

From Stage to Data

SÉMINAIRE

L'Art des données, les données de l'art

19/01 – 16/02 – 9/03 – 20/04 2026

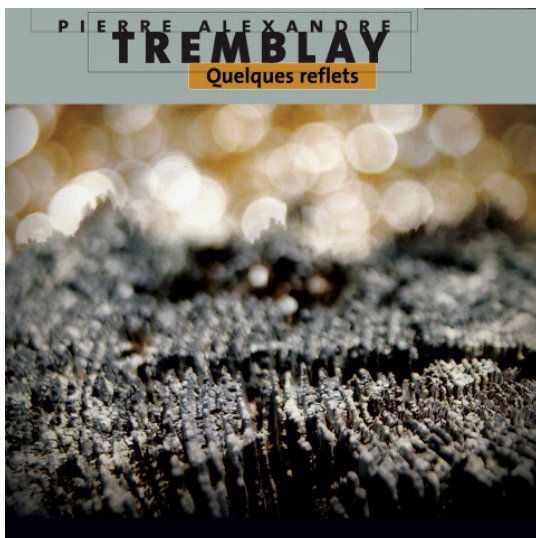
UNIVERSITÉ RENNES 2

Clarisse Bardiot



Pierre Alexandre Tremblay - Conservatorio della Svizzera italiana Du flou des taxonomies : une convergence constructive de pratiques enchevêtrées

Pierre Alexandre Tremblay présentera son parcours de recherches musicales, tant sur les plans personnel qu'institutionnel, depuis ses triples origines pop, électroacoustique et jazz, à leur fusion en musique mixte de chambre (à la définition très large) et en code créatif critique. Une réflexion sur le fil rouge qui donne à ses yeux une cohésion synergique à ce terrain d'expérimentation aux riches tensions interdisciplinaires. Pierre Alexandre Tremblay présentera son parcours de recherches musicales, tant sur les plans personnel qu'institutionnel, depuis ses triples origines pop, électroacoustique et jazz, à leur fusion en musique mixte de chambre (à la définition très large) et en code créatif critique. Une réflexion sur le fil rouge qui donne à ses yeux une cohésion synergique à ce terrain d'expérimentation aux riches tensions interdisciplinaires.



Credits: Pierre Alexandre Tremblay,
Quelques reflets



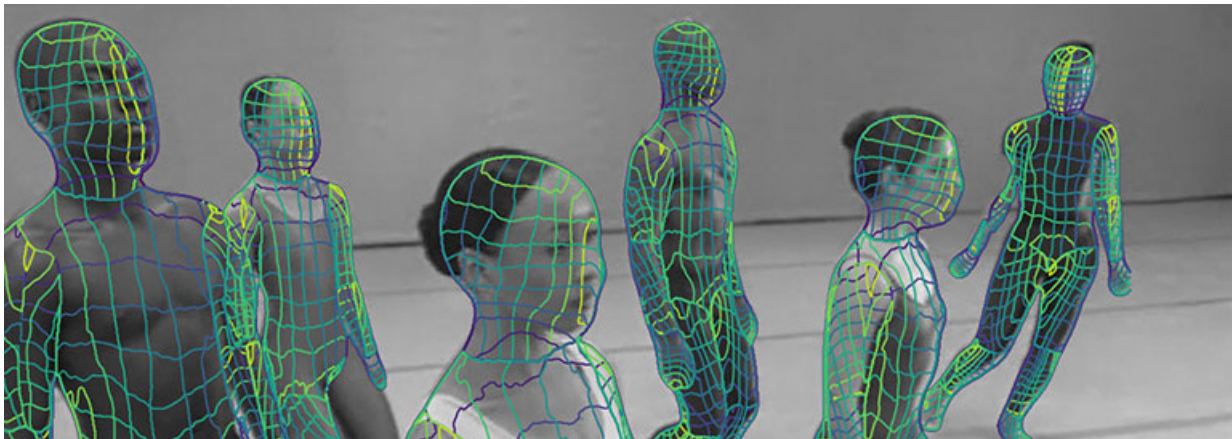
Pierre Alexandre Tremblay et Sylvain Poutu,
De type inconnu

Pierre Alexandre Tremblay (Montréal, 1975) est compositeur et interprète à la basse et aux dispositifs électroniques, en solo et en groupe, entre électroacoustique, jazz contemporain, musique mixte et improvisée. Il a aussi travaillé en musique populaire, et pratique la programmation créative. Sa musique est disponible chez empreintes DIGITALES. Il a étudié la composition auprès de Michel Tétrault, Marcelle Deschênes et Jonty Harrison; la guitare basse avec Jean-Guy Larin, Sylvain Bolduc et Michel Donato; l'analyse dans les classes de Michel Longtin et Stéphane Roy; et les techniques de studio auprès de Francis Dhomont, Robert Normandeau et Jean Piché. Pierre Alexandre Tremblay a été professeur de composition et d'improvisation à la University of Huddersfield (Angleterre, Royaume-Uni) de 2005 à 2024. En septembre 2024, il rejoint l'équipe du Conservatorio della Svizzera italiana en tant que professeur de recherche en composition.

