Perception and Performativity in Arts and Culture in the Age of Technological Change

September 5–7, 2019. Tartu

Programme and abstracts

Estonian Literary Museum
Centre of Excellence in Estonian Studies

9th annual conference of the Centre of Excellence in Estonian Studies

Perception and Performativity in Arts and Culture in the Age of Technological Change

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European Union
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Dear participant,

On behalf of the Centre of Excellence in Estonian Studies we warmly welcome you in Tartu. We hope that your stay in Tartu will be a success and that you will take back with you many inspiring ideas and colourful memories.

The process of digitalisation in contemporary society is inevitable. However, digital should not be reduced to computer technology, because it embraces a wider set of sociocultural phenomena. Even the performing arts and cultural performances characterised by happening 'here and now' cannot escape the reality of this situation because digitalisation refers not only to specific technologies but also to specific ways of communication and the sociocultural contexts in which live performances take place. Research on how digitalisation changes all walks of our everyday life, from culture to politics, is still breaking new grounds.

Hans Thies Lehmann has warned that mediated perceptions have led to the erosion of the act of communication because there is no experience of a connection among the individual images received and no connection between the receiving and sending of signs (Lehmann 2006, 184). Live performances might avoid or overcome the erosion of communication, yet not necessarily. Nevertheless, also in mediated performances, an emancipated spectator or emancipated community might play the role of an active interpreter, developing their own translations (Rancière 2009: 22), even out of dispersed images.

A perspective on how digitalisation has affected performativity, performance, and perception in arts and culture in general is the main focus of the conference. More research is needed into the effects of the new mediated reality on arts and culture. The conference presentations are related to interdisciplinary research areas (e.g. theatre, literary, film and art studies, musicology, folkloristics, ethnology, philosophy, linguistics, etc.) that tackle the issues concerning perception and performativity.

The presentations handle different aspects**:**
performativity and authenticity;
functions and values of live performances;
performativity and perception of cultural performances;
relationships between performativity and technology;
change of perception due to technological developments;
audiences and reception of technological and digital arts;
audiences and reception of arts in the age of technological change;
historical perspectives on how technology influences the perception and performativity of arts;
performativity of the 'post-digital' performance.

PROGRAMME

Thursday, 5 September

9.00–10.00 Registration

10.00–10.15 Opening (Big lecture hall)
Hedi-Liis Toome, *Director of the Conference, University of Tartu*
Mare Kõiva, *Director of the Centre of Exellence of Estonian Studies*
Urmas Sutrop, *Director of the Estonian Literary Museum*

10.15–11.15 Plenary session (Big lecture hall)
Chair: Jaak Tomberg

Professor Marina Grišakova: *Cinematic Realism and Digital Artifice*

11.15–11.45 Coffee break

11.45–13.15 Parallel session I (Big lecture hall)**:** *Hegemonic Ways of Performativity*
Chair: Liisa Granbom-Herranen

Raili Marling: *Affective Subversions? Authenticity in Performing Emotions*

Eve Annuk, Piret Voolaid: *Performing Gender in Estonian Graffiti*

Katre Pärn: *Performance, Media and (Un)Certainty: On Physiology of Transmedial Performance*

11.45–13.15 Parallel session II (Library hall)**: Vernacular Theatre and Ritual Performance**
Chair: Mare Kalda

Mare Kõiva: *Do We Have Vernacular Theatre in Estonia?*

Tatiana Minniyakhmetova: *Transitivity and Transmission of Disguising: Vitality of Their Imagery and Forms*

Alexandr Demidov: *Mimicry and Disguising in Social Etiquette Systems*

13.15–14.45 Lunch

14.45–16.45 Parallel session III (Big lecture hall)**:** *From One Medium to Another*
Chair: Anneli Saro

Kerttu Männiste: *Authenticity and Performative Potential: Performing Memory and Heritage in the Age of Technological Change*

Anneli Kõvamees: *When a Novel Becomes a Film*
Agnes Neier, Joosep Susi: *Conflict of Performativities: Lyric Poetry and Photography*

14.45–16.45 Parallel session IV (Library hall)**: *Human and Techonology in Posthumanist Era***
Chair: Hedi-Liis Toome

Loore Martma: *Psychological Wellbeing of Professional and Studying Actors in Estonia*

Riku Roihankorpi, Matthew Delbridge: *Digitalization, Live Arts, and Learning: Hybrid Presence Production in Theatre Training and Research*

Richard Pettifer: *'The Artist Is Absent': Non-Human Agency in the Situation of the Theatre*

Riina Oruaas: *On the Possibility of Posthumanist Dramaturgy*

16.45–17.00 Coffee break

17.00–18.00 City excursion with the twist

18.00 Book presentation: "Narrative Complexity: Cognition, Embodiment, Evolution (Frontiers of Narrative)", edited by Marina Grišakova and Maria Poulaki, University of Nebraska Press 2019

18.15 Reception, Estonian Literary Museum

Friday, 6 September

9.00–10.30 Plenary session (Big lecture hall)
Chair: Raili Marling

Professor Mieke Bal: *Theatricality for the World: Meeting Don Quijote*

10.30–11.00 Coffee break

11.00–13.00 Parallel session V (Big lecture hall)**: *Performance and Reception***
Chair: Hedi-Liis Toome

Ilze Klavina: *Perception and Performativity in the Theatre for the Young Audience*

Tatjana Pilipoveca: *Participation as Reception, Learning, and Development: Debates about the Cultural Language of the Classic Fairy Tale*

Cristina Pop-Tiron: R*enegotiating Technology: Interactive Digital Installation as Expansion of Presence*

Stephen Wilmer: *The Performativity of Beckett's Radio Plays*

11.00–13.00 Parallel session VI (Library Hall)**: *Modern Aspects of Masking***
Chair: Mare Kõiva

Jaan Sudak: *Martinmas Customs in Estonia on the Basis of 2018 Fieldwork*

Mariyanka Borisova: *Bulgarian Calendar Masquerade: Heritage and Challenges*

Ioana Repciuc: *Romanian Folk Masking between Ritual Performance and Cultural Marketing*

Arunas Vaicekauskas: *Between Regional and National Identities: Modern Masking in Lithuania*

13.00–14.30 Lunch

14.30–16.00 Parallel session VII (Big lecture hall)**: Hybrid Environments of Literature and Theatre**
Chair: Eve Annuk

Jaak Tomberg: *Cyberpunk without Science Fiction*

Elina Mikkilä: *"Some Pages Are Omitted from This Book Preview": On Narrative Gaps*

Janne Tapper: *Mathematico-Technological Logic as an Environment in Performance*

14.30–16.00 Parallel session VIII (Library hall)**:** *Conflict of Performativity*
Chair: Riina Oruaas

Darta Cerina: *Crossing the Identification: The Irony of Presence and Imago Extensa*

Olga Boitsova: *Two Cases of Scandalous Art: Frame Analysis*

Deepika: *Performing Online: Nyishi Folklore in the Age of Internet*

16.00–16.30 Coffee break

16.30–18.30 Parallel session IX (Big lecture hall)**:** *Performative Aspects of Music*
Chair: Jaan Ross

Allan Vurma: *Does Timbre Incline Pitch?*

Äli-Ann Klooren: *Composers' Union of the Estonian SSR and the Estonian Department of the Music Foundation of the USSR from 1944 to 1966*

Pärtel Toompere: *Changes in the Performance Style of Estonian Choral Music between 1930–1981*

Janika Oras: *Changing Meanings and Practices of Making Sounds in Nature*

16.30–18.00 Parallel session X (Library hall)**:** *Embodied Technology*
Chair: Anneli Saro

Aigars Ceplitis: *Embodied Activity and Rhizomatic Perception in Cinematic VR 3D*

Taavet Jansen: *How to Create Theatre Performance Using Neurodramaturgy and Physiology-Based Interaction?*

Andrey Makarychev, Alexandra Yatsyk: *The 2018 FIFA World Cup in Russia: Hegemonic and Counter-Hegemonic Regimes of Visibility*

19.00 Dinner and performance (Restaurant Vilde ja Vine, Vallikraavi 4, Tartu)

Saturday, 7 September

9.00–10.00 Plenary session (Big lecture hall): *Opening of the Personal Library of Academician Arvo Krikmann Donated to the Estonian Literary Museum*
Chair: Liisi Laineste

Professor Władysław Chłopicki: *Study of Folklore and Humour through Creative Imagination*

10.00–10.30 Coffee break

10.30–12.00 Parallel session XI (Big lecture hall)**:** *Representations of Short Forms of Folklore and Humour: In Honour of Academician Arvo Krikmann*
Chair: Piret Voolaid

Liisa Granbom-Herranen: *With Sense and Sensibility. Academician Arvo Krikmann's Studies in Paremiology*

Jonathan Roper: *Dictionaries as a Source for Folklore: Advantages and Disadvantages*

Sergey Troitskiy: *Between Fun, Gun and Ban. Is Parody Dangerous for Official Discourse?*

10.30–12.00 Parallel session XII (Library hall)**:** *Creativity in Performance: The Authors' and Performers' Rights in Context of Folklore Collections and Folk Music Revival*
Chair: Taive Särg

Alena Leshkevich: *How Folk Song's Interpretations Become a Part of Invented Tradition (Belarusian Case)*

Taive Särg: *Symbolically Indebted to Individual Performers and the Cultural Heritage: References on Musical Scores and CDs*

Ants Johanson: *Marie Sepp, Veljo Tormis and Music for BBC Crime Story*

12.00 Closing words and coffee

PLENARY TALK ABSTRACTS

Theatricality for the World: Meeting Don Quijote

Mieke Bal, Amsterdam School for Cultural Analysis, University of Amsterdam, Netherlands

The presentation combines four video screens, on which some (draft) scenes from the new video installation project are shown, with an analysis of the project concentrating on different modes of perception through an inflection of museum practice based on theatricality. It will centre on the issue of trauma as unrepresentable, yet impossible to ignore. In the keynote lecture I will connect theatricality with an activating political take on the act of looking, and present a please for interdisciplinarity through examples from the Don Quijote project. The historical problematic of chronology versus "pre-posterous" history, the issue of non-realist acting, and considerations of the political aspect of looking will be integrated to form a presentation of the project as a practice of making thought-images through image-thinking.

