNA JASNA ŽMAK works as a dramaturg, writer and scriptwriter. She graduated in 2011 from the Department

of Dramaturgy at the Academy of Drama Art (University of Zagreb) where she is currently teaching as assistant professor. She holds a PhD from the Faculty of Social Sciences and Humanities (University of Zagreb). She published two performance texts, a book of prose, a picture book and several essays, critical text and short stories. She has taught and/or organized several educational programs in the field of performance studies and/or feminism.

LUCIA LEMAN
Independent Researcher

#3 BLOKES IN THE PUB: A REASSESSMENT OF LIBERAL TOLERANCE AND PERFORMATIVE STRATEGIES WITHIN BREXIT SOCIETY

In view of the contemporary confusion with regard to the “proper” meaning of tolerance in the First World democracies, perhaps best epitomized by the UK Brexit, this paper offers a brief history and a concise analysis of the YouTube project called, #3 Blokes in the Pub, respectively spanning twenty-three episodes of footage filmed between 31th July of 2018 and 19th of February 2019 on the premises of various pubs in the UK as well as in Switzerland, Spain and Ireland, the series is entirely dedicated to informing the British public about the dire consequences of Britain’s impending exit from the EU. Pretending to be the proverbial three blokes down the pub, the travel writer and film director Graham Hughes and the international financial negotiator Jason Hunter host a sequence of Brexit-themed talks with experts from home and abroad, their narrative and performative endeavour self-consciously applying a set of clichés inherent in the concept of “Britishness”. The sanctuary of the pub as the social melting pot where all burning themes can be tackled in the form of a facetious pantomime and a small talk that seems scripted according to the premises of free-association and gestalt therapy, the “traditional” focus on the practical i.e. the em-

pirical facts and the unassuming conviviality espoused by the participants can in effect be seen as a reminder of a national identity that by now seems forgotten if not misplaced, as might have been the art of a proper democratic debate.

BIOGRAPHY

Lucia Leman holds a PhD in British Romanticism and European Literature on the Department of Cultures, Languages and Area Studies, University of Nottingham, following an MA in Comparative Literature from the Faculty of Humanities and Social Sciences, University of Zagreb. Before her decade-long experience of teaching on the faculty of Spanish, Portuguese and Latin-American Studies of the University of Nottingham, she used to work as a freelance literary translator and a wordsmith, her awarded poems and novels having been respectively translated and published in Austria, Germany and the USA. Her creative output has been informed by insights gained during her graduate study of drama and performing arts on the Academy of Dramatic Arts in Zagreb as well as by her respective working life in Austria and the UK. Apart from Shakespeare, Jacobean drama and British Romanticism, her academic interests include the themes of the Occidental Other, with a special focus on the narratives of the Balkans adapted by British writers in the Early Modern and Romantic period, as well as the new forms of Western Otherness in Europe. She is one of the founding members of the Croatian Writers Society and a member of the Croatian P.E.N. Centre. She writes and teaches in English and in Croatian.

KUBRA BODUR

Istanbul Arel University (Istanbul, Turkey)
Applied English & Translation, Lecturer

Student Assistants: Beyza Kaba, (Molecular Biology & Genetics, Undergraduate, 3rd year)

"IT'S A GIFT!: THE RELATIONSHIP BETWEEN NEUROPHYSIOLOGY AND LEARNING"

Education is considered to be the wellspring of our cultural riches, scientific progress, social wellbeing, and bliss – permitting humankind to rise above the mere biological advancement. Some recent neuroscientific insights into the mental procedures associated with learning are particularly valuable. However, we realize that there is still much to discover about the processes connected to cognition, mind-forms and socially based encounters. In this report, we investigate the degree to which understanding cognitive experiences can enhance our way of understanding learning processes. The fast advancement in neuroscientific research has created the new basis for describing processes of both transmitting and acquiring knowledge. Education is unquestionably more than just acquiring new knowledge and new abilities. For example, the ability to peruse problems isn't limited to the type of learning obtained in schools: it plays an essential role in maintaining life by enabling people to adapt to real-life problems and misfortunes. Adaptability acquired through learning empowers individuals of all ages to adjust to difficulties of financial change, sickness and maturing.