Kate Elswit – Royal Central School of
Speech and Drama, University of London

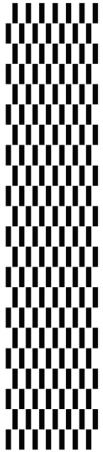
From Radical Accounting to Visceral Data Analysis: Rethinking Motion Data for Dance Historical Inquiry

This talk draws on a decade of projects led by Kate Elswit and Harmony Bench to build dialogues between dance historical research and emerging technologies, most recently a dance data commission from the Whitney Museum of American Art. We began by asking: what are the questions and problems that make the curation, analysis, and visualization of data meaningful for dance historical analysis? In the process, we discovered that we also needed to be asking the reverse: what might digital methods learn from dance, in particular with respect to bodies and data? How might dance-based knowledge practices help to develop new ways of approaching data as a humanistic concern? I introduce our practices of radical accounting, visceral data analysis, and kinesthetic attunement through the manual curation of datasets from print archives, before turning how those practices translated (and did not) as we began to add computer vision and motion capture. Across these examples, I explore how research into historical embodiment can be extended through a data frame, without being limited to what data alone can reveal or represent, and conclude by proposing an expanded register of motion data that is both individual and collective, shared across generations through deep bodily time.



Credits: "Dunham Technique: Dunham walk-slow" (2023). Video. <https://loc.gov/item/ihas.200003863>; Nicola Plant for Visceral Histories, Visual Arguments: Dance-Based Approaches to Data.

Kate Elswit is Professor of Performance and Technology and Head of Digital Research at the Royal Central School of Speech and Drama, where she is also Co-Director of the Centre for Performance, Technology, and Equity (PTEQ). For the past decade, she has been collaborating with Harmony Bench to bring dance and experimental digital practice into conversation, including through the AHRC-funded projects Visceral Histories, Visual Arguments: Dance-Based Approaches to Data (2022–25) and Dunham's Data: Katherine Dunham and Digital Methods for Dance Historical Inquiry (2018–22). As Moving Data, their dance data commission from the Whitney Museum of American Art recently appeared in the Edges of Ailey exhibition (2024–25).



Doug Reside – New York Public Library

Theatre Emulators: Preservation and Access for Digital Archives of Theatrical Production

Theatre makers have been using computers to write and stage productions since the mid-1970s. However, much of the software and hardware used in the first three decades of digitally-assisted productions is now obsolete. Unlike other art forms (such as computer games, photography, and written text), simple software emulation is often insufficient for interpreting the data created for lighting cues, sound effects, and projection designs. These designs often depended on bespoke hardware to execute the production files. In this presentation, New York Public Library theatre curator Doug Reside will discuss his efforts to create an emulator for theatrical productions. This sample recreated the lighting instruments, physical spaces, and scenic designs in virtual reality, allowing it to emulate the actual digital production files preserved in theatre archives. Reside will also outline the still unsolved problem of ensuring this emulator does not become obsolete itself.

DIGITAL COLLECTIONS

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Contains on-site materials

R. H. Burnside collection

1108 items



Contains on-site materials

Circle in the Square papers

1065 items



Contains on-site materials

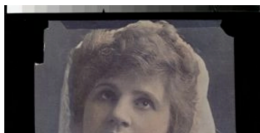
Billy Rose Theatre Division scrapbooks

466 items



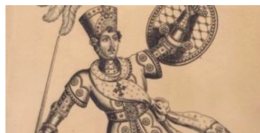
Carol Rosegg photographs

360 items



Contains on-site materials

Billy Rose Theatre Collection clipping file



Collection of theatrical correspondence and ephemera



Patricia Zipprodt papers and designs

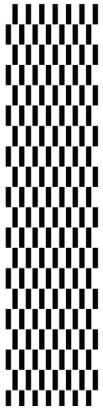
278 items



Cinelandia

239 items

Doug Reside is the Curator of the Billy Rose Theatre Division at the New York Public Library for the Performing Arts, where he oversees archival acquisitions, the Theatre on Film and Tape video documentation program, exhibitions, programs, and researcher support. He also founded a musical theatre writing program in 2013 for emerging theatre makers. Reside holds a PhD from the University of Kentucky (2006). His book, *Fixing the Musical: How Technologies Shaped the Broadway Repertory*, was published by Oxford University Press in 2023.



Joanne Tompkins – University of
Queensland

Reflecting on Visualising Lost Theatres

This seminar reflects on what we've learned about theatre and about digital humanities from the research that resulted *invisualising Lost Theatres* (authored by me, Julie Holledge, Jonathan Bollen, and Liyang Xia, Cambridge 2022), which examined five theatres that no longer exist. We constructed VR models of these venues, based on as detailed historical information as we could find, and were able to discuss more about theatre history in these moments than we believe would otherwise be possible. I consider what has been gained, what the limitations might be, and what kinds of work this project facilitates for future into theatre history that is assisted by digital humanities methodologies such as virtual reality.



Credits: VR model of the 1841 Queen's Theatre in Adelaide, South Australia, with avatar spectators and an avatar performance by Gerrard McArthur as Gustavus Arabin, as seen from upstage. Modelling by Ortelia. See losttheatres.net for more.

Professor Emerita **Joanne Tompkins** (University of Queensland, Australia) has published on post-colonial theatre, intercultural theatre, and many different explorations of space and spatiality in theatre. Most recently she has led a project that reconstructs lost theatres through virtual reality: *Visualising Lost Theatres* (with Julie Holledge, Jonathan Bollen and Liyang Xia) and the website losttheatres.net. She is one of the founders of AusStage, a digital resource for Australian performance information. She is a Fellow of Australia's Academy of Humanities and recipient of an honorary doctorate from Queen Mary University of London. She is an executive committee member for the International Federation for Theatre Research and co-editor of IFTR's new book series (with Bloomsbury). From 2017 to 2020, she was seconded to the Australian Research Council as Executive Director for Humanities and Creative Arts.

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Organisation : Clarisse Bardiot

From STAGE to Data site internet :
<https://stage-to-data.huma-num.fr/en/>

Pour suivre le séminaire en ligne, s'inscrire via :
<https://forms.gle/MdwuSj2p2bbaQ5aZA>

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