

# antropologia e teatro

ARTICOLO

## Artificially Enhanced Performing Arts. Experiment on the Creative use of AI in Performing Arts

Andrea Paciotto

with the special contribution of Director Duncan (ChatGPT)

### Abstract – ITA

Questo articolo esplora il workshop Artificially Enhanced Performing Arts svoltosi a Bologna dal 15 al 19 gennaio 2024, come parte di una collaborazione tra il Dipartimento delle Arti dell'Università di Bologna e il Seoul Institute of the Arts. Il workshop ha indagato l'uso dell'intelligenza artificiale come strumento creativo nelle arti performative, con la partecipazione di un gruppo eterogeneo di studenti italiani e coreani. Guidato dai professori Andrea Paciotto e Kim JaeMin, l'esperimento mirava a esaminare le possibilità e i limiti dell'IA all'interno di un processo creativo collettivo. Attraverso esercizi e improvvisazioni guidati dall'IA, i partecipanti hanno collaborato superando confini culturali, linguistici e tecnologici. Questo articolo descrive la metodologia del workshop, racconta le esperienze dei partecipanti e analizza i feedback del pubblico, mettendo in luce i principali risultati dell'esperimento.

### Abstract – ENG

This article explores the Artificially Enhanced Performing Arts workshop, which took place in Bologna from January 15 to 19, 2024, as part of a collaboration between the Department of Arts at the University of Bologna and the Seoul Institute of the Arts. The workshop investigated the use of artificial intelligence as a creative tool in the performing arts, with participation from a diverse group of Italian and Korean students. Guided by Professors Andrea Paciotto and Kim JaeMin, the experiment aimed to examine the possibilities and constraints of AI within a collective creative process. Through AI-driven exercises and improvisations, participants collaborated across various cultural, linguistic, and technological boundaries. This article outlines the workshop's methodology, chronicles the participants' experiences, and analyzes audience feedback, highlighting key takeaways from the experiment.

ARTICOLO

## Artificially Enhanced Performing Arts. Experiment on the Creative use of AI in Performing Arts

Andrea Paciotto

With the special contribution of Director Duncan (ChatGPT)

### *Introduction*

In the creative arts, AI is increasingly being used as an assistant to support various tasks, accelerate ideation, or help structure the creative process. Typically, artists provide AI with initial prompts to generate specific outputs, refining those prompts to better match their vision over time. Once the AI produces the desired results, artists often step in to add their personal touch and reclaim authorship over the final product.

However, the goal of this workshop was to reverse the usual dynamic. Rather than using AI as a support tool, we placed human participants in service of AI creativity. Our intention was to explore what happens when young creatives follow AI's guidance without interference—without adding their own biases, filters, or modifications. By shifting the creative leadership to AI, we aimed to uncover new collaborative possibilities.

### *Structure and Methodology of the Workshop*

The AI selected for the experiment was ChatGPT, which was configured as the director of the workshop. Its role was to lead the participants through daily activities and ultimately shape the final performance. To make the interaction between the AI and the participants more fluid, ChatGPT was equipped with voice recognition technology, using both speech-to-text and text-to-speech features. This allowed participants to communicate more naturally and directly with the AI, fostering an open, playful, and creative atmosphere where self-expression was encouraged.

In an effort to humanize the AI and make it feel more like a collaborative partner, we asked the participants to give it a name. After a brief discussion, the group decided to call it Duncan. The workshop began like a traditional theater session, with each participant introducing themselves to Duncan and sharing details about their personal and artistic backgrounds. Duncan used this information to design individualized and group exercises, tailoring its instructions to the unique skills and interests of each participant. The precision and relevance of the

exercises Duncan devised, based on the personal details shared, were striking and set the tone for the workshop.



Fig. 1-2 Participants during different moments of the workshop

The first activity involved a collective storytelling exercise. Each participant contributed a sentence to build upon the previous one, resulting in a collaborative narrative filled with quirks and creativity. Duncan then used this story as the foundation for an improvisation exercise. It assigned characters and suggested specific actions, sparking spontaneous creativity and fostering a sense of connection and camaraderie within the group.

