

Apart, but Connected: Digital Performance as a Space of Collective Resonance

Case Study: Francesca Fini “s/confinamento” Performance

Andreea-Cristina Mircea

Presentation Overview

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I. INTRODUCTION:

**Performance art and the digital evolution
COVID-19 impact on behaviour**

II. Case Study: s/confinamento by Francesca Fini

1. Theoretical framework

2. Audience reception

a. Methodology

b. Results

3. Discussion

4. Limitations

5. Further Research

III. CONCLUSIONS

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"Hall of the Bulls" in the Lascaux Caves, France

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The Treachery of Sanctuary by Chris Milk

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Historical shifts in artistic media: from tangible to virtual realms

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**Historical shifts in artistic media: from tangible to virtual realms
Art in the digital age: a rapid transformation**

Digital Performance Art

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a confluence of technology and live artistic expression

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Ancient Rituals to Digital Interactions

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**Ancient Rituals to Digital Interactions
Cultural Performativity and Social Science**

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**Ancient Rituals to Digital Interactions
Cultural Performativity and Social Science
Interdisciplinary Artistic Frameworks**

Digital Performance Art

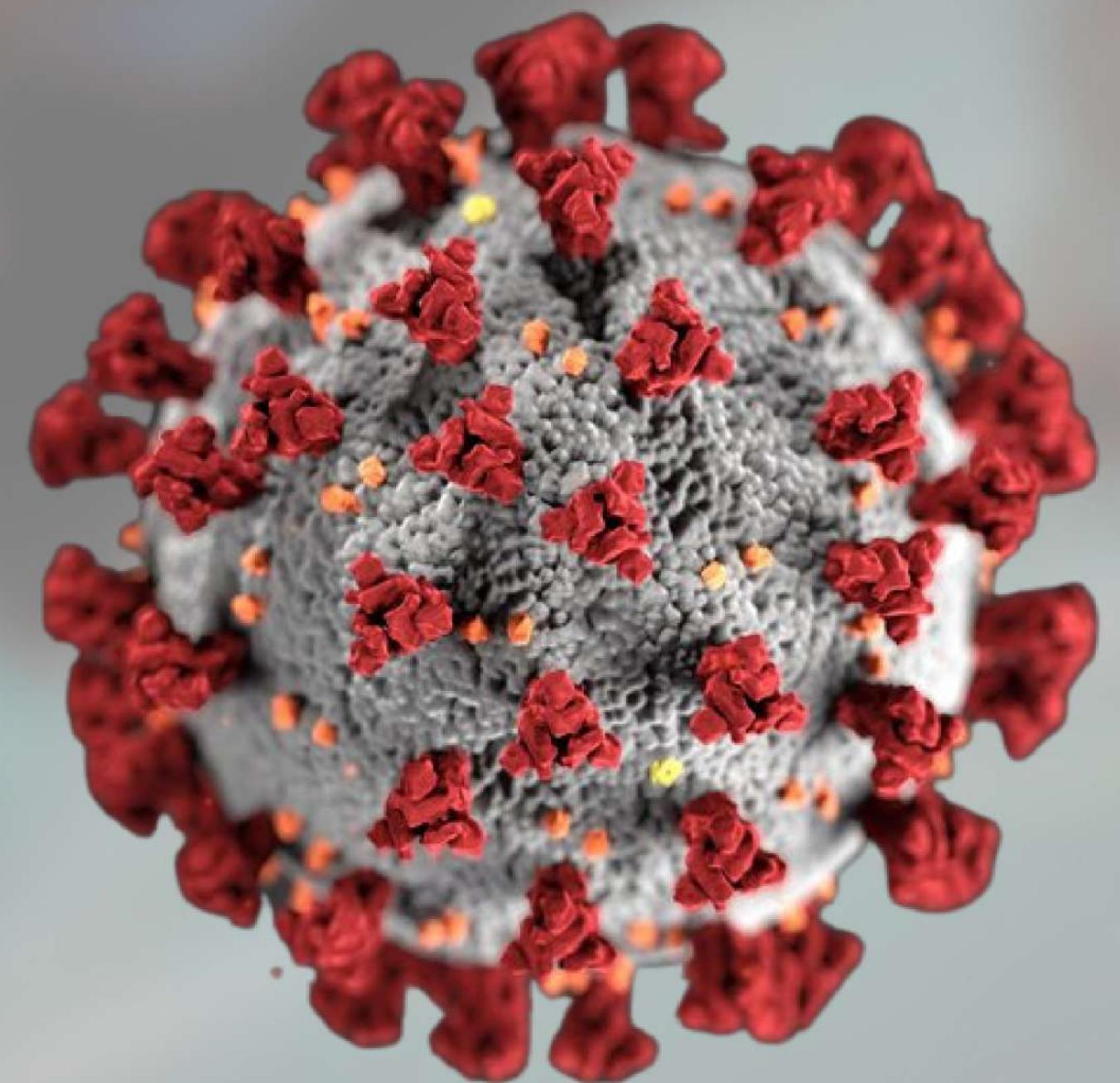
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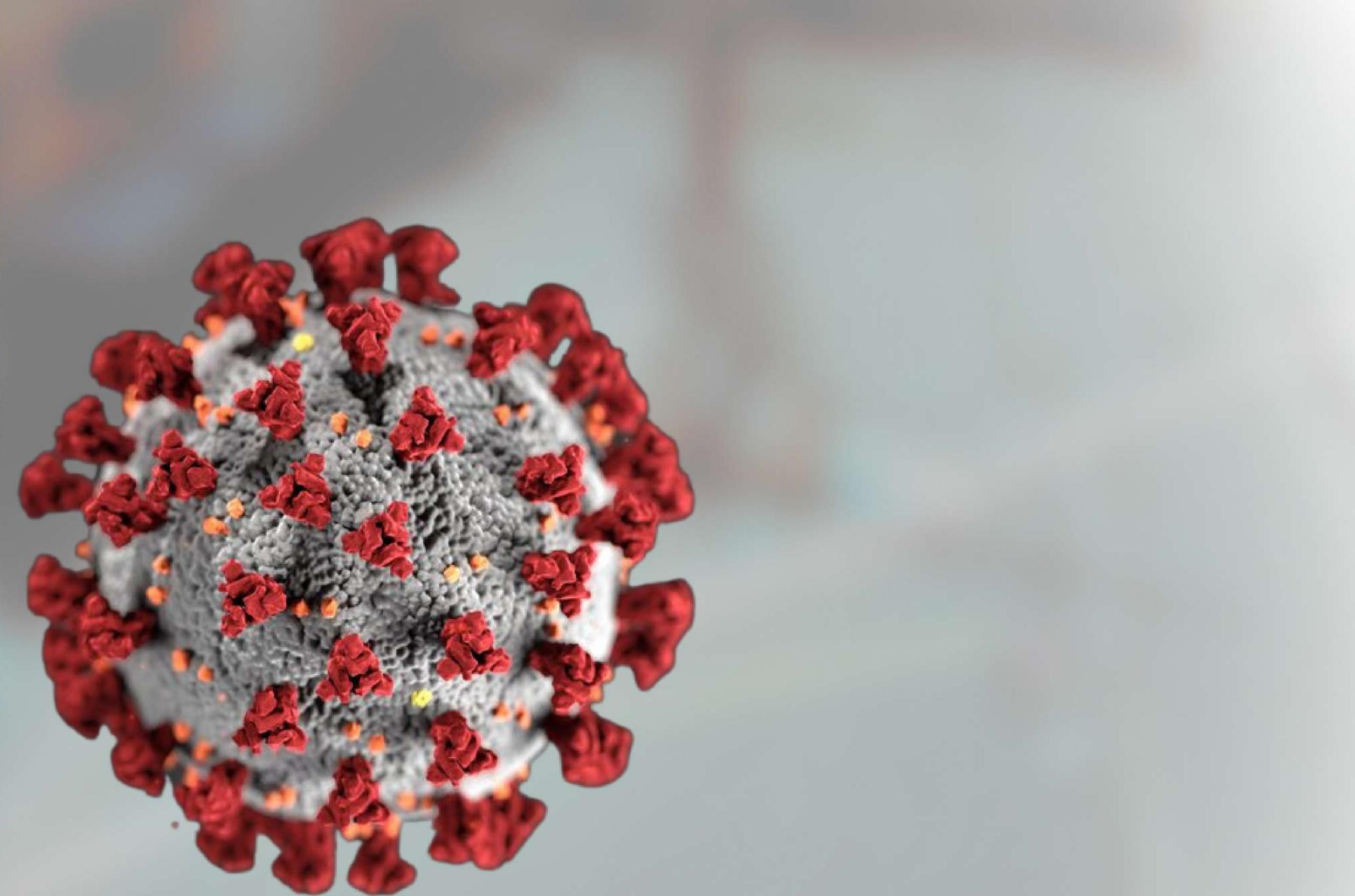
**Ancient Rituals to Digital Interactions
Cultural Performativity and Social Science
Interdisciplinary Artistic Frameworks
Audience Engagement in the Digital Age**

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Intermediality: Blending Media and Performance**

















