This III Congress is organised by Idos_Arts in collaboration with Avignon Université (Institut Culture, Patrimoine et Sociétés Numériques, the Agorantic Research Federation, and the ICTT Research Team), reflecting a shared commitment to exploring the integration of digital technologies in the arts.

This third conference continues the work initiated during the previous meetings of the IDOS_Arts network: the first two conferences concerning the Hyperstage Project highlighted the importance of digitisation, metadata, ontologies, and virtual reconstruction in expanding access to cultural heritage, and in developing new tools for research, preservation, and dissemination.

The present conference proposes to extend the discussion by considering not only what digital technologies bring into the light, but also what remains in the shadows.

MONDAY 30 NOVEMBER

salle AT01

13:15 Registration and welcome

14:00

Opening of the Conference

Welcome addresses by the conference convenors:

Sophie Antoine
Vice-President for International Affairs, Avignon Université

Graham Ranger
Head of the ICTT Research Team, Avignon Université

Donatella Gavrilovich
Director of IDOS_ARTS network, Tor Vergata University of Rome - Italy

Cécile Chantraine-Braillon
La Rochelle Université

Paola Ranzini
Avignon Université

Cyrielle Garson
Avignon Université et Institut Universitaire de France, Paris

14:30

Keynote Lecture

Chair: Cyrielle Garson (Avignon Univresité and IUF)

Sarah Bay-Cheng, University of Toronto (Canada)
Bad Actors: The Theatricality of AI and the Future of Autonomous Performance

15:30

BnF / TORNE-H Session

Chair: Jean-Baptiste Raze (BnF)

Lauren Launay, Marion Charpier, Fantin Le Ber, BnF, École des Chartes, Paris
In the shadows of workshops: machine learning approaches to the Mültzer costume design collection

16h15 Coffee break

16:40

"Hyperstage" Panel

Chair: Paola Ranzini (Avignon Université)

Donatella Gavrilovich, Tor Vergata University of Rome (Italy)
Unlocking the Shadows: Hyperstage and the Semantic Recovery of Digital Theatrical Heritage

Silvia Manciati, Tor Vergata University of Rome (Italy)
La reconstruction sémantique de l'Œdipe roi (1585) dans "Hyperstage", entre sources dispersées et archives-ombres

Valeria Paraninfi, Tor Vergata University of Rome (Italy)
Shedding Light on the Digital Shadow: GraphRAG and Grounded Generation Within the Hyperstage Ontology

18:00

Introduction to the e-Spect@tor Workshop

Cécile Chantraine Braillon & Juliette Bristault Canova (La Rochelle Université)

18h15 End of Day 1

TUESDAY 1 DECEMBER

salle AT01

8:30 Welcome and registration AT01

9:00

Parallel Sessions

Workshop 1 — e-spect@tor

Workshop Leaders: Juliette Bristault-Canova and Cécile Chantraine Braillon

or

Workshop 2 — Hyperstage

Workshop Leaders: Donatella Gavrilovich and Valeria Paraninfi

10h30 Coffee break

11:00

Resisting Conventional Forms of Archiving Panel

Chair: Cécile Chantraine-Braillon (La Rochelle Université)

Leila Zammar, Loyola University of Chicago (USA)
From Archival Fragments to Digital Reconstruction: Reconsidering the Barberini Operatic Scenographies (1628–1656)

Isis Arrais Padilha, University of São Paulo (Brazil) / Paris 8
What Escapes the Digital Archive? Convivio, Embodied Knowledge and Brazilian Traditional Cultures

Anamarija Žugić Borić, Institute of Ethnology and Folklore (Croatia)
Does Infrastructure Serve Content, or Does Content Serve Infrastructure? On the Intrusive Neutrality of Digital Platforms in the Development of a Performing Arts Thesaurus

12h30 Lunch break

14:00

“Digital Innovation in the Live Performance Sector” Panel

Chair: Cyrielle Garson (Avignon Univresité and IUF)

Shane Pike, Kathryn Kelly, Elizabeth Gibbs (Queensland University Technology and Edith Cowan University - Australia)
Between Lighet and Shadow: Practice-Led Digital Heritage and a National Approach to Developing a Digital Stage