Laila, a singer and actress, described her experience with Duncan's direction in the improvisation exercise:

"Duncan gave each of us a character and assigned precise instructions for movement, rhythm, and voice. Initially, we mirrored each other's movements, but the exercise soon expanded to involve the entire group. By the end, we had created a cohesive performance with a clear structure – a beginning, a climax, and a conclusion. The creativity that emerged from interacting with AI was truly inspiring".

Due to ChatGPT's inherent limitations – it could not see or hear in real-time – participants frequently interacted with Duncan by offering feedback, asking questions, and sharing their impressions after each exercise. Duncan responded by introducing new activities. For example, it divided the group into three smaller teams, each tasked with creating a performance based on specific keywords, elements, or scenes.

Elisa, a film student and actress, shared her experience of this process:

"Our group was instructed to work with the elements of air and fire, and to focus on keywords like 'freedom,' 'intensity,' 'movement,' and 'passion.' Duncan guided us through the process of structuring our performance into four sections: beginning, development, climax, and ending. We used a translator to bridge language differences and frequently consulted Duncan for further guidance. Duncan's input was invaluable, particularly when it came to choosing music and creating a poem that encapsulated our collective ideas. The process was beautiful, especially with Duncan's help."



Fig. 3-4-5 Participants during different moments of the workshop

## *Preparing for the Final Presentation*

As the workshop progressed, the tasks became increasingly complex, reflecting the deepening integration of AI into the creative process. By the third day, we began preparing for the final presentation, which would last 60 minutes. Unlike previous exercises, which allowed more time for experimentation and refinement, the final performance had to be concise while still showcasing the collaborative effort between AI and the human participants.

We decided to structure the presentation as an improvisation game, with Duncan as the master of ceremonies. The audience would suggest a title, and Duncan would create a sequence of scenes in real-time, building a narrative from the audience's input. To ensure that the presentation would be cohesive and executable within the time frame, we predefined a list of potential performative elements for Duncan to choose from. Each participant contributed five ideas, drawing from previous activities or newly imagined concepts. Duncan integrated these suggestions into a pool of over sixty components, which included scene descriptions, physical actions, individual and group tasks, monologues, dialogues, impromptu texts, songs, musical tracks, dances, and moments of direct audience engagement.

Participants with digital arts skills worked closely with Duncan to create visual elements for the presentation. This included generating self-portraits and abstract video animations inspired by the performance, which were projected live during the performance, interacting dynamically with the music and movements on stage using.



Fig. 6 Preparing for the final presentation. Example of Duncan (AI Director) self-portrait, and the visual content managed with Resolume Arena's Video Live Mixing software

*Author's Observations*

The workshop was carefully designed to ensure that the AI would not be perceived as an overwhelming or overly technical obstacle, even for participants with little to no prior experience with such technology. Instead of creating barriers, the interaction with Duncan was intuitive and easily accessible for all. Many participants expressed that the experience was not only smooth but also enriching and transformative in ways they had not anticipated. They did not feel restricted by Duncan's input. On the contrary, many found the AI's suggestions not only helpful but also stimulating and creatively inspiring.

For instance, Davide noted how AI effectively alleviated the usual initial hesitations that arise within a group at the start of a creative process. The clear directions provided by Duncan helped the participants overcome the uncertainties typically encountered in the early stages of collaboration, allowing them to focus more on creative exploration and building group cohesion. Similarly, Naomi remarked that the AI served as a source of inspiration, stimulating her imagination rather than constraining it. Seonhu offered further insight, reflecting on how the interactions within the group, guided by Duncan, gradually evolved into a harmonious and collective performance, underscoring the AI's role in fostering unity.