Study of Folklore and Humour through Creative Imagination

Władysław Chłopicki, Jagiellonian University, Poland

In this presentation I am going to tackle various aspects of the creative mind that link folklore studies and humour studies and make their domains overlap. Creativity has been the subject of interest of a range of disciplines from psychology to artificial intelligence or from media studies to education, notably cognitive linguistics. With its broad scope of material, folklore studies have considered the dichotomy of cultural tradition and creative innovation fundamental for their perspective; in that it resembles linguistics with its convention established by long-term usage and essential for effective communication juxtaposed with creative innovations that help language develop and adjust to changing circumstances. Humour in general and stand-up comedy in particular shares the basic speaker-stimulus-audience contextual triad with language in general, hence the long-recognised problem with identifying the uniqueness of the humorous, which is intuitively there. Against this complex background, I will discuss a specific case of an improvised outdoor performance by a Polish comedy group which was organised on the anniversary of the birth of Jan Kochanowski – the Polish Renaissance poet who contributed to the growth of modern Polish with the power of his talent and creative imagination.

Cinematic Realism and Digital Artifice

Marina Grišakova, University of Tartu, Estonia

The history of cinematic realism(s) illustrates an uneasy relation between the perceptually suggestive and photographically credible images of reality and the mechanisms of production that conjure this reality. Early film criticism and polemics on the nature and role of cinema surface the opposing views of film as either a means of capturing (natural, perceived) reality or an artifice. Demonstrating a new, unprecedented degree of realism and capacity to capture images of reality, digital technologies, as it seemed, could have satisfied once and for all, "our obsession with realism" (Bazin) that manifests itself in the production of ever more sophisticated technologies and refined realistic illusions. Paradoxically, the techniques that made the new degree of realism possible also prompted the revision of the very conception of realism as a fusion of "reality" and "fiction", the natural and the imaginary. Digital technologies brought both the "natural", psychophysiological mechanisms of filmmaking and reception, and the nature of film as an artifice in a new focus. Through the system of in-built perceptual cues, digital technologies reveal and foreground the human somatic, imaginative, and cognitive mediation in the production and instantiation of images – a self-reflexive bias, which is enhanced and amplified by the "intensified aesthetics" of contemporary cinema.

References

Bazin, André 1967. The ontology of the photographic image. In: *What Is Cinema?* Transl. by H. Gray. Berkeley-LA: U of California Press, p. 12.

ABSTRACTS (in alphabetical order)

Performing Gender in Estonian Graffiti

Eve Annuk & Piret Voolaid, Estonian Literary Museum, Estonia

Graffiti can be defined as "a multi-modal written cultural form" which "is open, flexible and adaptable to the surrounding reality" (Voolaid 2014, 238).

Graffiti is a social phenomenon – a form of communication – which is connected to the use of social, i.e. public, urban space.

It has been claimed that urban, public space is the site for hegemonic masculinity (Lombard 2013, 185). Researchers have found that the subculture of graffiti is male-dominated/masculine and society sees 'graffiti writing as public space that is dominated by men' (Nealon 2018, 32). Therefore, graffiti writing has been connected to questions of using the social space from a gendered point of view. Streets at night have been considered more dangerous places for men than for women. This fear of violence 'socially controls, restricts and constrains women's movement in public space' (Nealon 2018, 20) and this has affected women's' participation as authors of graffiti.

As a 'presumably male masculine subcultural activity' (Pabón 2013), graffiti carries with it gendered meanings considering both the content and the authors of graffiti.

In the paper, we will deal with graffiti from the gendered point of view. The source material of our presentation comes from the graffiti database (www.folklore.ee/Graffiti) at the Estonian Literary Museum. This database consists of more than 700 representations of graffiti, which have been collected since 2010 mostly from Tartu, Estonia, but also from different other places in Estonia and abroad.

Since in most cases the database has no information about the authors of the graffiti, including the information concerning the sex/gender of the authors, we cannot say much about the specificity of female authors of Estonian graffiti. However, based on the visual and textual representations of graffiti, one can notice gendered representations (e.g. gender-related topics) in graffiti.

The questions we will deal with in the paper are: Who is the speaking subject of Estonian graffiti? How is the self performed in graffiti? How is gender (e.g. representations of femininity and masculinity) performed/manifested in graffiti?

References

Lombard, Kara-Jane 2013. Men against the wall: Graffiti(ed) masculinities. *The Journal of Men Studies* 21 (2), pp. 178–190.

Nealon, Denis P. 2018. *Writing outside the gender lines: Women graffiti writers of California and their navigation of public space*. Master thesis. California State University of San Marcos, Department of Sociology.

Pabón, Jessica N. 2013. Shifting Aesthetics: The Stick Up Girlz Perform Crew in a Virtual World. *Rhizomes. Cultural Studies in Emerging Knowledge*, Issue 25. http://rhizomes.net/issue25/pabon/index.html.

Voolaid, Piret 2014. Collecting and representing newer paremiological forms: The academic online database of paremic graffiti. *Scala Naturae. Festschrift in honour of Arvo Krikmann*. Ed. by Anneli Baran, Liisi Laineste, Piret Voolaid. ELM Scholarly Press, Tartu, pp. 225–240.

Two Cases of Scandalous Art: Frame Analysis

Olga Boitsova, Peter the Great Museum of Anthropology and Ethnography (the Kunstkamera), Russia

The paper discusses two cases of scandals caused by works of contemporary art. In 2012, after the photographs and videos of the Swedish minister of culture, Lena Adelsohn Liljeroth, cutting the cake at the anti-racist performance "Painful cake" by the Afro-Swedish artist Makode Linde, appeared in the media and on the Internet, the National Afro-Swedish Association demanded her resignation. In 2014, a photograph of the Russian gallerist Dasha Zhukova, posing in the armchair, created by the contemporary artist Bjarne Melgaard, published in an online magazine and on Instagram, caused accusations of racism, and the main character as well as the editor had to apologize. The question raised in the paper is how anti-racist works of art lead to accusations of racism.

The methodological approach of the research is Erving Goffman's frame analysis. A "frame" is regarded as a definition of a situation – an answer to the question "What is it that's going on here?" Within this approach, one can consider scandals around photographs as caused by mismatched interpretations of experience. The obvious frame of a media photo session does not explain the scandalous effect that photographs and videos have, so it seems productive to distinguish several frames in the analysed cases, among which the frame of the photograph itself would be essential.

As a result, the scandals with Liljeroth and Zhukova turn out to be caused by misinterpretations of the frame of the "rekeyed" photographs (in Goffman's terms). While the Swedish minister and the Russian gallery owner, as well as spectators present during the shooting and even the photographers could have framed what was happening as "constructing their involvement in contemporary art" and a "photo session for the media", they did not take into account the frame of the photograph, in which the answer to the question "What is it that's going on here?" in both cases was "A white woman oppresses a black woman."

Bulgarian Calendar Masquerade: Heritage and Challenges

Mariyanka Borisova, IEFSEM, BAS, Bulgaria

From the 1960s, Bulgarian masquerade games, traditionally performed by young men in village environment on the New Year's Day or before the Easter lent, have existed parallelly in rural and urban environments. The village masquerade has ritual functions; it guarantees the social and agrarian balance. At the same time the masquerade groups participate in the competing city masquerade festivals, in which the accent moves: rituals give way to the show and entertainment elements. As an inheritor of Dionysian rites, contemporary masquerades lose their character of man's initiation and transform into gorgeous processions, which include also women and children. The halloweenisation of the masks and costumes can be observed. Perceived as cultural heritage, masquerade festivals mark the relative continuity of the tradition, are incorporated in the urban holiday calendar, attract diverse audiences, and have a focus in central public urban spaces. The research is an attempt to outline the traditional and new specific features in Bulgarian traditional calendar masquerade, the transformations in the transition from village to town, the actants, audiences, and purposes of the masquerade.

Embodied Activity and Rhizomatic Perception in Cinematic VR 3D

Aigars Ceplitis, RISEBA University, Riga; MPLab, University of Liepaja, Latvia

Three metaphors – the picture frame, the window, and the mirror – have been at the core of cinema: the frame and the window represent the opposing poles of classical film, while the third, the mirror, represents a synthetic conflation of one's perception and expression in the contemporary film (Sobchack 1992). The 360° stereoscopic spherical film (Cinematic VR 3D) offers us a natural habitat of such a conflation, a parallel embodied activity of perception and expression, because it uses 'centring', bodily situating of existence in relation to the objects of the outside world. By being situated geographically in the centre of viewing experience in virtual reality (VR), any illusion is destroyed in what Vivien Sobchack calls a transcendent space, the black void in the distance between the screen plane in a movie theatre and the audience. What she means by a purely phenomenological filmic experience is that, instead of a specific point of view, the viewer has specific mobile bodily engagements with subjects whose visible activity articulates a shifting field of vision from a world that always exceeds it (Sobchack 1992).