BIOGRAPHY

Kubra Bodur (born in 1991) studied at the Middle East Technical University in the Department of English Business Administration (2011), had her B.A. at Istanbul University, the Department of English Language and Literature (2016) and had her M.Ed. at Yeditepe University in the department of English Curriculum and Instruction (2018). Her graduation thesis was written on the modeling of a curriculum course with the film adaptations of the English literary classics in order to improve the critical thinking skills of undergraduate students of English translation and interpreting. After obtaining the CELTA certificate from Cambridge University (2015), she started teaching at the TESOL Department in the University of Highlands and Islands in Scotland with the Erasmus Academic Exchange Program in the role of a guest teacher (2017). She is currently teaching “English Language and Culture” courses and “Academic English” courses at İstanbul Arel University (2016-present). Currently working on an academic article on the psychoanalytic examination of the theme of death in Edgar Allan Poe’s works (December 2018).

DAVID M. RIEDER
North Carolina State University, Raleigh NC USA

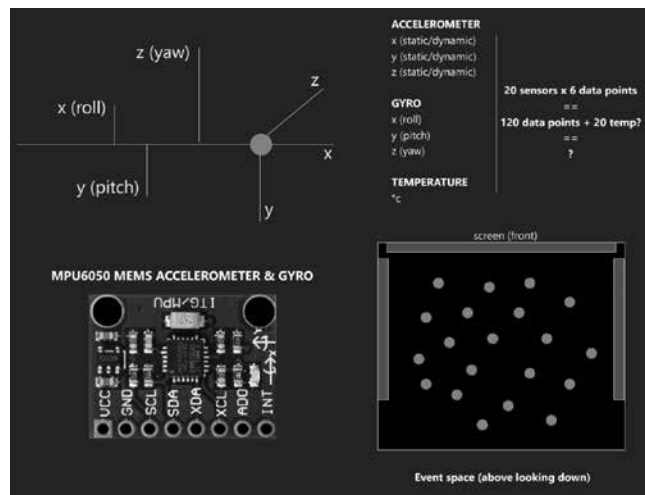
EVERSION, WORLDING, AND WONDER: A RHETORICAL APPROACH TO “PHYSICAL COMPUTING” PROJECTS

My proposal can be related to one or all three of the following recommended topics: 1) engineering creativity, 2) practice-based research in arts, humanities, and cultural studies, and/or 3) creativity pedagogy and innovative methodologies in education.

My presentation will be divided in two inter-related parts. In the first part, I will describe a rhetorical approach to developing digital interactive projects for the new post-PC, “physical computing” era of popular computing. There are a number of monikers for the new era that include smart computing, pervasive computing, ubiquitous computing, Internet of Things, and everywhere. For me, “physical computing” is the generic term for the era. What all of these approaches have in common is that they lead to mixed, hybrid, or everted realities. Compared to the personal computing (PC) era that preceded it, during which the virtual realm of the computer was trapped behind the looking glass of the screen and our direct engagements with it limited largely to two sensors (mouse and keyboard), the virtual is now with us. The reason for this is that we can capture so many more different kinds of energies with the wide range of inexpensive sensors currently available. Then we can create novel and artful deviations of the

data representative of those energies in software. Finally, we can feed the reformulated data back into an event space, everting audience's experiences and expectations. To put this in terms that Erin Manning has developed, borrowing from Alfred North Whitehead's process philosophy, eversion can be valued as the basis for a new worlding that the user experiences as something that is both theirs and something beyond theirs (a kind of wondrous experience). When we create an everted experience, we change the velocity of the I that engaged initially with the system. I teach this 3-stage approach to both undergraduate and graduate students at NC State, in project-based classes and seminars about digital rhetoric in the post-PC era.

In the second part of my presentation, I will talk about a new digital interactive project on which I've started working while living in Spain this year, and related it back to descriptions in the first part. The project is about migrant/refugee boat crisis in the Mediterranean. It goes without saying that it is an incredibly complex issue in Spain as well as across Europe. The technical basis of the project is a wireless network of 20 objects in an event space. Each of those objects has embedded in it an Arduino-based microcontroller with an accelerometer and gyrometer attached. The six dimensions of data from each of those sensors – each of the objects – is the basis for what will be an experience that everts user's thoughts and feelings about the crisis. Like a spider web, interactions with one object will be 'felt' by the others along the network; so, eversion will be based on a complex set of 120 inter-related data points. The figure below is one of several slides that I'll use to explain the process of discovering the available means of eversion.