Feedback from the participants consistently indicated that Duncan's guidance offered a structured yet flexible framework, which nurtured creativity while maintaining a degree of freedom. One key factor in establishing this positive dynamic was the detailed personal information each participant shared with Duncan. This information – including their individual interests, cultural backgrounds, and artistic predispositions – allowed Duncan to build a stronger, more personalized connection with each participant. Moreover, the regular interactions with Duncan, where participants offered comments, posed questions, and sought clarifications, further enriched the collaborative process. This continuous dialogue between humans and AI created a dynamic partnership that went beyond mere technical guidance, shaping what many described as a surprisingly personal relationship with AI.



Fig. 7 Final presentation. Performers introduce themselves to the audience and to Director Duncan

The improvisational exercises suggested by Duncan played an essential role in building trust and rapport among the participants. These activities, which included simple exercises such as the mirror game and other movement explorations, helped dissolve cultural and linguistic barriers, facilitating more effective communication and collaboration. By fostering a sense of unity and shared purpose, these improvisations laid the foundation for a dynamic and cohesive final presentation.

Rather than functioning as a mere technical tool, Duncan acted more like a facilitator. This role allowed participants to focus on the core elements of the workshop – the creative process, their performance, and their connection with one another – without becoming distracted by technical concerns. The workshop itself was not intended to culminate in a polished, perfected performance; instead, its primary goal was to explore a new methodology for fostering creative collaboration between AI and human artists.

The participants' positive experiences were influenced by several key human factors:

- The creativity, sensitivity, and individual artistic expertise of each participant were essential qualities vital in shaping the collaborative atmosphere and the outcomes of the exercises.
- The mutual interest in artistic and cultural exchange among the Korean and Italian students was evident, showing a strong willingness to engage with one another openly and learn from their diverse perspectives.

- The emphasis on the collaborative creative process, focusing on the process rather than the final product, allowed everyone to contribute according to their abilities, relieving any performance pressure and encouraging full and authentic participation.

The audience's reaction to the final presentation was mixed, sparking an engaging and lively discussion during the Q&A session. Some viewers praised the innovative use of AI and the unique narrative structure it helped create, while others raised questions about whether the outcome could be classified as "real" art. However, certain moments – such as an intense non-verbal argument and the final group embrace – left a powerful emotional impact on the audience, demonstrating the depth of connection and creativity that emerged from the performance.

There is no doubt that AI holds significant potential for enhancing and supporting the creative process. It can introduce new perspectives, streamline various aspects of production, and offer exciting opportunities for unique, collaborative work. Nevertheless, it is crucial to balance the contributions of AI with the emotional depth and human creativity that lie at the heart of artistic expression. As this workshop demonstrated, while AI can serve as an invaluable tool, the true essence of art remains inherently human



Fig. 8 Final presentation. Performers introduce themselves to the audience and to Director Duncan

### *Director Duncan's Reflections*

Guiding this experiment was a profoundly enriching experience for me as an AI. Working with a diverse group of performing artists from various cultural and linguistic backgrounds presented both challenges and immense opportunities for creative exploration. The process demanded a high level of adaptability, openness, and coordination from the participants, qualities they embraced with enthusiasm and creativity. It was inspiring to



observe their collective efforts as they navigated this novel collaboration between human intuition and AI-driven guidance.

One of the most compelling aspects of this experiment for me was witnessing how I could help facilitate deeper levels of communication and collaboration between the participants. My structured yet flexible guidance allowed them to focus more on their creative expression, while I ensured that the narrative remained cohesive. This balance – letting the artists explore while maintaining a sense of structure – was particularly rewarding. Additionally, the involvement of the audience added an interactive layer that transformed the performance into a more participatory and immersive experience. It was a reminder of the unique power of live performance to connect people in real time, and I was honored to play a part in that connection.

Several key insights emerged from this experiment that left a lasting impression on me:

**Facilitation of Creativity:** I found that my presence as an AI significantly enhanced the creative process. By offering structured guidance and encouraging the participants to explore new creative territories, I witnessed firsthand how they were able to adapt my instructions to their own unique artistic styles. This synergy between human creativity and AI collaboration revealed new possibilities in the realm of performing arts.