This is an accurate description of the cinematic VR experience with its twist-and-turn agency as its primary modus operandi. Moreover, such a bodily centring, a shifting field of vision, and the intimate cinematic experience, which is in conflict with the community-mediated VR viewing platforms, triangulates the perception of the current cinematic experience in what I claim to be a rhizomatic spectatorship. Personal prototypes shot in 360° Stereoscopic 3D are used in support of the argument that the latter is the most optimal mode of the current cinematic experience in VR.

References

Ceplitis, Aigars 2016. Rhizomatic Narratology in 360 Degree Spherical Cinematography. *SGEM2016* 1 (4), pp. 353–360.

Sobchack, Vivien C. 1992. *The Address of the Eye*. Oxford: Princeton University Press.

Crossing the Identification: The Irony of Presence and *Imago Extensa*

Darta Cerina, University of Tartu, Estonia, and Latvian Academy of Culture, Latvia

Identification is necessary for understanding – it constitutes the basic principles of film medium where a subject (spectator) gives a meaning to an object (filmic image). Jacques Rancière, especially in his work *Politics, Identification, and Subjectivization* (1992), emphasizes that 'the logic of subjectivization always entails an impossible identification'. The increase of subjectivization and immersiveness in audio-visual mediums and digi-technological evolutionism are the main reasons why the usage of a notion 'identification' – recognizing visual means, thinking, and narrative structures from our experience and knowledge – needs to be recontextualized.

In the mid-20th century, André Bazin defined *the myth of total cinema*, tackling film ontology and highlighting the importance of imagination and imagery. Nowadays we can add to Bazin's myth the incorporation of immersiveness as a part of cinematic experience. Although digital cinema is a novel technological phase in the development of cinema, it is undeniable that digital imagery operates as an *imago extensa*. In terms of stimulating and simulating the immersive experience, the indexical identity of cinema is based on the effectiveness of the narrative. Already in the 1970s, Christian Metz predicted that the live-action film with a highly codified structure will become a super-genre, and yet it still dominates in the film consumption.

This immersiveness in cinema can be distinguished in three directions: firstly, by stimulating the effectiveness of the digital image through semi-presence, which leads to diminishing the semiotic border (four- and five-dimensional digital image); secondly, by including interactive elements, the spectator can, for example, choose narrative options and influence the plot; thirdly and finally, the ontological representation has shifted from *photogénie* to the simulation of trans-reality, where cinematic nature integrates simulative realities; for example, profitable films share resemblance with computer games' aesthetics and have superheroes as the main protagonists.

The irony that lies in the spectator's identification and the referentiality between a perceiver-viewer and the image is the attitude of the image: in case of the medium's extension, it stimulates identification, although the outcome with these implications is the exact opposite of referentiality.

Performing Online: Nyishi Folklore in the Age of Internet

Deepika, University of Hyderabad, India

Nyishi folklore from Arunachal Pradesh, India, is gradually getting shaped by the technological wonderland. Folks from the Nyishi community are reinventing themselves in the online sphere through their performances. The online identity and agency are solely based on the functionality and the performativity of the subject. With the penetration of the internet and the widespread use of technology, the trope of performance has been encapsulated in the process of production and control of culture in the world of technology. The understanding of performativity is no longer restricted to the art, music, dance or theatre-based practices. Even a simple image can perform online and have its own agency. For example, the Nyishi folklore on the internet is a collection of multiple images, stories, and lore. The performativity of these images encapsulates the culture of the community. Through these images, the community is gaining visibility in this networked society, where an individual or a community is interconnected in the virtual world. The virtual or the digital world produces its own culture, and the Nyishi community greatly benefits from this. Once an inaccessible land, now it is self-referential, floating around the internet and attracting many visitors and tourists. The Nyishi people are quite active in many social sites such as Facebook and Instagram, and actively disseminate their culture. They are also building their app called Nyishi World and actively performing on the online platform. In this process of online performativity, the internet has created a mediated perception of the Nyishi people and their culture. This project will critically look into the concept of mediated perception, Nyishi folklore, and its performance in the online world.

Mimicry and Disguising in Social Etiquette Systems

Alexandr Demidov, Samara State University of Social Sciences and Education, Russia

The theme of masks and disguising in culture is traditionally considered within the framework of carnival material culture; here I propose to examine the issues of changing the noumenon and mask in the system of social relations – the social etiquette. Etiquette habitus can be perceived as things, including dressing up, clothing, or mask of an individual.

The basis of the masking strategy of personal behaviour is always the fundamental opposition of the phenomenon and noumenon. Is a mask-phenomenon the manifestation of the personal noumenon or is it something that hides the noumenon?

The system of social etiquette sets a dual task for an individual: to preserve the social group identity, on the one hand, and to show their individuality in a socially acceptable form, on the other hand.

Thus, the manifestation of individuality is symbolic; it is the personality of the individual as a part of the social circle in relation to other members of other social circles.

Etiquette habitus as masks offer to the personality a set of symbolic means for simultaneously hiding and demonstrating their noumenon. The personality hides, with the help of the etiquette of mask, its true individual nature, and it opens up another social entity, the rules of behaviour of which are prescribed by society and culture. Social mimicry in such circumstances is a variant of disguising.

Usually, a mask is seen in the social etiquette as a burden of a social role, norms, and principles, but the mask releases the noumenon through concealment; in such a situation, the individual has the freedom to follow the social mask or the personality.

With Sense and Sensibility. Academician Arvo Krikmann's Studies in Paremiology

Liisa Granbom-Herranen, University of Turku, Finland

Paremiology is an academic science focusing on proverbs. Estonia has received a unique position as one of the leading countries in paremiological theories and methodologies. This is largely thanks to Academic Arvo Krikmann, whose major folkloristic interests were concerned with the short folklore genres like proverbs, phrases, jokes and riddles.

At the heart of his studies lay the methodological and theoretical trends he familiarised himself with in 1960s, primarily the Finnish method (also called the historical-geographic method) which he adapted and applied to Estonian material. About same time the the Tartu-Moscow Semiotic School was established, which paved the way for Krikmann's semantic-logical classification of proverbs. Moreover, he used the premises of structural linguistics and applied linguistic statistics to short forms of folklore. All this took place before the time of established international academic connections.

However, Krikmann did not stop here. He did not settle with existing ways of collecting material nor the expected methods but took them forward. His academic insight and ability to see old phenomena from a novel point of view inspired him to apply computerised methods to support his research. He created digital databases, computed maps and provided statistics. He used old and new materials, archives and books as well as the internet. At the same time, he appreciated and acclaimed previous researchers and their studies. He encouraged us all to find out something new. His proverb studies were done with sense and sensibility.

How to Create Theatre Performance Using Neurodramaturgy and Physiology-Based Interaction?

Taavet Jansen, Tallinn University, Estonia

Interactive theatre relies heavily on technological innovations and its content is often generated on the fly. The use of various wearables, including biosensors, both on performers and on audience allows monitoring physiological processes in real-time and bring in the notion of implicit interaction. Such emerging neurodramaturgy tools allow to better understand and manipulate emotional and cognitive processes happening with both actors and audience during a performance.

While sensor technologies have become rather user-friendly and off-the-shelf, we are facing the growing artistic practice of using new physiological computing tools in oversimplified ways. As a result, there is a growing number of "neurofetishist"-style productions that rely on "wow" effect and tinker-art. In our opinion, the key challenge of neurodramaturgy is to find meaningful ways to integrate the physiological data into the generation processes of art. This requires deeper understanding of both sensors technologies and the underlying neuroscientific knowledge.

During the STARTS@TLU residency at Tallinn University in Spring 2019, we explored the possibilities of implicit interactions in the performing art context using the spectator's emotional arousal signal captured by measuring their electrodermal activity. We used EDA sensors by BiTalino, customized R-IoT microcontroller board, and MAX/MSP for programming the custom software. The final showing took place in Kanuti Gildi SAAL where four audience members' physiological signals were used to modulate the volume of dance performance soundtrack.

The showing got a considerable interest from the various members theatre community. Theatre directors were interested in how physiological computing can be used to monitor how the dramaturgy and director's choices impact the audience. This knowledge could be later used to fine-tune the dramaturgy of the piece to be even more influential. The presentation will detail the lessons learned and outline future direction of this art-science collaboration in neurotheatre domain.

Marie Sepp, Veljo Tormis and Music for BBC Crime Story

Ants Johanson, Estonia

In 2013 the BBC crime series *Top of the lake* was released. The music of the film was created by young Australian composer Mark Bradshaw (born 1983). In the film's trailer, the Estonian composer Veljo Tormis's (1930–2017) work was recognized by his compatriot composer Sander Saarmets. When the film reached Finnish TV, the signatory saw the trailer also: there was heard a melody of *How Can I Recognize My Home*, the folk song arranged by Tormis, originally sung by Marie Sepp (1862–1943) from the South Estonia.

From denial of plagiarism by Mark Bradshaw until Tormis was recognized as a co-author it took a year of work of two law firms, several experts, composers-colleagues, the authors' association and the union of composers. Out-of-court settlement was reached in summer 2015.