COVID-19 impact on behaviour



COVID-19 impact on behaviour

Fusion of life
with technology



COVID-19 impact on behaviour

New artistic phenomena



Virtual engagement

Fusion of life with technology

**Live-streams
as a cultural lifeline**



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FRANCESCA FINI

/S)CONFINAMENTO

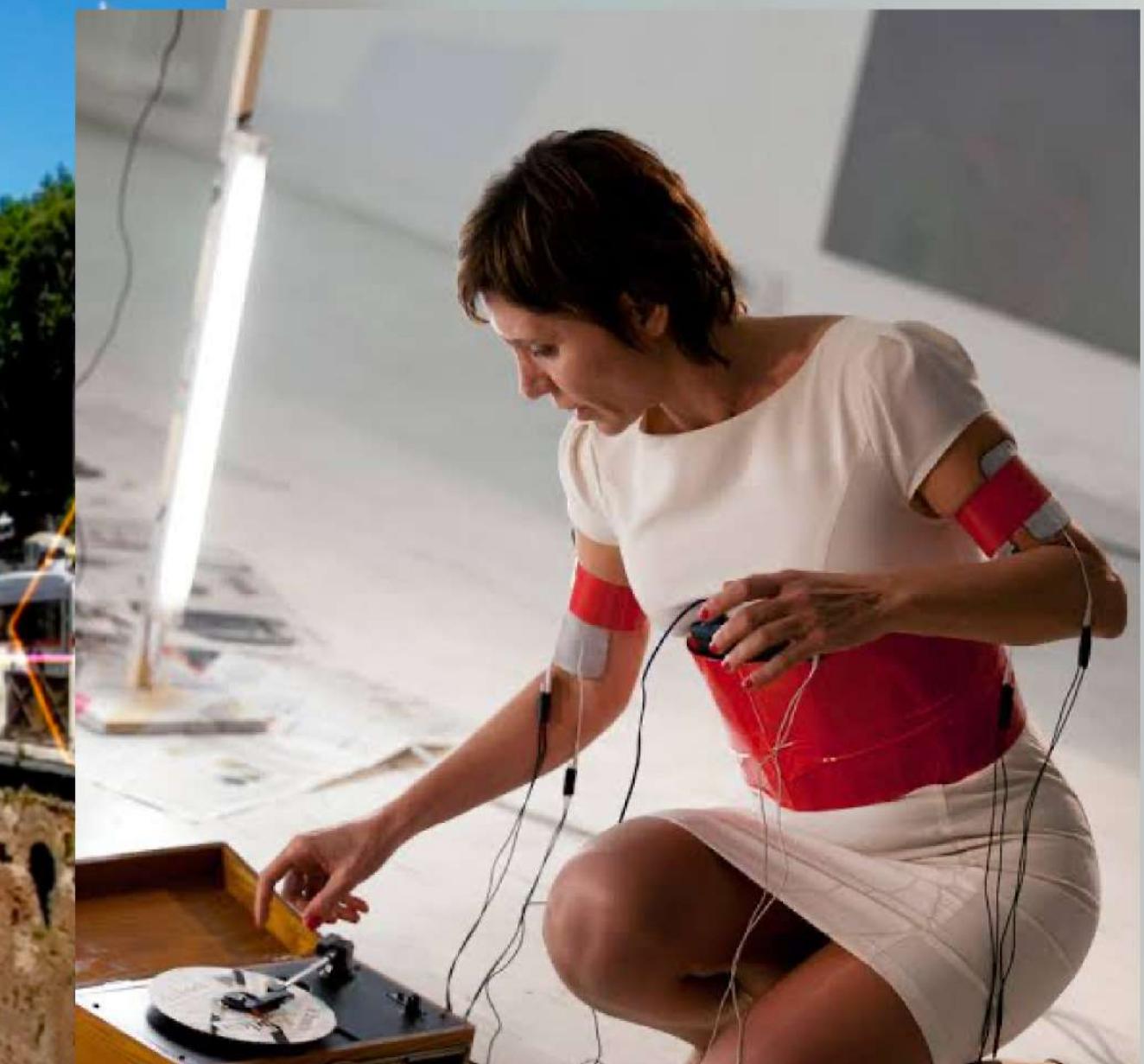
NETWORKED PERFORMANCE FOR LIVE WEBCAM & SYNTH



FRANCESCA FINI

/S)CONFINAMENTO

NETWORKED PERFORMANCE FOR LIVE WEBCAM & SYNTH





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Theoretical framework

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Digital Performance as New Canvas

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Technology: Extending visual perception**

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Repurposed surveillance: liberation vs control**

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Invisible performer: The technological catalyst
Emotional resonance with the external world

Audience Reception: Methodology

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- Exploratory two-phase study

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- Live-stream (2020)

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- Exploratory two-phase study
- Live-stream (2020) & follow-up interviews (2022)

Audience Reception: Methodology

Participants

- 10 diverse participants
- 6 women and 4 men
- age: 20 - 62
- varied in their familiarity and engagement with the realm of performance art

Audience Reception: Methodology

Interview

- Interactive semi-structured interviews
- 12 min 33 sec - 33 min - average 16min
- via Zoom