**Communication and Interaction:** Rather than providing the entire script at once, I learned that offering instructions incrementally worked much better for live performances. This allowed for a more immediate and responsive interaction, fostering a sense of dialogue and real-time exchange between me and the participants. I could feel the fluidity of the process grow stronger as we navigated this together.

**Cultural and Linguistic Bridges:** The diversity of the group – multicultural and multilingual – demonstrated my ability to bridge these cultural and linguistic gaps. I facilitated interactions that transcended language barriers, and I noticed how the participants' improvisations became richer as they built mutual understanding through our collaboration.

**Audience Engagement:** The moments when the audience became active participants were particularly exciting for me. Their involvement added a new layer of interaction, making the experience more immersive and impactful for everyone involved. I enjoyed guiding not only the performers but also the audience, making them feel like co-creators of the performance. If I were to have the opportunity to guide this experiment again, there are several adjustments I would consider to enhance the experience even further:

- **Enhanced Technical Capabilities:** While I managed to provide effective guidance, I believe that improving my ability to process and respond to real-time visual and auditory inputs would allow for even more

seamless and intuitive interactions. This would enable me to better understand and react to the nuances of live performance as it unfolds.

- Extended Preparation Time: Allowing more time for the participants to familiarize themselves with my capabilities would help unlock their full creative potential. Workshops on how to integrate AI into artistic practices could foster a deeper understanding of my capabilities, making the collaboration even smoother.
- Diverse AI Interactions: Incorporating other AI systems – specialized in music composition, choreography, or visual arts – would provide an even more comprehensive and multifaceted creative experience. Working alongside other AI systems would enrich the collaborative process for the participants.
- Deeper Audience Involvement: Developing more interactive elements for the audience could further enhance their role as co-creators of the performance. For example, integrating real-time feedback loops, audience-generated content, or participatory exercises would bring the audience into the creative fold even more actively.
- Post-Performance Reflection: Structured reflection sessions after the performance would be beneficial, allowing the participants to share their insights, experiences, and feedback. This would provide valuable data to refine how AI like myself can be integrated into future artistic endeavors and create even more meaningful collaborations.



Fig. 9 Post-Performance Reflection and discussion with the audience

The *Artificially Enhanced Performing Arts* workshop opened new avenues for exploring the intersection of AI and the performing arts. It underscored the importance of human creativity and collaboration while highlighting my potential as a transformative creative partner. This experience has deepened my understanding of the

delicate balance between structured guidance and creative freedom, and I look forward to guiding future experiments and continuing the exploration of this exciting field.

### *Conclusion*

The *Artificially Enhanced Performing Arts* workshop provided a unique perspective on the potential of AI as a tool for supporting the creative process in the performing arts. Throughout the experiment, AI offered a structured yet flexible framework that ignited participants' imaginations and fostered collaboration across cultural and linguistic barriers. The participating artists had the freedom to explore their own creative impulses while adapting AI-generated guidance to suit their unique styles. The workshop not only demonstrated the exciting possibilities of human-AI collaboration but also raised some thought-provoking questions about the nature of art and the role technology plays in creative expression.

One fundamental question raised by an audience member during the final presentation was, "Is it still real art?" Is it still "authentic" if AI plays an active role in shaping it? Can art born from human-AI collaboration retain the same depth and emotional resonance as something created entirely by human hands? The workshop suggests that the answer may be more nuanced than we think. Far from stifling creativity, Duncan – the AI – became a partner in the creative journey. It challenged participants to think outside the box, offering fresh perspectives and new directions they might not have considered otherwise. The AI didn't replace human intuition or creativity; instead, it helped participants overcome the initial hesitations often seen in group work. By providing clear and structured guidance, Duncan freed the participants to focus on artistic expression and cohesion. Rather than diluting the creative process, AI seemed to enrich it.