However, neither of the composers created that suggestive air, they merely processed the melody, which Tormis had taken from the recording of a folk singer, note by note. Particular melody is rare in the context of folk tunes – there are no more variations, so it is possible that the melody has (re)shaped by artist herself or someone close to her. Next, in 1937 Marie Sepp, 75, agreed to take a trip to Tallinn to sing folk songs to the gramophone record, so they reached the descendants.

Wouldn't it all deserve to put her name as well, at least next to the name of the composer? As maybe the actual author of the work, or at least the acknowledged representative of the local singing community?

Perception and Performativity in the Theatre for the Young Audience

Ilze Klavina, Latvian Academy of Culture, Latvia

The paper attempts to provide a perspective on how digitalisation has affected performativity in art in the case of children's audience, considering the expansion of audience in the future. The young audience and their specificity of perception of art (theatre) must be taken into account, as the perception of digital technology differs among the young audience and adults. So far, there have been no studies on the following aspects: the specificity of perception of digital technology in art (theatre) for children and the youth; the use of digital technologies in the expressions of artistic ideas in performances for the young audience. The purpose of this paper is to present some examples of the performativity of digital technologies in the theatre for the young audience. What are the aesthetical and digital strategies used?

Coalescence of boundaries: The Prague National Theatre offers the opera *The Little Prince* (director, animator, and designer Šimon Koudela[1]). As a blend of illusion and reality, the production combines the multi-screen (132 small screens) technique with live acting. The simple tale juxtaposes the current world, which is driven by the endeavour to control nature, the dominance of technology, materialism and selfishness, with the pure view of a boy.

The digital world can play with the term "time"; there are possibilities to stop, compress or mix different times. The performance under the heading "Planēta 89"[2] at the Daile Theatre (in Riga) shows on stage heroes from Soviet-time animation films. By getting to know the main cartoon characters (cat Indriķi and Cheburashka), children can better understand the lives of their grandparents and parents.

Digital scenography emphasises the opposites of the internal life of

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1 Šimon Koudela has created special-effect and animated movies (*Robinson*, *Tonight I Will Awaken*), as well as documentaries for Czech Television and the FEBIO company (e.g. *The Stretti Saga*). Moreover, he has directed TV programmes (*Poprask*, *Musikblok*, *TV Bonsai*), direct broadcasts (e.g. *Night with the Angel*) and music concerts (e.g. Ida Kellarová and Iva Bittová Sing Jazz at the Lucerna). As a creator of animations and special effects, he has worked on various feature films (e.g. *Men in Rut*). He has participated in the film projections for the Laterna Magika production, *The Extraordinary Voyages of Jules Verne*, and the recent Czech National Ballet production, *The Nutcracker and the Cuddly Mouse*.

2 http://www.dailesteatris.lv/lv/izrades/2018-2019/planeta-nr-85.

feelings and the reality. The performance at the Latvian Puppet Theatre, *Romeo and Juliet*[3], for teenagers shows a situation in a railway station. Traffic swirls around Romeo and Juliet and at the same time the characters are threatened by a similarly continuous stream of conversations (in social networks); all movements lead to a tragedy. A digitally constructed metaphor on stage connects the external motion and inner motionless point of human feelings.

The digital expression on the stage can expand the artistic expression. In order to compare the perceptions of the young audience and adults, research was carried out–structured interviews of the focus group, which compare the impressions of viewers.

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3 http://www.lelluteatris.lv/lv/3428-romeo-un-dzuljeta#video.

Composers' Union of the Estonian SSR and the Estonian Department of the Music Foundation of the USSR from 1944 to 1966

Äli-Ann Klooren, Estonian Academy of Music and Theatre, Estonia

My presentation explores the activity of the Composers' Union of the Estonian SSR and the Estonian Department of the Music Foundation of the USSR from 1944 to 1966. Both the Estonian Academic Music Society, active in the Republic of Estonia from 1924 to 1940, and the composers' unions and music foundations that were formed in the USSR in the 1930s, are seen as precursors of the Composers' Union of the Estonian SSR. Three aspects are used in the presentation to analyse the work of the Composers' Union of the Estonian SRR and the Music Foundation: 1) their structures and ideology-based activity; 2) musical activity; 3) social activity. The primary sources used in this presentation originate from both institutions' collections, which are preserved at the National Archives of Estonia, and from the articles published in the newspaper *Sirp ja Vasar*.

Do We Have Vernacular Theatre in Estonia?

Mare Kõiva, Estonian Literary Museum, Estonia

One of the exciting problems researchers have been confronted with for decades is whether Estonians have vernacular or grassroots theatre, if there are elements of drama in folkloric performances, and why we do not have any in Estonian folklore. This issue is exciting because many nations can boast such a subtype of theatre, be it performances based on narration, puppet shows or other types of performances. The purpose of such performances is (in addition to everything else) to offer entertainment, but also to communicate an experience, a certain oppositional message, or to point to current political issues.

Elements of drama or performances are clearly visible in celebrations related to the ritual year, festivals, etc. This presentation dwells upon vernacular drama on the example of the ritual year and discusses whether mini-performances and symbolic rituals related to holidays (e.g. bringing holidays in, shooing away hunger), crisis and prevention rituals are theatrical. Could we regard dialogical and multilogical performances of clear-structured rituals as theatrical? The presentation focuses on one ritual segment – the masking ritual, which involves direct theatricalizations and allows us to ask why the Irish masking (Egg Pace) has gained the status of theatricalization following the tradition as well as author's creation, yet Estonian, Bulgarian, and Slovenian ones have not. Or is it just an issue of terminology and naming? Whether and to what extent does today's tradition follow the model of the ritual and its fixed structure? What is the level of freedom of such a creation?

The presentation is based on overviews of Estonian masking rituals (most recent ones Tedre 2006, 2015; Kõiva 2004; Hiiemäe in the 1980s) and field research materials of other nations.

Research was carried out within the framework of IRG 22-5 and CEES, TK 145.

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When a Novel Becomes a Film

Anneli Kõvamees, Tallinn University, Estonia

It is notable that films based on literary works have a significant role in the history of Estonian film. For example, some of the most beloved films are based on Estonian literary works, e.g. *The Spring* (1969) is based on the novel with the same title (1912) by Oskar Luts, and *The Last Relic* (1969) is based on the novel *Prince Gabriel or the Last Days of Pirita Monastery* (1893) by Eduard Bornhöhe. In some cases, when a book has been made into a film, the book is as if rediscovered, for example Mati Unt's novel *The Autumn Ball* (1979) was rediscovered after the film under the same name (2007) was released. The film strongly influences the way the characters and events are seen; in some cases, the film may overshadow the book, which may be said about *The Last Relic*. Canonical novels made into films always receive massive attention, as was the case with the film *Names in Marble* (2002), based on the novel by Albert Kivikas, which depicts one of the most heroic episodes in Estonian history – The War of Independence (1918–1920). One notable aspect in the reception of the film was that it turned out not to be a film about the War of Independence but the film *was* the War of Independence, as those critical of the film were accused of being non-patriotic and disrespectful. The paper analyses the reception of the film *Names in Marble* more thoroughly, discussing also the way the novel has been translated into the film and whether the visual image has overshadowed or even replaced the novel.

How Folk Songs Interpretations Become a Part of Invented Tradition (Belarusian Case)

Alena Leshkevich, The Center for the Belarusian Culture, Language and Literature Research of The National Academy of Sciences of Belarus

Modern Belarusian citizens who sing folk songs originated from rural area don't form a separate musical subculture, as Alan Merriam understood it (Merriam 1964). Rather they operate within the broader framework of the "ethnographic subculture" or the "folk movement".

I research the folk movement in the context of folklorism which referring to Kiril Chistov define as "rethinking the archaic tradition from chronological, cultural or social distance, which actualizes the elements of traditional culture in modern non-traditional (modernized) society" (Chistov 2005, 130, 131). Representatives of the folklore movement try to preserve authenticity in all the areas (songs, dances, costume, other crafts) and strive to re-create them as accurately as possible. They claim the continuity of rural traditions in their creation. A large part of folklore movement representatives don't do field research and don't have relatives in rural area. So, they get acquainted to "authentic Belarusian tradition" mainly through recordings and museum artifacts. Therefore in my opinion analyzing the Belarusian folk movement we can talk about the invented tradition referring to Eric Hobsbawm (Hobsbawm 1983). He identifies 3 types of invented traditions. Belarusian folk movement can be classified as an invented tradition of the first type (establishing or symbolizing social cohesion or the membership of groups, real or artificial communities) (Hobsbawm 1983, 9). In the Belarusian case, it symbolizes social connection, membership in the urban community, where the principles of the rural community operate to some extent.

What are the features of the perception and performance of folk songs among representatives of the folk movement? Are the copyrights of the performers sufficiently protected? I will try to answer these questions in my presentation illustrating by audio and video materials from Belarus.

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The 2018 FIFA World Cup in Russia: Hegemonic and Counter-Hegemonic Regimes of Visibility

Andrey Makarychev, University of Tartu, Estonia

Alexandra Yatsyk, University of Warsaw, Poland

This article looks at the FIFA World Cup held in 2018 from the viewpoint of multiple visual representations of Russia and its individual host cities as a meaningful component of the mega-event scenery. As any other high-profile sportive event, the World Cup can be looked at from the perspective of various easily accessible imageries and visuals created and distributed by FIFA and Russian local hosts, yet also by journalists, video bloggers, and other producers. Therefore, by analogy with the concept of hegemonic discourse we propose in this article a concept of the hegemonic regime of visibility as a general frame for analysing the dominant way of visualizing and popularizing the event, which includes such elements of governance as branding, advertising, and promotion, all being indispensable components for organizing and preparing a global mega-event.