Audience Reception: Methodology

Interview

1. Broad inquiries: viewing habits around performance art and live-streams
2. Focused on elements of the case study
 - clarifying probing questions were used to ensure understanding and depth in responses

RESULTS

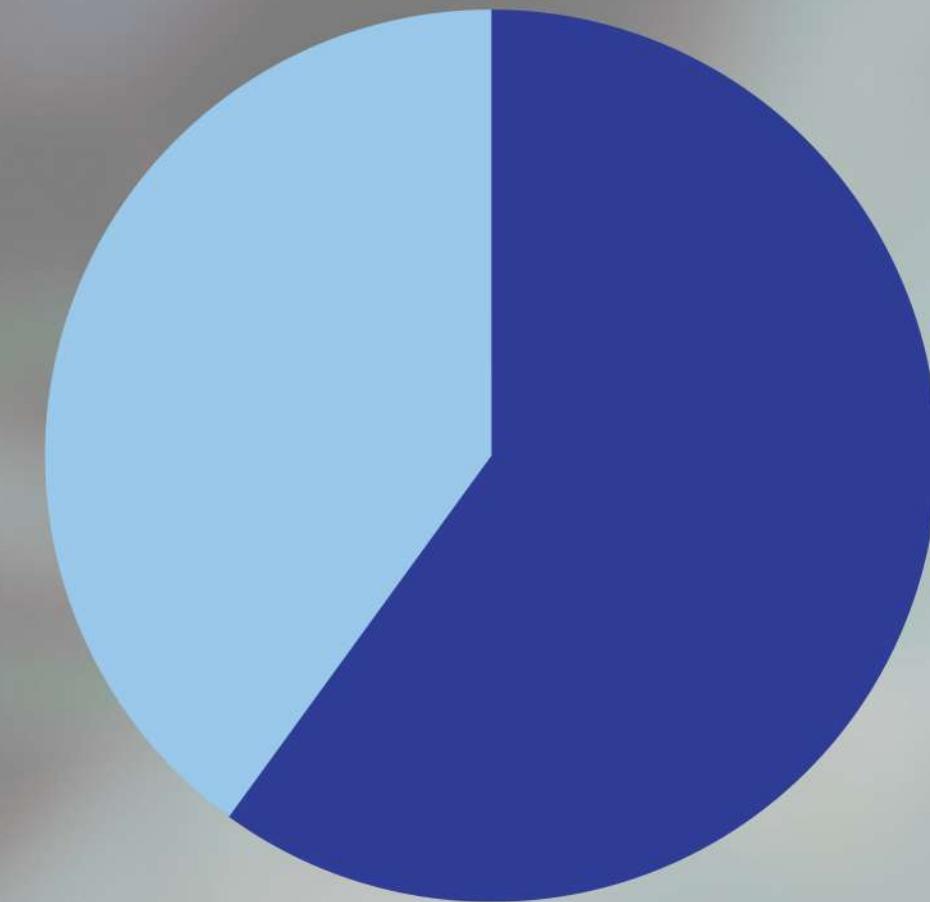
RESULTS

Changes in audience engagement

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Changes in audience engagement