14:50

“In the Shadow of the Archive: Festivals, Networks and Cultural Memory” Panel

Chair: Antonia Amo Sanchez (Avignon Université)

Jonathan Parisi, TELEMMe AMU-CNRS (France) & Thays Raffray, École nationale des chartes (France)
Archive officielle et non-officielle, visages connus et méconnus : un exemple d’arbitrage et d’enrichissement expérimentés dans les collections patrimoniales et les traces documentaires du Festival international d’art lyrique d’Aix-en-Provence

Sarah Thomasson, The University of Queensland, Brisbane (Australia)
Investigating Arts Festival Networks in Australia and Aotearoa

Baptiste de Coulon, Fondation SAPA Archives suisses des arts de la scène, Lausanne (Suisse)
Entre choix et contraintes, ombres et lumières parmi les données de la Fondation SAPA

15:50

“Virtual Reality and Immersive Practices” Panel

Chair: Marianne Beauviche ou Nathalie Hascoët (Avignon Université)

Liyang Xia, Centre for Ibsen Studies University of Oslo (Norway)
Into the Shadow Archive: A VR Pilot Study of Participatory Engagement with Canonized Dramatic Heritage in a Norwegian High School

Elisa Smeraldo, Sapienza University of Rome (Italy)
The Staged Survival of the Trace: Rethinking the Digital Shadow Archive through VR Performance

16h30 Coffee break

17:00

Parallel Sessions

Workshop 1 — e-spect@tor

Workshop Leaders: Juliette Bristault-Canova and Cécile Chantraine Braillon

or

Workshop 2 — Hyperstage

Workshop Leaders: Donatella Gavrilovich and Valeria Paraninfi

18h30 End of Day 2

WEDNESDAY 2 DECEMBER

salle AT01

9:00

"Darkspace Experience" Session

Chair: Valentina Citterio (Avignon Université)

Carmelo Occhipinti, Tor Vergata University of Rome (Italy)
History of the lighting of works of art

Olga Concetta Patroni, University College Cork (Ireland)
Tracing ways of seeing: a philological protocol for virtual lighting reconstructions in Digital Heritage

Francesco Guidi, Tor Vergata University of Rome (Italy)
Reconstructing the Sixteenth-Century Lighting of Villa d'Este

10:00

"Comédie-Française Registers" Session

Chair: Paola Ranzini (Avignon Université)

Sara Harvey, University of Victoria, Victoria (Canada)
Humanités numériques critiques et recherche-création: le cas du programme des Registres de la Comédie-Française

10h45 Coffee break

11:15

"Performing the Shadow Archive: Bodies, Traces and Digital Reconstruction" Panel

Chair: Donatella Gavrilovich Tor Vergata University of Rome (Italy)

Katherine Mezur, University of California, Berkeley (USA)
Masked Women: Lost and Found in 1990s-2000s Japan

Michela Zaccaria, Scuola Internazionale di Liuteria di Cremona
L'ombre du monument et la clarté du résidu : archéologie numérique et déconstruction des mythologies de l'actrice (XVIII^{e}-XIX^{e} siècles)

Francesco Puccio, eCampus University (Italy)
Staging the Latin mask: digital reconstruction, corporeality, and practice-based research

Lucie Sykes, The British Academy ECRN network, (United Kingdom)
Sculptural Qualities as Processual Digital Shadow Archives: Embodied Residue, Light, and Digital Traces of Improvisatory Approaches within Motion Capture

12:45 Closing Discussion and Conclusion

13h00 End of Conference

Steering Committee

Anna Maria Ambrosini Massari
Università degli Studi di Urbino Carlo Bo

Cécile Chantraine-Braillon
La Rochelle Université

Cyrielle Garson
Avignon Université, IUF

Donatella Gavrilovich
Università degli Studi di Roma "Tor Vergata"

Carmelo Occhipinti
Università degli Studi di Roma "Tor Vergata"

Esther Merino Peral
Universidad Complutense de Madrid

Paola Ranzini
Avignon Université, IUF

Keynote Lecture

Sarah Bay-Cheng
University of Toronto

Entrée libre

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Campus Hannah Arendt
Site centre-ville - Salle AT01

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