We offer three arguments in this presentation. First, a crucial element of the World Cup's visual hegemonic regime is operated and masterminded by FIFA in conjunction with Russian hosts. This regime implies a hierarchy of performative roles and a regulated set of standardized images produced on behalf of the hosts and organizers and aimed to boost the event's visibility. Local hosts use this regime for self-(re)branding through hybrid imaginary combining of self-perceptions as parts of the global world, on the one hand, and as authentically specific spaces with their own folklore and ethnic traditions (handicrafts, local cuisine, ethnic performances, and religious specificity), on the other. Secondly, this hegemonic regime extends to a wider scope of image producers that function beyond the FIFA hierarchy, in a more spontaneous and less regulated manner, but by and large along the lines of the basic principles of the hegemonic regime of visibility. This leaves some space for more actors and more emotional investments. Thirdly, the hegemonic regime of visibility is implicitly or explicitly challenged or contested by alternative / counter-hegemonic incursions that might destabilize the dominant order.

Affective Subversions? Authenticity in Performing Emotions

Raili Marling, University of Tartu, Estonia

The presentation seeks to address the issue of affective labor, agency and authenticity in the context of performative art works engaging with emotion. Affect, as pre-cognitive intensity, has been hailed for being unadulterated by discursive interventions. Research in different fields, however, has also shown that affects can be generated by marketing, political campaigns and memory sites.

The presentation will look at how affect has been harnessed in art works to subvert its supposed authenticity and to challenge our habits of identification. In this context, I build on Jennifer Doyle's (2013) analysis of Hayley Newman's *Crying Glasses* (1995) and Marina Abramović's *The Onion* (1995) as examples of emotional manipulation. I seek to discuss the possibility of authenticity of affect in the context of representation, building on Brinkema's (2014) analysis of tears and the work of Hoogland (2014) on the disruptiveness of the aesthetic encounter. More broadly, I seek discuss whether the affective subversions of performative practice can help us understand the unexceptional "modes of lower case drama" (Berlant 2008, 6) that characterize contemporary life.

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Psychological Wellbeing of Professional and Studying Actors in Estonia

Loore Martma, Tallinn University, Estonia

The topic, concerning professional actors and their psychological wellbeing (PWB), has come to the attention of researchers within recent years. But even with the rising popularity, the studies have still been scarce. The connections between creativity, performing artists and, for example, neurobiology have been in the sphere of interest of researchers from different fields. For example, a recent publication, *Creativity and the Performing Artist*, introduced intriguing benefits a performing artist could get from neurofeedback training; for example, musicians improve instrumental competence, musicality, etc. (Thomson *et al* 2017, 100).

But the use of technology among performers does not come up only in the field of neurostudies. In the age of globalised digital technology, there is also an impact on actor training (Camilleri 2015, 16). Not only online or distant learning, but also other hybrid forms of trainings can change what has so far been institutionalised trainings or being in a small group for a long time. In what way the new learning technologies and new performance environments can set teaching and learning challenges for the future actors is a question without a solid answer.

One of the biggest challenges the humankind is facing in the 21st century is technological disruption, especially the rise of artificial intelligence (AI) and bioengineering. 'Within a few decades Big Data algorithms informed by a constant stream of biometric data could monitor our health 24/7' (Harari 2018, 49).

With that in mind, an interdisciplinary study will be conducted among Estonian professional and studying actors, considering the topic of the PWB and cognitive behaviour within the profession and the possible impact the technological change can bring to the culture of performing arts within the PWB frame.

The 20-minute presentation will give an introduction to the topic and an overview of the study conducted.

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Authenticity and Performative Potential: Performing Memory and Heritage in the Age of Technological Change

Kerttu Männiste, University of Tartu, Estonia

Museum artefacts and works of art share at least one characteristic with live performances – part of their value and recognition by the audience derives from their feature of happening here and now. Just like the communication act between actors/performers and audience in a live performance has a connectional character different than in a mediated performance, the experience of sharing time and space with prehistoric tools or a 600-years-old artistic masterpiece has been regarded as intellectually, educationally, and emotionally influential due to the authenticity of the objects and directness of the connection. The authority of museums and memory institutions has long relied on the authenticity of the objects in the process of performing history and heritage.

Although technological change has provided memory institutions with new solutions for storing and sharing information and reproducing objects, the question of authenticity arises in two senses. Firstly, is the performing of memory and heritage in memory institutions perceived and interpreted differently via digital and technological solutions than in connection with authentic objects? Secondly, who participate in the process of performing history and heritage – experts of memory institutions, emancipated visitors/guests, bystanders?

The central concepts of the presentation:

– Performativity of authentic objects and real life experiences.

– The perception of technological mediation: is hologram a real artefact?

– Digitalisation as a communication mode in the process of performing heritage.

"Some Pages Are Omitted from This Book Preview": On Narrative Gaps

Elina Mikkilä, Germany

The quote in the title of my contribution – an intertextual reference to Google Books – is to be seen in conjunction with the digital paradigm shift in post-postmodern (literary) communication including growing democratization, pluralization, and the non-transparency of narratives.

For my talk I have chosen two bathroom scenes from my novel in progress. The first one shows the protagonist – an Icelandic media artist living in Berlin – in a vulnerable setting after the reappearance of her long-lost fling: While getting wet by the showerhead she feels like a cat that, by nature, defends itself against excessive moisture. After this violation of her privacy she is left dripping, *wie ein begossenes Pumaweibchen* (like a drowned cougar).

The second scene depicts a video entitled "One Sec.": A woman is creaming herself after having a shower. The door is opened by a man, and both are baffled. She shouts: 'Ferme-la!' (Shut it!). He apologizes and closes the door – after having taken an appreciative, second-long look at her naked body.

What lies in between these scenes? And what is behind them?

The multiple symbolic function of the gap marks the transition

– from autofictional narration using the 'show-don't-tell' camera perspective to an interdisciplinary adaptation in the form of a (fictional) screenplay;

– from today's post-postmodern literary writing to 'highbrow' artistic research;

– from a position of anticipation to the one of awareness, when something essential falls into place during a creative process;

– from latent dependency to intrinsic insights in the self-development of the protagonist;

– from passive self-victimization to active creation within the persisting patriarchal power structures;

– from one language to another in the hybrid space(s) of a "culturally multilingual" mind (as demonstrated by the untranslatable polysemous expressions above).

Transitivity and Transmission of Disguising: Vitality of Their Imagery and Forms

Tatiana Minniyakhmetova, independent researcher, Innsbruck, Austria

Mumming or disguising is a peculiar way of transmitting culturally and socially significant information. The historical roots of this phenomenon are restored in the folk-ethnographic antiquity. Already on the basis of the term, it is possible to dig into the mythological layer of this phenomenon. In the modern Udmurt language, the term *pörtmas'kon* simultaneously means a ghost, disguising/mumming, and something mystical and imaginary. The main mumming forms occurred in the calendar ritual cycle. In family tradition, masking spread in the wedding ceremonies and funeral-commemoration rites.

There are persistent coincidences of certain motifs of masks and methods of mumming/disguising in traditional and modern practices. Masking and dressing up for certain events pursue and have the same goals both in the past and today; at the same time, it is always meant for a certain audience: no one uses disguise only for himself or herself. Motifs and elementary plots that persist for considerable periods of time reach us in a fragmentary manner, but often in invisible small meticulous details and methods of their presentation. 'This suggests a striking stability in the human culture of meanings, which has already not only folkloristic, but also wider anthropological significance' (Nekludov 2013). There is a mechanism that selects such motifs and allows the tradition to adapt in accordance with the changing cultural and historical circumstances.

The paper proposes to consider the mumming culture of Udmurts, methods of transmission, survival, further transformations of its forms, and the vitality.

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Conflict of Performativities: Lyric Poetry and Photography

Agnes Neier & Joosep Susi, University of Tartu, Estonia

The growing number of poetry collections with photographs embedded in them testifies to the fact that both the photograph and the poem have been absorbed in the performative. Photographs that depict the author and are included next to the poems can be seen as a mediated performance of the author, necessary for a particular performance act – an act that is not only mirrored in the lyric subject but which forms a hermeneutical circle. At the same time, lyric poetry itself is inherently an event – it is a performance more than creating a fictional world, since its main meaning resides, above all, in its existence. The combining of these two modes of performances in one body of work creates a conflict (or symbiosis) of performativities. By focusing on modern Estonian lyric poetry and photographs of the empirical author alongside the verbal text, we will show how the lyric subject is constructed simultaneously on the visual and verbal levels. How does it affect the perception of the work as a whole? How has the age of technological change influenced our understanding of *self* in lyric poetry?

Changing Meanings and Practices of Making Sounds in Nature

Janika Oras, Estonian Literary Museum, Estonia

The aim of my presentation is to shed light on one aspect of human musical behaviour – making music, or more commonly, making sounds outdoors, in nature. The special focus is on singing, shouting, and making other kinds of sounds in natural environment. By juxtaposing the views and practices of two historical periods in Estonia – the pre-modern oral culture and the contemporary culture – I try to map the changes in the musical behaviour as well as the stable elements of behavioural patterns. The wider socio-cultural background of changing practical functions, magical and emotional meanings of making music outdoors will be discussed, linking the study of performance with ethnomusicology, music psychology, anthropology of sound, and ecoacoustics.