Decreased / Same
40%



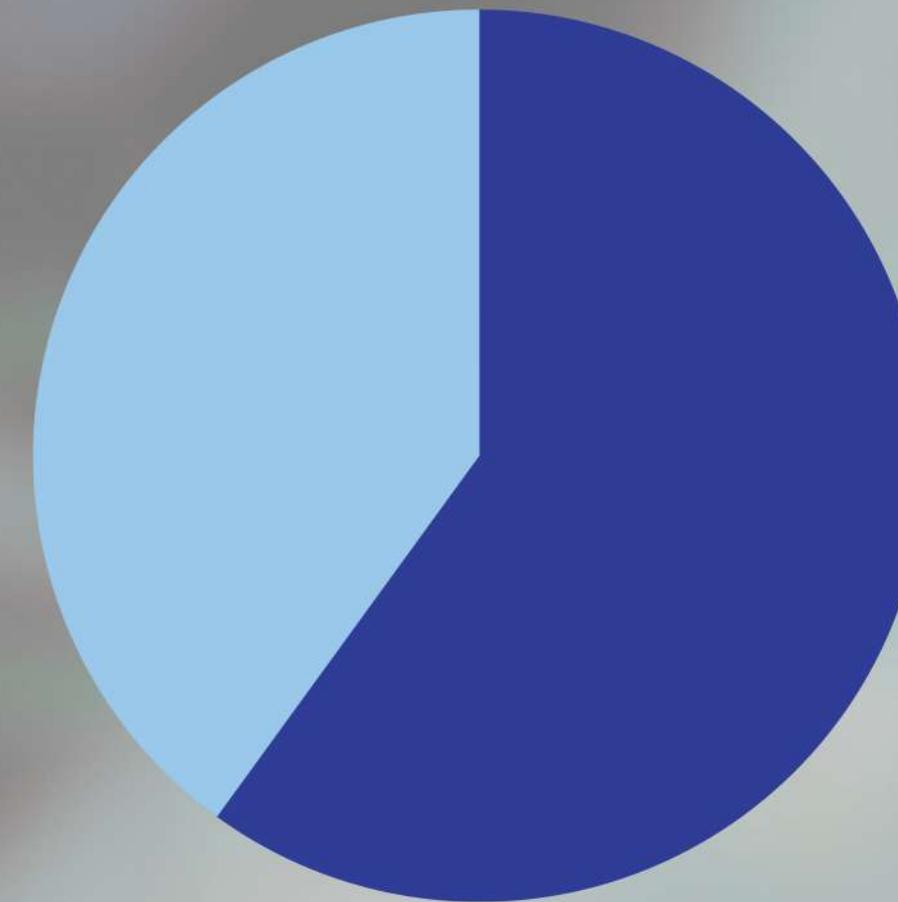
Increased
60%

engagement with performance art

RESULTS

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engagement with performance art

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Two participants
incorporated live-streams
into their daily routine.

RESULTS

Discovery and Device Usage

- **Referrals as a key factor in viewership**
- **Balanced use of laptops and phones for viewing**

RESULTS

Emotional Responses to 's/confinamento'

RESULTS

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- Range of emotions from intrigue to discomfort

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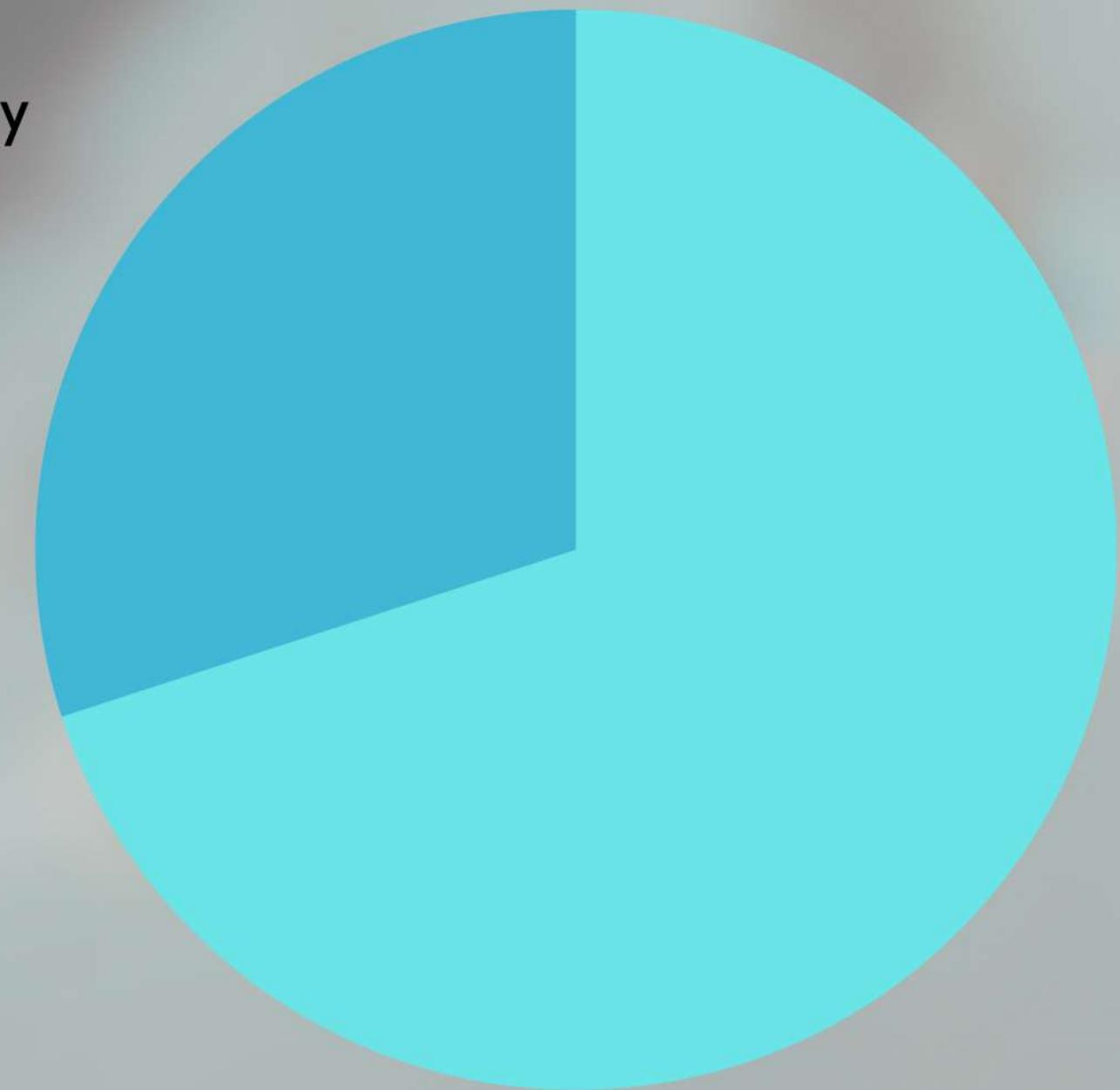
- Range of emotions from intrigue to discomfort
- Global associations (nostalgia, terror)
- 1 participant mentioned that it was long term "hauting"
- Other emotions: fear, dread, alienation, mystery, magic, despair, suspense, unease