BIOGRAPHY

David M Rieder is Associate Professor of English and, after his research leave ends, will return to his position as Director of the interdisciplinary Communication, Rhetoric, and Digital Media PhD program at North Carolina State University (NCSU) in Raleigh, NC, USA. He is also Co-Founding Director of Circuit Research Studio, which is a makerspace/digital humanities workspace for CRDM's graduate students and faculty. Rieder's research is at the intersection of digital rhetoric, critical/cultural theory, and multimodal writing studies. His research has been published in journals like *Kairos*, *Enculturation*, *Present Tense*, *Itineration*, and *Computers and Composition Online*. His 2017 book, *Suasive Iterations: Rhetoric, Writing, and Physical Computing*, introduces a 3-canon approach to rhetorically-engaging, digital interactive projects for the post-PC era. His digital interactive works have been shown at academic conferences and Raleigh's Contemporary Art Museum (CAM). Rieder is living in northern Spain on research leave (2018-2019).

BIDESIYA STYLE: THE CULTURAL FORM OF BIHARI (EAST INDIA) MIGRANT'S LABOURERS AND ITS REINVENTION WITH HELP OF PRACTICED BASED METHODOLOGY IN THE DIGITAL AGE.

The paper talks about a theatrical form *Bidesiya*, which was started in the year 1917 in Bihar, Eastern State of India and its relation with Dalit (untouchable) migrants labourers in bringing them closer to their culture despite living in different parts of India and colonial countries. Bhikhari Thakur an uneducated Dalit began *bidesiya* style to remember the indentured lower caste migrants who never returned. It was the first theatrical form started by a lower caste in Hindutva culture, which was mostly dominated by Brahminical society (Upper caste Hindus). The *bidesiya* style became the cultural identity of Dalit migrants living in India, and it turned into a popular theatrical form that even British government during the second world war asked Bhikhari Thakur to perform his cross-dressing dance (*launda naach*) and *bidesiya* plays in different parts of India to gather money by attracting Dalit migrants.

Bihar in India was one of the poorest states during the colonial period and due to that many lower caste individuals were forced to migrate in different parts of India to work, and once they left Bihar, they mostly never return. Bhikhari

Thakur with the help of his play created a cultural elasticity because of which migrants started coming back to Bihar. At present the *bidesiya* style is at the verge of extinction due to caste discrimination in India, but the migrant community in the Caribbean Islands is performing this form as their cultural heritage. As a practitioner I am trying to start this suppressed style on global level with help of my practiced based research where I am using Richard Szechnar's intercultural methodology in which I am amalgamating with different cultures and globalising this style. In the age of Nationalism, digital platform also helped me to globalise my practiced based research and bring artist from suppressed community on worldwide platform, which was not possible before economic liberalisation due to the presence of caste hierarchy in Hindu religion.

Therefore this paper looks at the importance of practiced based research methodology in reinventing *bidesiya* style with the help digital technologies and the survival of a theatrical style in a country which is divided on the caste hierarchy.

BIOGRAPHY

Satkirti Sinha is a MA research student in Drama and Theatre department at Royal Holloway, University of London. Currently working on a folk theatre *Bidesiya*, which was started by Bhikhari Thakur in 1917 on the issue of forceful migration of lower caste Indian to Caribbean Islands. His research interest is dynamic Migration of suppressed community from India, sexual fantasies of women and its relation with immigration, and globalisation of Bhojpuri language and its art forms which are still preserved by Diaspora Community.

PROFESSIONAL DEVELOPMENT CHALLENGES AND OPPORTUNITIES OF THE GEORGIAN CULTURAL HERITAGE GUIDES

Actuality of the problem: Tourism is an economy of impressions, as tourists are looking for local, authentic and content-loaded impressions (Lekashvili, E., and Dodashvili, V., 2017). One of the main challenges for tourism development is the demand for material and intangible culture and heritage. It is important to find balance between “new” and “different” or “characteristic”, “specific” and “authentic” (Piskoti, 2014). Due to the needs of the development of cultural tourism in Georgia, it was necessary to develop a diploma program for the Georgian Cultural Heritage Guide. It turned out that there are lots of Guides on the market that do not have the relevant qualifications and skills. Implementation of modular professional programs in Georgia is facilitating qualified training prior the employment. Among the programs is a modular professional program of “Georgian Cultural Heritage Guide”, which aims to prepare a qualified guide of cultural heritage of Georgia with appropriate graduate-level theoretical knowledge and practical skills.