The analysis is based on the written records in the Estonian Folklore Archives, dated from the end of the 19th century till the mid-20th century (the recollections of experiences of making or listening to music, of outstanding singers, impressive singing situations, etc.), and interviews with contemporary Estonians of different generations about their personal practices, understandings, and emotional experiences of making sounds in nature, as well as some autoethnographic considerations.

On the Possibility of Posthumanist Dramaturgy

Riina Oruaas, University of Tartu, Estonia

In the digital era of performing arts, the question of drama in the context of new technologies in theatre has been remarkably withdrawn. The dominant theory of contemporary theatre research, theory of postdramatic theatre, questions and describes the aesthetics of new dramatic forms and stage practices. On the other hand, posthumanist theories concentrate mainly on the performance itself, not dramaturgy. Theories of intermedial performance are more interested in wider relations during the performance, not the literary text. Digitalization and media culture have radically changed the patterns of forming dramaturgical structures of a theatre production in the avant-garde scene for a long time.

As digital technologies on stage have become mainstream, a number of dramatic texts and theatre scenarios use the techniques of traditional drama, but depict topics more common to science fiction (Siret Campell's *Beatrice*, Stef Smith's *Girl in the Machine*). In some cases, dramatic patterns are embedded in interactive performance (Cabaret Rhizome). These examples open up a possibility for posthumanist reading. or structure and interactive performance following dramatic patterns (Cabaret Rhizome) and therefore open up a possibility for posthumanist reading. Posthumanist lens on dramatic texts is an attempt against the grain because drama as a literary form is deeply rooted in the humanist tradition. On the other hand, critical posthumanist thinkers, such as Rosi Braidotti (2013), are highly critical of the basics of the Western culture – duality and linearity –, which are also the intrinsic traits of drama. Therefore, "posthumanist drama" is a paradox.

In my paper, I examine selected theatre texts according to posthumanist theories (Braidotti, Hayles, Callus & Herbrechter, Scheer) to find the dramaturgical and philosophical patterns of the texts. The crucial moments in reading dramaturgical texts as posthuman works appear to be the questions of subjectivity, consciousness, body, and character's relation to technology and environment within the framework of the possible and impossible (future) scenarios outlined in the texts.

'The Artist Is Absent': Non-Human Agency in the Situation of the Theatre

Richard Pettifer, University of Melbourne, Australia

Recent trends among environmentalists and media theorists have centred around non-human agency – the concept of an other-than-human subjectivity acknowledgeable to human consciousness. Theorists such as Haraway, Braidotti, and others claim that the Anthropocene demands the equality of rights among humans, nature, and objects or concepts. Such decentralisation offers us a set of romantically attractive possibilities, forcing what Donna Haraway calls "becom(ing) with each other" (2016). Furthermore, as artificial intelligences become increasingly autonomous, and capable of (in a general sense) creating separate and possibly self-sustaining systems removed from human control and oversight, non-human agency becomes not only a possibility, but an unavoidable reality.

A recent project has seen my focus necessarily switch from environmental crisis to artificial intelligence, collaborating with experts at the European Commission on an opera with the theme of 'Big Data'. I would like to use the case study of the development of 'Hans' – a robot baritone singer more human than a human, capable of endless renditions, repetitions, and self-harmonisation – to discuss the effects of technology on considerations of the environment, through a critique of non-human agency. Though theatre might seem poorly positioned as a site to create metaphors of the non-human, in reality such metaphors have existed in various performance practices, including traditions such as clownery and puppetry.

From the non-human turn, particular questions of governance arise: within a situation where escapism is the dominant response to increasingly crisis-prone material conditions, at what point does a nominal granting of agency to other entities amount to a further shedding of the obligations of human governance? Is there middle ground, which only the robot – acting as mediator between the material and human worlds – can produce? And as a site of negotiation between these competing interests, can theatre reinvent itself, to produce discourse that goes beyond the agency of the spectator, and into questions of agency of space, object, and material?

What would it really mean to acknowledge non-human agency – beyond offering a brief reprieve from examining our own destruction?

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Participation as Reception, Learning, and Development: Debates about the Cultural Language of the Classic Fairy Tale

Tatjana Pilipoveca, University of Tartu, Estonia

Life of an artistic text in general cultural dynamics is a process that may generate countless interrelated interpretations of one story. Being understood from this perspective, a work of art ceases to be equal to one text and its internal poetics, but encompasses in itself also the connections with various artistic traditions and social discourses.

The process of retelling has ambiguous nature, as it presupposes contemporaneous transformation and preservation of a text. The cultural language of a fairy tale has transformed on the road from the folktale through the field of children's literature to classic Disney adaptations of selected literary tales which have created a renewed grammar of the 'princess-story' with the inevitable 'happily ever after' at the end. The fairy tale preserved a recognizable structure; however, as many researchers argue (see Bacchilega 2013; Zipes 1987), it acquired the morality of the patriarchal bourgeois society. This idea generated a feminist discourse around fairy tales that became popular not only among professional readers, but also among the wide heterogeneous audience. Contemporary internet is full of memes, fanvids, fan art, and fanfiction, which subvert and rethink tales by the Brothers Grimm, Charles Perrault, Hans Christian Andersen, and Walt Disney.

In the new media environment readers/viewers/listeners have more possibilities to perceive an artistic text in a complex way – that is, considering the metatextual information, different versions and reactions of other receivers. In the presentation I will analyse the way that modern audiences' reception of classical European tales is formed, firstly, in the context of contemporary discourse in the new media and cinema, secondly, in the context of actual social problems, and thirdly, in the context of personal experiences and yearnings.

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Renegotiating Technology: Interactive Digital Installation as Expansion of Presence

Cristina Pop-Tiron, Babes-Bolyai University, Romania

In my artistic practice I explore the use of technological devices in interactive installations and performance art, focusing on the process of digitalization as part of the artist's presence and audience participation. In this presentation I will discuss the behaviour of audiences in two of my interactive digital installations: *Dare* and *Aurora – Connecting Senses*.

In these examples the artist offers agency and a certain level of control to the audience through the process of digitalization. Interactive digital installations use technological devices to expand the experience of the audience. In performance art the process of digitalization creates a gap between the audience and the artists, as their presence becomes mediated. The interaction between the audience and the installation can be seen as an extension of one's self, body, presence. Their presence is digitalized through the motion or sound sensors and it is made a part of the creative process.

For Marshal McLuhan the accelerated rhythm of the technological development causes a numbness of the senses as an effect of media overload since technology is an extension and amplification of cognitive and physical functions. *Dare* and *Aurora – Connecting Senses* invite people to renegotiate this numbness through creative interaction, participation, and a new connection with the technology involved.

Performance, Media and (Un)Certainty: On Physiology of Transmedial Performance

Katre Pärn, University of Tartu, Estonia

In my presentation I will revisit the transmedial performance "Unified Estonian Assembly" by Theatre NO99, to explore the dynamics of (un)certainty and control, on the one hand, and the relations between media, performance and politics on the other. Since "UEA" was designed as social experiment on top of theatrical, it offers interesting insights into the performative dimension of mediaticised culture and into the (un)predictable unfolding of media events. More particularly, by bringing together theories of performance, media and transmediality, I will explore the functioning of blurred boundary between audience and participants, ambivalence between texts and metatext and the tensions between processuality and textuality in culture qua transmedial performance.

Romanian Folk Masking between Ritual Performance and Cultural Marketing

Ioana Repciuc, Romanian Academy, Iasi Branch, Romania

In its earliest recorded aspects, ritual house-visiting performed by guisers during winter holidays was described as a mixture of masking, singing, whistling, and revelling – all performed by groups of young men for the sake of their entire close-knit community, which would be fuelled henceforth with the season's positive magical energies. Belonging to the so-considered golden age of early modern European peasant societies, winter ritual public performances were later appropriated by the contemporary urban culture, and in many cases of today are objects of consumption and entertainment.

The paper will take into account a comparison between living forms of winter masking still popular in Romanian areas and the ethnographic documents on folk masking preserved at the Folklore Archive of Moldavia and Bucovina – a database of beliefs and customs of rural inhabitants in north-eastern Romania resulting from fieldwork research undertaken by local folklorists in the 1970s and 1980s.

Following the assumption that a close-knit society is a community of practice which occasionally negotiates, expands or simplifies elements of its *habitus* and the opinions associated with it, it is thereby noticeable that folk practitioners and their audiences change radically due to the broad popularization of masking rituals beyond the original context of ritual performance. From folklore as performance-based to folklore as item-centred, the different levels and forms of this mediation go hand in hand with new ways of communication and transmission of culture.

The paper will tackle the state of the art of Romanian masking customs as they are disseminated through different local and global media, resulting in the phenomena such as festivalization and on-stage performances of winter masking rituals, masked performances of Romanian immigrants in the Western countries, or a museum display of handmade masks. The custom recently reached the widest audience when Romanian folk masks representing devils were interchanged with fantasy characters in a Hollywood movie.