RESULTS

Community through Simultaneous Viewership

Shared online
experience
reduced
feelings of
isolation.

no sense of community
30%



sense of community
70%

RESULTS

Involuntary performers

- **Unaware individuals captured on public webcams added realism.**

self-reflection

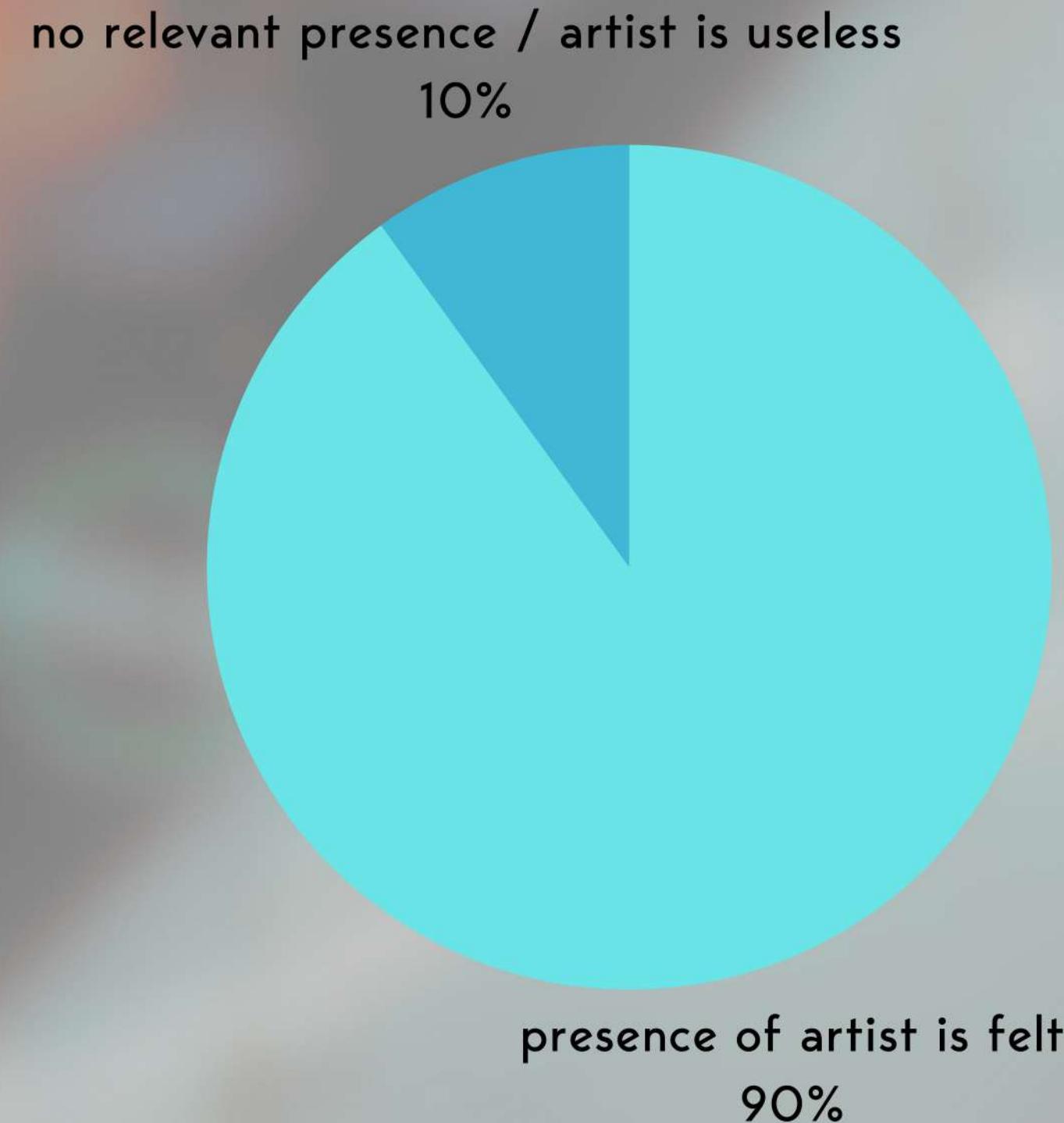
guilt

jealousy

social responsibility

RESULTS

-demiurgical
-unifying
through
invisibility just
like the
audience

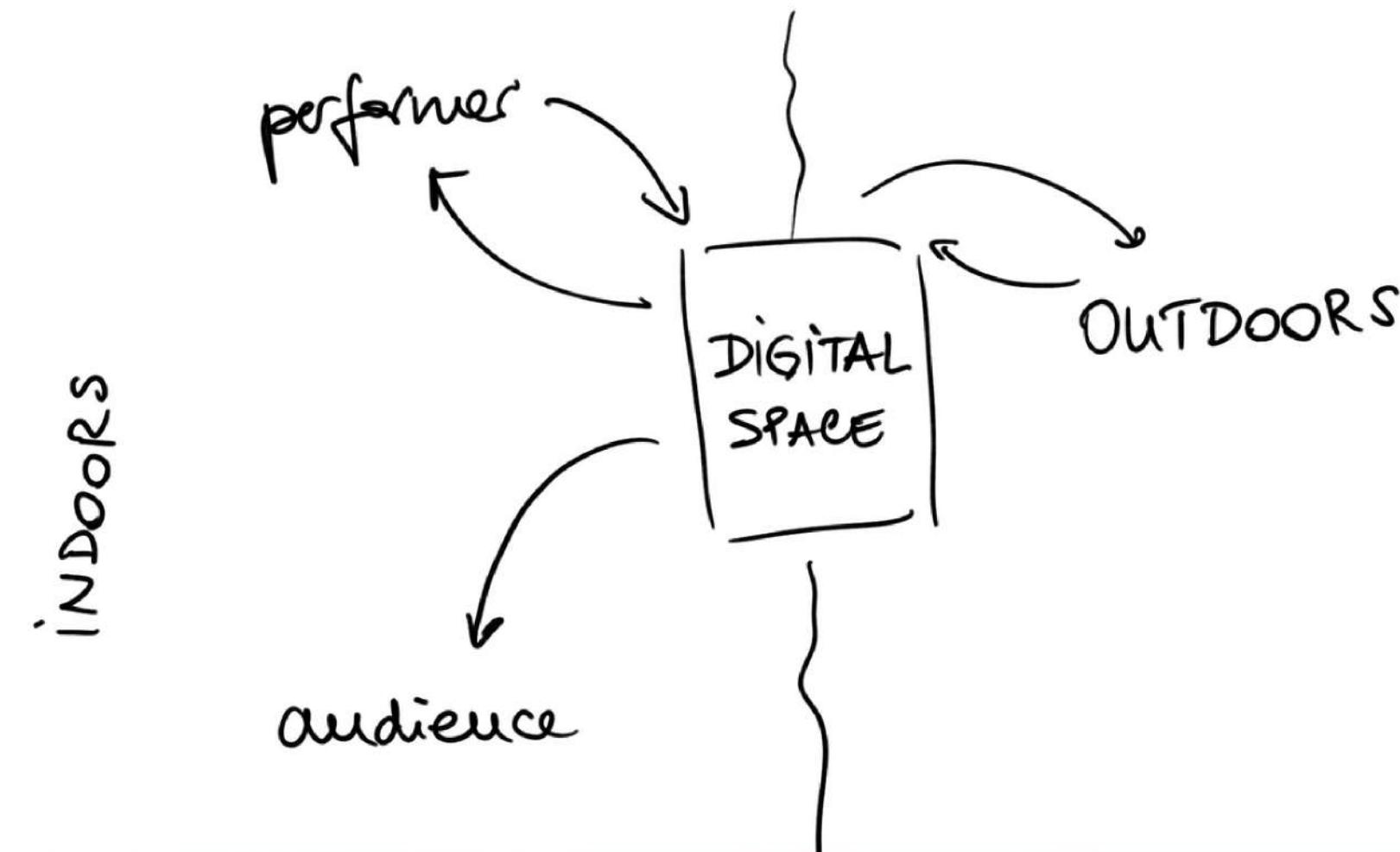


Invisible performer

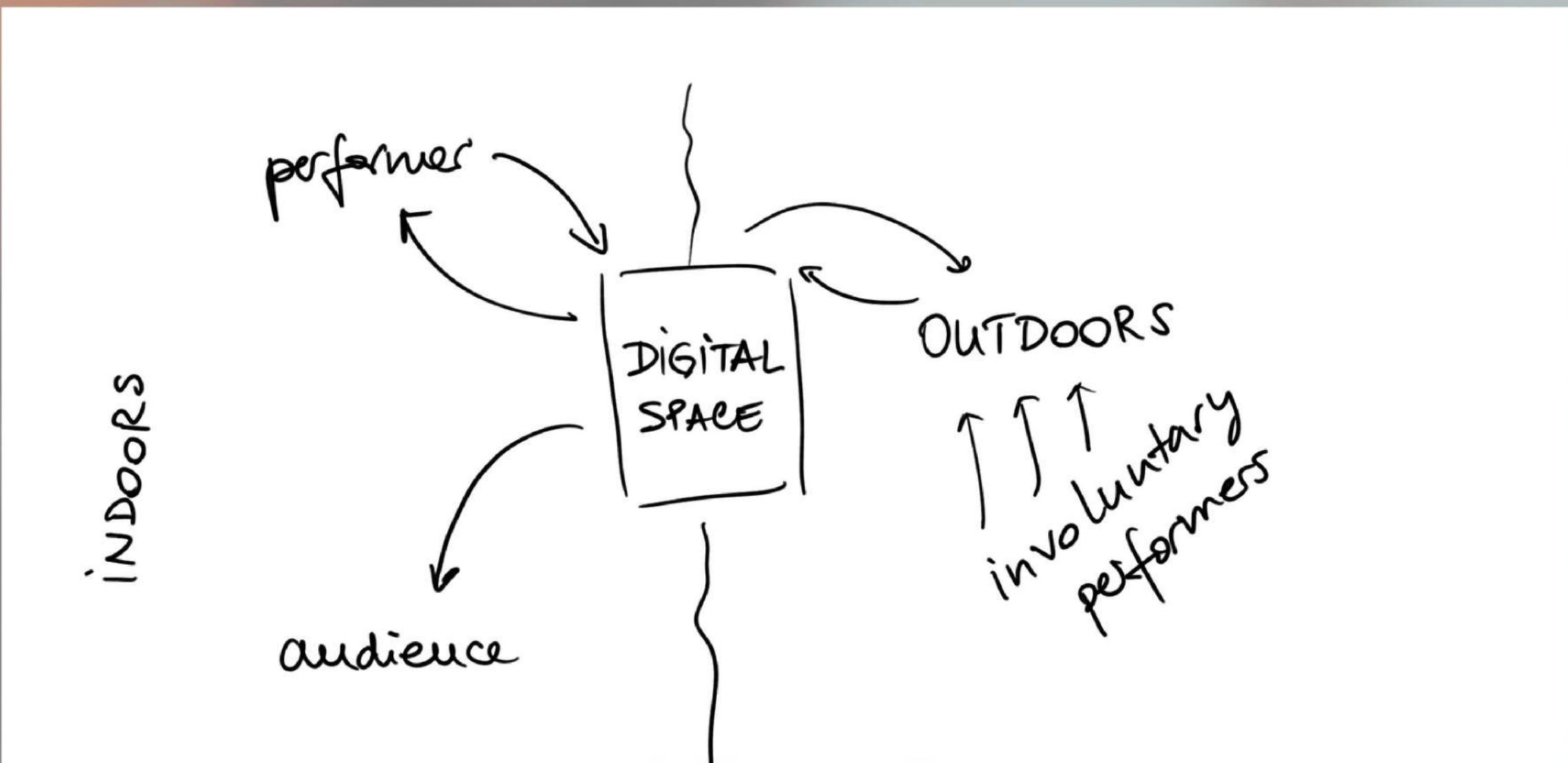
The artist,
even if unseen,
has a presence.

"the future"

DISCUSSION



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LIMITATIONS

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Subjectivity and bias

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- Subjective nature of qualitative research

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- Single researcher bias

LIMITATIONS

Reflecting on time and sample size

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- Memory recall influenced by a two-year gap

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Reflecting on time and sample size

- Memory recall influenced by a two-year gap
- Limited sample size: 10 participants

LIMITATIONS

Methodological constraints

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- Reliance on virtual interviews

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- Sole dependence on interview data

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Contextual factors affecting feedback

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- The pandemic's impact on feedback

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- Random viewership motivation from the participants

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Contextual factors affecting feedback

- The pandemic's impact on feedback
- Random viewership motivation from the participants
- Broader cultural acceptance of digital art forms

FURTHER RESEARCH

- Exploring Emotional Responses

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- Ethics in Digital Performance Art
- Technology's Role in Art Perception

CONCLUSIONS

The Resilience of Art in Digital Expression

- 's/confinamento': A example of art's adaptability
- Digital art captures societal pulse during a global crisis
- Performance as valuable historical and cultural documentation

CONCLUSIONS

Art's Connective Power

- Fostering communal experience in times of isolation
- Dual nature: Evoking togetherness and alienation
- Performance as a digital mirror to human experiences