The goal of the research is to study the challenges facing the professional development of Georgia’s cultural heritage guides and to discover op-

portunities. Research methodology is based on studying scientific literature on the topic of research. Research is based on expert and observational methods. Also, on the basis of sociological research, existing problems in the field will be identified (“Georgian Cultural Heritage Guide” Modular Program, 2016).

We have interviewed graduates of the Georgian Cultural Heritage Guide, who have a guide’s professional qualification as well as active guides with professional experience in the field of cultural tourism (30 people). The survey found the profile of guides: 82% of respondents belong to the age group of over 35 years, more than 80% have higher education in humanitarian direction, but they have been modified to meet the needs of the tourism market; 70% of respondents are women. 55% of respondents have more than three years of experience in working as a guide. All interviewees know foreign languages. Their workload is seasonal. Revenues range from 40 to 80 GEL per hour. The respondents consider the skills required by the business requirements as key skills of the guide’s professional development: Social-emotional skills that are especially problematic when working with cultural differences in tourists: creative and critical skills, problem solving, presentations, teamwork of amateur art, leadership and decision-making skills. In terms of knowledge, it is important to raise and deepen the study of topics such as national gastronomic culture, material and intangible cultural heritage; Georgia on the political map, ethnology, etc.

BIOGRAPHIES

Mrs. EKA LEKASHVILI – Doctor in Economics, Associate Professor at Ivane Javakishvili Tbilisi State University, Faculty of Economics and Business, Economic Policy Department. She is a Head of Tourism Research Center. HE Programs' accreditation expert at National Center for Educational Quality Enhancement.

She was a deputy director of Tourism Development Institute at TSU and of the German Institute – Economic Policy and Economic Education. She was the Head of Quality Assurance at the Faculty of Economics and Business and actively participated in the educational reforms provided by the University. She authored and co-authored more than 100 scientific papers, including two monographs, three books, textbook and supplementary guidance in Georgian. Her research field includes international economics and business, entrepreneurship, tourism and economic policy issues. She has been a participant and coordinator of many successful grant projects (Erasmus + Academic Mobility Program, Art of economic decision making; Entrepreneurship courses at TSU; Project and Quality Management; Developing Links with Industry etc. funded by HESP, DAAD, EOMMEX S.A, TEMPUS, EPPM, CSS, KOK, International Visegrad Fund). She has been working at TSU since 1996. She delivers the teaching courses: “Economic Policy”, “International Competitiveness Policy”, “V4 countries economic policy on the way to EU”, “Economic Development Policy of Russia”. She is the author or syllabuses: “Public Procurement Policy”, “Entrepreneurship”, “World Economy” and etc.

She is a head of master program, Tourism and Hospitality Management” and modular vocational program “Guiding of Georgian Cultural Heritage”.

Veko Dodashvili

Mrs. VEKO DODASHVILI is an experienced counsel with demonstrated history of working in the law practice industry. Skilled in Investment Law, Administrative Law, Corporate Law and Tourism Business Regulations. She is a PhD candidate in International Law at Tbilisi State University, Alumni of Regional Academy of Berlin at Hertie School of Governance with European educational background from Vilnius University. She is Deputy CEO at Foresight Invest-

ment Group LLC and Assistant Professor at Tbilisi Open University and Invited Lecturer at Ilia State University. She was invited lecturer at Tbilisi State University on the following subjects: Tourism Guide Business and International Public Law.

PERFORMING A *PASSAGE* - DRAMATURGY AS A MODE OF DISAPPEARING

What determines a given space as a field of research? Is it just one of the countless sites waiting to be discovered? A physical, symbolical or virtual space?

The concept of a field is significant not only in ethnographic research, but also in qualitative research methods on the whole. The focal point of much debate has been the rite of passage, situated at the beginning of every fieldwork and frequently taken as synonymous with the negotiation process of entering the field itself – a critical moment that determines the course of the forthcoming research. Fieldwork can be defined as an improvisational, mobile, fluid, flexible and transformative process. Those performative qualities suggest a cleft between doing and making the field which remains permanently marked by the co-existence of two subjects – the subject conducting the research and the very subject of research. Such borderless process that refuses to hide its fissures provides a platform for questioning the necessity of fictional frames in an ethnographic text as means of restraining the research horizon. How to point a finger at something while omitting everything else, including the finger?