Digitalization, Live Arts, and Learning: Hybrid Presence Production in Theatre Training and Research

Riku Roihankorpi, Tampere University, Finland

Matthew Delbridge, The University of Melbourne, Australia

In the Nordic and Baltic countries, the use of digital technologies is widespread, well-informed, and copiously integrated into theatre productions. Consequently, practices that rest on technologies of presence production (e.g. low-latency streaming, telepresence) and hybrid (mixed-reality/virtual) performance, allow new questions of diversity, inclusion, and sustainability to be investigated as aspects of the use of the digital in theatre training and research.

The processes that digitally reframe physical performances – such as simultaneous use of 3D Motion Capture (MoCap) and real time streaming of performance data – significantly enhance the exploration of the hybrid bodies of cultural histories, exchanges, and futures. Via discussions on adaptation to digitality (e.g. Hayles) and (its) bodily utopias (Foucault 2006), Agamben's (2014) thoughts on human-technology symbioses, and Benjamin's impact of the reproduced, the paper proposes ways to (re) generate the performing body and its informational capacities in shared, digital spaces. It draws on the international and interdisciplinary MoCap and telepresence workshops hosted by the Centre for Practice as Research in Theatre T7 between 2012 and 2018. Participated by theatre and media scholars, professionals, and students from the Nordic-Baltic region, Australia, mainland Europe, and China, the workshops strived to critically harness and envision the embodied information peculiar to live MoCap and telepresence practices. The aim was also to learn from the ways of manipulating the terms of physical presence in an intercultural context.

The results of the workshops suggest an understanding of digitality that encompasses not only new, hybrid presences relevant for research and learning in the live arts, but also the changing role of the performing arts in building an awareness of artistic sustainability, based on the embodied knowledge of cultural heritage, inclusion, and diversity. The employed approaches enabled the construction of hybrid notions of the performing body that emerge, simultaneously, from reliving the diverse histories and developing human-technology interactions.

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Dictionaries as a Source for Folklore: Advantages and Disadvantages

Jonathan Roper, University of Tartu, Estonia

Academician Krikmann long recognized the potentiality dictionaries had as a reservoir of paremiological data, as for example, in his work "Fraseoloogiline aines eesti vanimais grammatikates ja sõnastikes" (1986). Other researchers have used dictionaries as a source not just for proverbs and riddles, but for all sorts of other folklore genres, including charms, narratives, songs, etc. Remarkably dictionaries still seem to be an underinvestigated, and especially undertheorized, source in folkloristics. What are the advantages of these kind of sources? And what are the disadvantages? This paper attempts to adumbrate some initial answers to these questions.

Martinmas Customs in Estonia on the Basis of 2018 Fieldwork

Jaan Sudak, freelance researcher, Estonia

Martinmas – or *mardipäev* in Estonian – is an indigenous autumn Estonian folk calendar holiday celebrated on the eve of 9 November, merging Western European customs with local pagan traditions. On Martinmas, disguised people (mummers) go from door to door to bring luck with the livestock and crop of the upcoming year. The traditions are still actively observed, but at the same time the modernisation and urbanisation of society have exerted great influence. In the 20th century, the formerly fertility-focused Martinmas of village communities changed into the entertainment of mainly primary school students.

In 2018, the Estonian Folklore Council, together with the Estonian Folk Culture Centre, organised a nationwide festival called "Hakkame santima!" (Masking Festival) to introduce the traditional Martinmas. The aim of the festival was to introduce the traditional elements of the holiday and engage people in actively using them in the celebrations of Martinmas, also encouraging adults to disguise themselves as St. Martin's beggars. Initially, Martinmas Eve was reserved for men, but women have been participating since the end of the 19th century. The festival can be viewed as an attempt to revitalise the traditional Martinmas in Estonia.

To map the current customs of Martinmas, I conducted fieldwork in October and November last year and gathered data by using online questionnaires. There were 80 informants, ranging from schoolchildren to pensioners from all over Estonia. The material covers the changes in Martinmas customs during the last half-century and is now being stored in the Estonian Folklore Archives. The questionnaire was organised at a critical time, just before the festival "Hakkame santima!", as the festival had an unquestionable influence on the celebrations of Martinmas in 2018 and beyond.

It turned out that Martinmas is still part of the traditions of the family, school, and also other communities. Today the customs focus on performing for sweets rather than on the ritual activity itself, but the old ritual elements are still part of the holiday. Some of the traditional elements, such as disguising as families of St. Martin's beggars, engaging family members in the dances, games, and conversations as well as cursing and playing tricks to the households that do not let St. Martin's beggars in, have disappeared from the active celebration of the folk holiday. The spontaneity of

visiting families from door to door has survived, but people often make previous agreements with the ones they plan to visit for the sake of security and comfort.

The paper focuses on the results of the fieldwork and introduces the modern customs of Martinmas, explaining some reasons for the changes that have taken place.

Symbolically Indebted to Individual Performers and the Cultural Heritage: References on Musical Scores and CDs

Taive Särg, Estonian Literary Museum, Estonian Folklore Archives

In oral tradition music is re-created by musicians without the division of roles between a composer and a performer, which characterises Western art music. The Western conception of the creation as an individual, nearly divine act that results in a musical score is the counterpart of the claim that folk does not create, but only reproduces and folklore is anonymous and belongs to the community. These ideas are the elements that constitute self and Other in music, including binary oppositions written/oral, creative/reproductive, individual/collective, etc.

The copyright law is based on Western culture and not easily applicable for traditional music where individual and communal elements are intertwined. The problems of communal and individual ownership have discussed in Estonia firstly in context of Seto singing tradition (Kuutma 2009). Another researcher of Seto folk music, Vaike Sarv, wrote regarding the use of folklore: "Although the Estonian Copyright law came into force in 1992, copyright freedom blossoms in the market" (1998).

There has existed the faith in Estonia that every kind of folklore is free for further use without any reference to a previous (folk) artist nor the source. After the work being arranged it usually gets the author's name and sometimes the reference to the original location. The latter can be interpreted as the reference to the original community, but there are no names of previous tradition bearers. It looks as if the idea of folklore as a collective anonymous source for contemporary culture is deeply rooted in the society. This is a striking difference from the Norwegian folk musicians' community with rules "to acknowledge the historical sources for the elements of text and melody being used" and "to credit performers whose versions have inspired your own interpretation of the song" (Johansson & Berge 2014, 36).

The practice not to mention folk musicians is reasoned by the Estonian Copyright Law § 5.2: "copyright is not applicable to folklore works". These are anonymous works that's authors are not known – according to § 35.1. The lawyer Prof. Aleksei Kelli, claimed in the seminar held in 31.10.2017, that Copyright Law did not protect folklore as an anonymous process, but would be applicable for folklore works if they had an objective, fixed,

perceivable and reproducible form, supplied with the performer's names. The reuse of folklore pieces is regulated by the § 35.3: the source of "derived work" should be mentioned together with its author's name, if the source is not an anonymous folklore. Thus, all the regulations confirm, that folklore pieces, archived together with the data, are the subjects of the copyright law.

During the last years the Estonian Folklore Archives has explained the need to refer to the folk artists and sources that have been used in music. To what extent these regulations are followed and what do the musicians tell about their sources? The answer is searched through the information written on CD covers and musical scores.

Research was carried out within the framework of IRG 22-4 and CEES, TK 145.

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Mathematico-Technological Logic as an Environment in Performance

Janne Tapper, University of Helsinki, Finland

In my presentation I would like to discuss contemporary digital environment from the perspective of theatre's materialism and naturalism, which aimed to bring the environment on stage to stand on its own because the human perspective on the environment is vague on stage (see Zola 1881/2001, 6; Brecht 1964, 70–71). In times of Zola (2001) and Brecht (1964), the 'environment' was seen either as human transactions or as matter, but now a new phase of understanding of the environment as mathematico-logical has emerged, in particular in Jon McKenzie's (2001) performance theory. McKenzie (2001, 162–166) defines the shift from humanist legitimation to the performativity of technological legitimation as one of logic. McKenzie's (2001) performance theory is contemporary materialism because it succeeds in a task where former materialisms and naturalisms failed: its description of environment's mathematico-technological logic has truly given an independent voice to the environment-in-itself: it performs and makes humans to perform.

I draw on Martin Carlson's (2004, 214) definition that reflexivity is an essential criterion for environment in the theatre. Material environments cannot be seen as reflexive to spontaneous performing, but mathematico-logical environment can be qualified as reflexive in its own particular way. I theorize how mathematico-logical dimensions in McKenzie's (2001) theory of environment can be seen as reflexive, influencing human performative trajectories: for instance, some tasks of computation may lead to infinity, may have no limit, may involve so-called 'strange loops', or infinite loops, theorized by Alan Turing's Halting Theorem and the theory of vagueness, and may involve contradictions (see Priest 2017, 2008; Williamson 1994; McKenzie 2001). Today theatre and performance studies have a possibility for a new scientific perspective that former materialisms lacked: to theorize human relationship with environment through mathematico-logical models that have become embodied.

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Cyberpunk without Science Fiction

Jaak Tomberg, University of Tartu, Estonia

My presentation will follow the premise that, as the contemporary late-capitalist cultural environment becomes increasingly technological, its literary realism, aspiring towards a plausible encompassing reflection of this environment, becomes increasingly science-fictional. In other words, technological development, together with an increasingly accelerating pace of change, has also brought about changes in the way we perceive the contemporary genre system, and specifically the relative positions of realism and science fiction therein.