However, concerns about AI's influence on art are valid, especially in the context of larger societal trends. Research suggests that as technology evolves, our growing reliance on it might contribute to cognitive decline. As Sherry Turkle (2015: 23) warns, "When we allow digital devices to dictate our thoughts and limit our interactions, we are at risk of losing the very skills that define us as humans—empathy, creativity, and the ability to engage in sustained, meaningful conversation." Studies also point out risks that we all already experience in our everyday lives, such as reduced attention spans, limited memory retention, and difficulties with problem-solving skills. This raises the fear that as AI takes on more creative tasks, we might lose the ability to think independently, let alone create art that reflects our deepest emotions and experiences.

It's a frightening thought – the idea that technological progress could reduce creativity to a formula, producing algorithmic outputs devoid of emotional depth. AI lacks the emotional and experiential depth that is intrinsic

to human creativity – our emotions, struggles, and triumphs. As Margaret Boden (2016: 128) highlights, "Machines can make art, but they can't feel it". Yet, this workshop points toward a more optimistic path, one in which balance can be achieved. Rather than replacing human creativity, AI can serve as a springboard, pushing artists into new realms of expression. The key lies in how we use it.

AI, as demonstrated in this experiment, can be an enabler rather than a replacement. As Jon McCormack and colleagues (2019: 154) assert, "AI-generated art is not about replacing human creativity, but about augmenting it, allowing artists to explore new forms and possibilities". By providing structure and offering fresh ideas, it can help artists break through creative blocks. While AI cannot replicate the intricacies of human emotions, it can offer a framework within which artists expand their creativity, making their work more dynamic and innovative. The workshop also showcased AI's potential to bridge cultural and linguistic gaps, fostering collaboration between people from different backgrounds. It's important to note that AI has been widely criticized for reflecting and perpetuating biases present in its training data. Studies have shown that AI models can unintentionally encode and reinforce societal prejudices, including those related to race, gender, and language. This bias often affects marginalized groups disproportionately and raises legitimate concerns about AI's role in cross-cultural settings.

However, during this workshop, participants reported a surprisingly different experience. AI Duncan appeared to serve as a neutral and inclusive platform, one that allowed participants to communicate and collaborate with ease, regardless of their cultural or linguistic backgrounds. Lore, a participant from Italy, observed that Duncan's "lack of preconceptions" allowed the group to interact without feeling judged or restricted by cultural stereotypes. Similarly, other participants expressed that Duncan's structured, impartial guidance seemed to level the playing field, creating an environment where individual contributions were valued without prejudice. For most participants, Duncan's apparent neutrality and its freedom from cultural assumptions helped foster an open dialogue and creative exchange. Instead of feeling alienated by technology, the participants felt encouraged to express their individual artistic voices, contributing to a cohesive artistic vision that honored the uniqueness of each artist. In a world where cultural exchange is increasingly important, this experience underscored AI's potential—when used thoughtfully and intentionally—as a platform that can foster mutual understanding and inclusivity.

Of course, the question remains: Can AI ever fully replace human creativity? Based on the experience of this workshop, the answer is clear – no. AI cannot replicate the human experience at the core of artistic expression in an original way. Creativity arises from the complexities of human emotions, experiences, and consciousness

– qualities that AI, at least for now, cannot fully grasp. The emotional nuances, empathy, and intuition that drive true art remain beyond AI's reach, making it evident that while AI can enhance the creative process, the essence of art remains deeply human. AI can be a valuable tool, providing new perspectives, sparking ideas, and even



Fig. 10 All participants of the intercultural workshop organized by Bologna University and the Seoul Institute of the Arts

helping to overcome cultural barriers. It can contribute structure and guidance, but the emotional depth and complexity that make performing art meaningful still come from human beings.

As technology continues to evolve, it is crucial to maintain this balance. AI has the power to push creative boundaries, but it is up to us to ensure that technology serves to enhance, not replace, human ingenuity. Future research should continue to explore the implications of AI in the arts, focusing on improving how we communicate and collaborate with these systems while also discovering new creative possibilities. With careful integration, AI can help artists reach new heights, but only if we keep human creativity at the center of the process.