BIOGRAPHY

Nikolina Rafaj is an MA student at the Academy of Dramatic Art in Zagreb. She works on the intersection of ethnology and dramaturgy

DOROTEA ŠUŠAK
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PERFORMING LAW: GOOD AND EVIL IN ART AND LAW

BIOGRAPHY

Dorotea Šušak is an MA student at the Academy of Dramatic Art in Zagreb. Her interests include relations between law and dramaturgy.

E-MOTION CAPTURE & SPIRITUALITY IN A TECHNOLOGICAL AGE

My paper's argument lies in the field of contemporary multimedia in Western Countries. (United States, Australia and UK). It focuses on spirituality and the use of technology and computer generated imagery in performance development.

At the turn of this new century, many interests in related fields (film, digital arts, science and technology, design, engineering, medicine, communications, etc.) further our understanding of the complementary thinking processes that drive new interdisciplinary research and conceptual models influenced by the computer's information processing capabilities and the internet's global reach.

This movement has grown from a small, but burgeoning group of choreographers, performers, and media artists who experimented with computer-assisted work linking performance and new technologies. This has now developed into a growing network of collaborative projects spurning internet discussions both enthusiastic and contentious.

These are examples: Merce Cunningham (U.S.A) has utilized the computer for the invention and visualization of new movement possibilities. Virtual performance installation is derived from generating, optical motion capture a computer

hardware and software digital 3-D representation of recorded moving bodies. In recording sessions, cameras surround is fed the performer and track sensors (attached to the body) in time and space; this information to a central workstation for consolidation into a single data file. Motion capture files subsequently drive the movement of simulated figures on the computer, where they can be merged, connected, re-sequenced and mapped onto other anatomies in an animation program called Character Studio. With this tool the animator-director is able to draw out and reconfigure the abstracted motions and trajectories of the performance, or the ghost of the performance. This is one example of motion capture. I think it is not only a new technology but it is very useful for our country, especially, I will argue in field of spirituality. Similarly, Stelarc in Australia and Drs. Broadhurst and Bowden in UK are doing this type of work using different techniques.

In the different but related field Andrew Newberg, a psychologist in USA, is researching into the effects of meditation on our brain. While the meditator focuses intently on a single image (usually a religious symbol), after about an hour the meditator feels something similar to a loss of boundary and a sense of oneness developing. This signals the researchers to inject a radioactive tracer through an intravenous line into one arm. Within minutes the tracer has bound fast to the brain in greater amounts where the bloods flows, and hence brain activity, had been higher. Later a scanner would measure the distribution of the tracer to yield a snapshot of brain activity (as a radiology picture). Can we animate and generate images from these radiology scanner

pictures? Can we pursue other effects of different emotions, for example: different acting or spiritual emotions on our brain and capture the scanner pictures? If yes, can we animate and generate images and approach a new term such as E-Motion capture? These are the questions, which this research is followed.

BIOGRAPHY

Mostafa Yarmahmoudi was undertaking a PhD in Performing Arts at Brunel University. His research topic is “New technology in Performing Arts”. His primary concern is in the emerging motion capture systems that can be used to create enhanced, innovated and interactive dance techniques developed in performance by such practitioners as Merce Cunningham and Stelarc. Having studied both BA in cinema and MA theatre directing at Tehran Arts University and The University of Tehran he has worked as a first assistant director in many feature films and made his own films for Iranian television networks some of which have been presented at international film festivals. He has been a guest lecturer in film and photography at Tehran University, Al-Zahrah University and other universities in Iran and has been active in running and managing academic and cultural organisations.

WENDY COAD, BFA, MFA
Artist-in-Residence (Former),
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Artist-in Residence (Former), P.S.1 (New York, NY)

DESCRIPTION OF AN ARCHIVAL PROJECT AS A CREATIVE/ARTISTIC PROCESS

BIOGRAPHY

The focus of artist, Wendy Coad’s work is the integration of selected multiple images into a single image, through both the conscious and intuitive process, while linking age-old mediums and iconography with the very contemporary act of painting. In 1985 she was a studio artist at PS1 (currently an affiliate of MoMa) in NYC. In 1995 she received her Master of fine Arts at the City University of New York, Hunter College. She currently lives and paints in Miami Beach at ArtCenter/South Florida.

IMPRESSUM

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Innovative Methodologies

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