From this perspective, my presentation will focus on the present fate of cyberpunk science fiction, and will flesh out the historical emergence of a new generic phenomenon that Sherryl Vint has tentatively called non-SF cyberpunk or cyberpunk without science fiction. I will characterize this new phenomenon as a fully realist practice that nevertheless maintains the science-fictional 'feel' of cyberpunk's earlier, classic incarnation. I will exemplify the emergence of non-SF cyberpunk in various works of fiction, film, TV-series, and pop-cultural phenomena.

Changes in the Performance Style of Estonian Choral Music between 1930–1981

Pärtel Toompere, Estonian Academy of Music and Theatre, Estonia

The purpose of my paper is to map out some of the most typical manners in the performance style in the 1930s and to examine how they changed during the following decades. I will analyse and compare 14 performances of four choir songs.

Both the acoustical analysis and analysis by listening were used. All of the investigated recordings are available at the library of the Estonian Academy of Music and Theatre and at the Estonian National Library. Several recordings belong to the sets Estonian Gramophone Records Archive 1901–1939 (2003, compiled by Heino Pedusaar), and Estonian Sound Recordings 1939 (2009, compiled by Kadri Steinbach and Urve Lippus). The analysis showed that the performances of the 1930s typically use a faster tempo when the dynamics gets louder and a slower tempo with quieter singing, a convention no longer evident in performances recorded after World War II. Also, vibrato and portamento were used more often in pre-war performances than after the war.

Between Fun, Gun and Ban. Is Parody Dangerous for Official Discourse?

Sergey Troitskiy, Herzen State Pedagogical University of Russia, Saint Petersburg, Russia

The focal point of this presentation and my research interest is parody. The starting point will be a case study of a Russian humour scandal where a parodic amateur video by Ulyanovsk cadets (2018) was disputed by the wider public. They parodied a Benny Benassi's musical video (2013). Cadets' video gained wide popularity: it was watched by a million users during a relatively short period of time. On the other hand, official Russian media sharply criticized the cadets' performance. Even the Russian Government discussed the video on one of their sittings. Users of a website Ru-Net, Russian-language community on the internet, issued a video in support support of the cadets.

In spite of the hysterical and maybe even cowardly reaction of the Russian media towards the cadets' parody, my main thesis, based on the Russian theories of the parody and the Middle-age cultural experience, will claim safety for official discourse.

Between Regional and National Identities: Modern Masking in Lithuania

Arunas Vaicekauskas, Vytautas Magnus University, Kaunas, Lithuania

The paper deals with the problem of the regional peculiarities of the Shrovetide festival in today's Lithuania. The rites of Shrovetide are more or less common across Lithuania, but the comparatively homogeneous ritual structure of the festival does not rule out regional particularities. The examples provided of Shrovetide ceremonies prove that the festival used to have clear regional particularities. Nowadays, however, with the growing popularity of the festival, it is gradually losing these local traits and is often limited to a unified scenario.

Does Timbre Incline Pitch?

Allan Vurma, Estonian Academy of Music and Theatre, Estonia

Typically, musicians equate the pitch with the frequency of oscillation of the sound. However, experiments have shown that also some other parameters, such as the sound level and spectral content, can affect the pitch. Therefore, the American National Standards Institute defines pitch as an auditory property that allows sounds to be ordered on the scale from low to high (ANSI, 1994). In psychophysical experiments, the etalon of pitch is a quiet (40 dB) sine tone. When two tones with close frequencies of oscillation are played simultaneously, the phenomenon of beating can reveal the frequency difference.

This work aims to find out whether the timbral difference of two consequently played tones with harmonic spectrum produced on acoustic musical instruments can affect the perceived pitch.

Multiple tones in pairs were played to the participants. Initially, the tones were produced either on the trumpet, viola, or sung by an operatic tenor at A3 (fo = 220 Hz). Then, the frequency of oscillation was manipulated by the sound-editing programme in various amounts, so that the frequency difference between two tones in the pair could be from zero up to fifty cents (in five-cents increments). The participants had to decide whether the pitch of the second tone in the pair was higher, lower, or the same, as compared to the pitch of the first tone. The maximum number of 'the same' answers were given by the participants when the frequency of oscillation of the tone with a brighter timbre (trumpet or tenor voice) was about 15 to 20 cents lower than the frequency of the tone with a duller timbre (viola). We may conclude that the decisions about the pitch difference, when the consecutive tones are compared, can be in disagreement with decisions based on the listening of beatings.

The Performativity of Beckett's Radio Plays

Stephen Wilmer, Trinity College Dublin, Ireland

Dublin's Pan Pan theatre recently staged two of Samuel Beckett's radio plays: *All That Fall* and *Embers*. Why put a radio play on stage, you might ask, and how? In this paper I will discuss this novel approach to Beckett, one of the most intriguing writers of the twentieth century, who experimented in forms from short story to novel, from radio to stage, from TV to film, always putting pressure on stylistic boundaries, and I will ask what it means to perform a radio play on stage and what are the differences in performativity in various media. In its stage version of *Embers*, a radio play from the 1950s, Pan Pan used various technological means to breathe new life into what Beckett called a "ragged text", applying innovative strategies such as strings of audio speakers that hang down from the ceiling like seaweed in an underworld seascape, and actors who appear and disappear inside a skull that could represent the thoughts of the writer/character/author. As Beckett and his estate have kept tight control on the limits of staging practices for his work, these adaptations raised questions about how far this theatre company might go, not only in terms of digital experimentation, but also of artistic transgression.

THE CENTRE OF EXCELLENCE IN ESTONIAN STUDIES (CEES)

PROJECT HOLDER: THE ESTONIAN LITERARY MUSEUM

www.folklore.ee/CEES

https://www.facebook.com/Eesti-uuringute-Tippkeskus-1387311354629464/

The CEES assembles more than 60 researchers with a doctoral degree and more than 50 postgraduate students from the Estonian Literary Museum, the University of Tartu, the Institute of the Estonian Language, Tallinn University, the Estonian Academy of Music and Theatre, and the Tallinn University of Technology. The CEES is concerned with interdisciplinary studies of the linguistic and cultural phenomena of the ethnic groups in Estonia, analysing and proposing models for

- the dynamics and cultural diversity of transnational phenomena and processes;
- local cultural patterns and philosophies created by different groups and communities as well as their dynamics;
- historical and modern trajectories of cultural diversity, categories of historical variation (ethnic, conceptual, confessional, linguistic, communicative, etc.), and the evolution of innovations on the basis of former patterns;
- forms of linguistic behaviour and practice.
- The activity plan of the CEES stipulates the work of twelve interdisciplinary working groups:
- corpus-based linguistic, literary, and folklore studies;
- digital humanities and linguistic technologies;
- ethics and philosophy of mind and language;
- gender studies;
- historical expression and cultural practices;
- life-writing studies;
- literary studies and textual culture;
- migration and diaspora studies;
- narrative studies;
- religiosity and myth studies;
- speech and music studies;
- studies of contemporary culture (incl. the media).

Perception and Performativity in Arts and Culture in the Age of Technological Change

Researchers of the Centre of Excellence in Estonian Studies at the spring conference "Let us be Europeans, but also become Estonians! Dialogues with Estonia", in Rakvere in April 2018.

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60

The conferences of the CEES, "Dialogues with Estonia", have been organised twice a year since December 2015, and listening to the presentations is open to the public and free of charge (as are all other academic events organised by the CEES). Thus, CEES stands in constant close dialogue with the broader public.

During the project period between 2015 and 2019, the CEES organised eight big international and interdisciplinary conferences with a wide and inclusive attendance of academic and non-academic participants:

1. Annual conference of the CEES and annual 59th Kreutzwald Days conference "Dialogues – I. Communication, Politics, Text Creation" December 16–17, 2015 in Tartu (programme and abstracts at: http://www.folklore.ee/rl/fo/konve/2015/krzwld/).

2. The opening conference of the CEES "Interdisciplinary Dialogues of Estonian Studies" on April 28–29, 2016, in Tõrve village, Jõgeva County (programme and abstracts at http://www.folklore.ee/CEES/2016/konve_1.htm).

3. Annual conference of the CEES and annual 60th Kreutzwald Days conference "Oral and Written in Culture: Connections and Collisions", December 12–13, 2016, in Tartu (programme and abstracts at https://folklore.ee/CEES/?id=6&sid=1).

4. Annual Conference of the CEES "Across Borders: Cultures in Dialogue", April 27–29, 2017, in Tartu (programme and abstracts at http://www.folklore.ee/rl/fo/konve/AcrossBorders/2017/).

5. Annual conference of the CEES and 61st Kreutzwald Days conference "Variation in Language, Literature, Folklore, and Music", December 7–8, 2017, in Tartu (programme and abstracts at https://www.folklore.ee/CEES/2017/akonve_e.htm).

6. Spring Conference of the CEES "Let Us Be Europeans, But Also Become Estonians! Dialogues with Estonia", April 27–28, 2018, in Rakvere (programme and abstracts at https://www.folklore.ee/CEES/2018/kevad/).

7. Annual Conference of the CEES "On the Move: Migration and Diasporas", November 29 – December 1, 2018, in Tartu (programme and abstracts at https://www.folklore.ee/CEES/migrationdiaspora2018/).

8. Annual Conference of the CEES "Mythology of Metamorphoses: Comparative & Theoretical Perspectives", June 10-13, 2019, in Tartu (programme and abstracts at https://www.folklore.ee/rl/fo/konve/2019/mytholog/).

NOTES