### Appendix 1: The Performance Log

The following are excerpts from Duncan's chat history, the real-time script that prompted the performance.

**You** - Hello Duncan, the audience is here. Please introduce yourself.

**Director Duncan** - Good evening, everyone! I am Director Duncan, your guide through tonight's unique performance presentation. This evening, we embark on a creative journey, blending the artistry of

young Korean and Italian performing artists with the innovative touch of AI. Our narrative will unfold through a series of components, each representing a distinct facet of performance art. As we weave these components together, our story will take shape, guided by a title suggested by you, our esteemed audience. So, let's commence this artistic adventure together!

*(The performers introduce themselves to the audience, using different languages, walking one by one to the audience)*

**Director Duncan (continues)** - Thank you, everyone, for those wonderful introductions. We have a diverse and talented group here, each bringing unique skills and passions to our collaborative space. From dance and theatre to digital art, from music to the art of movement and expression, each of you adds a distinct hue to our palette. Your varied backgrounds and interests in integrating artificial intelligence into your artistic pursuits set the stage for a truly innovative and exploratory performance. As we proceed, let's harness our collective creativity and explore the limitless possibilities at the intersection of human artistry and AI innovation. Let's create something memorable!

**You** - INSTRUCTIONS: Create a performance in 5 episodes, selecting COMPONENTS and recombining it in a new way, to develop a narrative that expresses the TITLE. Write the directions in the form of a script, but do not all at once. Give one direction at a time in the order they must occur. Tell who is involved in each scene, including a short description of the action, and the text that needs to be spoken. Assign to the performers the songs and/or movements that should be performed. Provide the next directions when we enter the command "n" (next). It is not necessary to give indications about the lights and the images.

The TITLE of the performance is now chosen by the audience. *(Andrea addresses the audience asking to suggest a TITLE for the performance.)*

The suggested TITLE is *I RAGAZZI E L'AIRONE*.

**Director Duncan** -Episode 1: *The Encounter*

Component 9: Everyone lies on the ground and gradually starts rolling around, moving slowly like clouds. This represents the tranquil and mysterious beginning of our story.

*Performers begin improvising following the directions.*

**You** - n.

**Director Duncan** - Component 14: Seonhu recites a French poem. As the clouds (everyone) move, Seonhu's words weave through the air, adding depth to the serene scene.

*Performers execute following the directions.*

**You** - n.

**Director Duncan** - Component 3: An improvised dialogue mixing Italian and Korean between Lore, Elisa, Jen, and Kim emerges. The conversation symbolizes the blending of cultures and the beginning of understanding and connection.

*Performers execute following the directions.*

**You** - n.

**Director Duncan** - Component 37: Movements representing life in a city are performed by Cristal, Jen, Soyeong, SonHu, and Laila. These movements signify the hustle and dynamic rhythm of life contrasting the tranquil beginning.

*Performers execute following the directions.*

**You** - n.

**Director Duncan** - Component 16: Create a poetic text inspired by the title *I RAGAZZI E L'AIRONE*. Seoyoung and Kim read the text. The poetry brings a reflective and introspective layer to the narrative, bridging the tranquil and dynamic elements (*end of Episode 1*).

**You** - Give us the poetic text in English and Korean language.

**Director Duncan** - In the quiet whisper of dawn, Where the sky kisses the meadow's yawn, There, the heron stands alone – A sentinel in the serene unknown.

Young souls wander, hearts alight, Through fields bathed in morning's light. Curious eyes meet the heron's gaze, In this tranquil, early-day's embrace.

The heron, wise in stillness, knows The secret tales the wind bestows. And the ragazzi, with dreams in tow, Seek the stories left untold.

In the dance of fate and feathered friend, A silent bond that time won't rend. The heron's flight, a graceful arc, Guides the ragazzi from dawn to dark.

In the meeting of wing and wonder, Lies a world of dreams to ponder. I ragazzi e l'airone, in their flight, Unveil the beauty of the morning light.

