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Does Internet make us more or less human? The answer of some performing artworks

(Paper)

Because of its vastness, its versatility and the immeasurable quantity of information that it makes available for public use, Internet is a hypermedium which has surpassed theatre as a medium that tends to integrate a multitude of media realities. However, when it happens that a theatrical work remediates Internet, the stage becomes an artistic reality that is even more widely hypermedium. Unlike a literary work that is generally linear, theatre and digital media such as the Internet allow wider dissemination of information and in a parallel way; like the human conscience works. But, while you might call Internet a "disembodied" tool for distribution of information, theatre involved — in most cases — the physical co-presence between actor and spectator, between perceiver and perceived subject. Thus, performing artworks that remediates digital realities would become places where it is possible to put in relation machines and humans in real time in order to make the public — also in live and physical relationship with the show — think about the sometimes strained relationship between humans and machines. By showing some examples of theatre shows that remediate Internet (like *Love.abz* by Otso Huopaniemi and the *Is how* by Les petites cellules chaudes), I will try to show how theatre and performing arts in general could be perfect meeting points for audiences and performers who want to try — like proposed by Gilbert Simondon in his book *On the Mode of Existence of Technical Objects* — to discover the human in the machine, maybe "unrecognized, materialized enslaved, but still human." Like Internet, writing (and later the typographic technology) were and are still sometimes seen — amongst other by Plato or not that long ago by Vilém Flusser — as media that could denaturize humans. That's why I will focus on the visual written manifestation of Internet on stage. This will allow me to confront old and new technologies and by the way trying to figure out what is more or less human and determining if performing arts, place of the living body, try to expose critically the changes that digital technologies are producing on humans or if they show optimism in these technologies and challenge the idea that we enter in a post-human era provoked by the intrusion of the digital machine in our lives.

In 2006, he obtained a degree in drama (BA in Acting) at the Higher School of Theatre at the University of Quebec in Montreal. In August 2011, he completed his MA in German Studies at the University of Montreal with a thesis entitled "Reality and representation in *The Idiot* and *The Demons*, two Dostoevsky adaptations by Frank Castorf for the Volksbühne Berlin". Currently a PhD candidate in Comparative Literature (literary and intermediality studies option) at the University of Montreal, he writes his thesis that will focus on text video projections on stage through digital technologies. He is also a fiction and documentary filmmaker, actor, and artist in digital and media arts. Jean-François Boisvenue puts his heart and soul into arts.