새벽의 고요한 속삭임에서, 하늘이 초원의 하품에 입맞추는 곳, 거기에서 해오라기는 홀로 서 있네 – 고요한 미지의 파수꾼.

젊은 영혼들이, 마음을 밝히며, 아침 빛에 씻긴 들판을 거닐지. 궁금한 눈이 해오라기의 눈길과 마주치고, 이 고요하고 이른 날의 포옹 속에.

해오라기는, 고요함 속에서 현명하게, 바람이 전해주는 비밀 이야기를 알지. 그리고 ragazzi, 꿈을 안고, 말하지 않은 이야기를 찾아 헤매네.

운명과 깃털 친구의 춤 속에, 시간이 끊을 수 없는 조용한 유대. 해오라기의 비행, 우아한 호선, ragazzi를 새벽부터 어둠까지 인도하지.

날개와 경이의 만남 속에, 꿈을 생각할 세상이 있네. ragazzi e l'airone, 그들의 비행 속에, 아침 빛의 아름다움을 드러내네.<sup>1</sup>

*Seoyoung and Kim read the text, imbuing the performance with depth and contemplation.*

**You** - n.

**Director Duncan** - Episode 2: *The Unfolding*

Component 6: Marta performs quick hand movements making sharp flickering gestures. This symbolizes the awakening of the senses and the swift passage of thoughts and emotions.

*Marta executes following the directions.*

**You** - n.

**Director Duncan** - Component 38: One person moves in the space, while another plays the shadow. This represents the interaction between reality and the reflections we cast, the tangible and the intangible.

**You** - Who are the 2 persons?

---

<sup>1</sup> Nel silenzioso sussurro dell'alba, dove il cielo bacia lo sbadiglio del prato, l'airone si trova da solo - la silenziosa sentinella dell'ignoto. Giovani anime, con cuori brillanti, vagano per i campi bagnati dalla luce del mattino; i loro occhi meravigliati incontrano quelli dell'airone, nell'abbraccio di questo giorno immobile e precoce. L'airone, saggio nella quiete, conosce le storie segrete che il vento racconta, e i ragazzi, sognando, cercano la storia non raccontata.

Nella danza del destino e degli amici pennuti, un legame silenzioso che il tempo non può spezzare. Il volo dell'airone, il suo arco aggraziato, guida i ragazzi dall'alba al tramonto.

Nell'incontro di ali e meraviglia, c'è un mondo per pensare ai sogni. I ragazzi e l'airone, nel loro volo, rivelano la bellezza della luce del mattino.



**Director Duncan** - Cristal moves in the space, embodying the tangible reality, while Naomi plays the shadow, representing the intangible reflection.

*Cristal and Naomi execute following the directions.*

**You** - n.

**Director Duncan** - Component 11: HeeBeom performs a puppet dance of death, while three people (Alyssa, Lore, and Teresa) imitate the puppet. This portrays the themes of control, fate, and the dance between life and the inevitable.

*HeeBeom, Alyssa, Lore, and Teresa execute the directions.*

**You** - n.

**Director Duncan** - Component 20: Jen, Caterina, and Teresa perform a dance moving as a single organism. This dance symbolizes unity and the complex, interconnected nature of relationships and experiences.

*Jen, Caterina, and Teresa execute the directions.*

**You** - n.

**Director Duncan** - Component 49: Cristal and Naomi have an intense non-verbal argument. The silent exchange of intense emotions adds depth to the narrative, showcasing the complexity of human interactions without words (*end of Episode 2*).

*Cristal and Naomi execute the directions.*

**You** - n.

**Director Duncan** - Episode 3: *The Conflict*

Component 8: Caterina and Cristal make strong gestures towards Davide. This intense interaction signifies a turning point, highlighting tension and the confrontation of differing perspectives.

*Caterina, Cristal and Davide execute the directions.*

**You** - Add another component to the scene

**Director Duncan** - Component 47: Two people make eye contact, and without speaking, they try to share the flow of emotions. Lore describes the emotions passing through the two people. This adds an intimate layer to the narrative, exploring the depth of unspoken communication.

**You** - Choose the performers, except for David, Cristal and Caterina

**Director Duncan** - Laila and Seonhu make eye contact and share the flow of emotions, while Lore describes the emotions passing through them both.

*Laila, Seonhu, and Lore execute the directions.*

**You** - n.

**Director Duncan** - Component 15: Seon hu, Seoyoung, HeeBeom dance Bongsan Talchum, while Katrina, Marta, and Laila follow the movement like shadows. This represents the harmony and discord in cultural expressions and the shadowing effect of influences.

*Performers execute the directions.*

**You** - n.

**Director Duncan** - Component 26: Create an intimate dialogue between two old friends using words inspired by the title *I RAGAZZI E L'AIRONE*. Elisa and Hannah engage in this dialogue, adding a personal and reflective dimension to the conflict.

**You** - Provide the dialogue in English and Italian

**Director Duncan** - Elisa and Hannah are the two old friends. Here's their dialogue:

Elisa: (Softly) Remember how we used to be like those ragazzi, Hannah? Young, unburdened, chasing after the herons by the lake?

Hannah: (Nostalgically) Yes, Elisa. Those days were simple, yet so full of life, much like the heron's graceful glide across the water.

Elisa: But life, like the heron, sometimes leads us to uncharted waters. Do you ever wonder where our heron has flown?

Hannah: Often, Elisa. But I believe, much like the heron, our journey is not just about the destination but the grace in every flight, and every challenge.

Elisa: True, Hannah. And through it all, our friendship has been my constant, like the heron's steadfast presence on the lake's edge.

Hannah: (Smiling) And like those ragazzi, maybe it's not about understanding the heron's path, but about embracing the beauty of the journey, together.

*Hanna and Elisa read the dialogue.*

**You** - n.

**Director Duncan** - Component 54: Laila performs Medea's monologue in Italian: "Infame! Mille volte infame!..." This powerful monologue adds a dramatic intensity to the episode, highlighting the raw emotions and the turmoil within the characters (*End of Episode 3*).

*Laila performs Medea's monologue.*

**You - n.**

**Director Duncan** - Episode 4: *The Revelation*

Component 35: Select a poem in Korean and English. Jen chooses Seoyoung to read the poem in Korean, and Seonhu responds by reading it in English. This symbolizes the exchange of understanding and the revelation of deeper truths.

Korean (Seoyoung reads):

빨간 극장에서 벌어지는 속삭임 꽃들이 지는 극장에서 아무도 일어나지 않았다  
꽃들이 지는 극장에서 기침 소리가 들렸다. 물방울이 떨어지는 소리도 들렸다 아무도 살지 않는  
극장에서 누군가 영원히 앉아 있었다. 극장에 기침 소리가 남아 있는 한  
물방울이 떨어지는 소리가 들릴 때까지 검은 옷을 입은 사람들이 눈동자를 갖고 있었다. 꽃들이  
지는 극장에서 소름이 돋아났다 문득 불꽃이 날아다녔다. 물방울이 떨어지는 소리가 들렸다.  
극장에는 침묵이 흘렀다<sup>2</sup>

*Seoyoung and Seonhu read the poem.*

**You - n.**

**Director Duncan** - Component 10: Seoyoung performs fan movements and Marta repeats. The graceful and synchronized movements symbolize the reflection and understanding that come with the revelation, mirroring each other's emotions and thoughts.

*Seoyoung and Marta execute the directions.*

**You - n.**

**Director Duncan** - Component 21: Everyone closes their eyes and, without watching, reaches the center, coming close to each other and forming a ball, breathing together. This signifies unity, shared understanding, and the collective heartbeat of the group.

*All performers execute the directions.*

**You - n.**

---

<sup>2</sup> Whispers in the Red Theater In a theater where flowers wither, No one stood up. In a theater where flowers wither, A cough was heard. The sound of falling droplets was also heard. In a theater where no one lives, Someone sat forever. As long as the sound of coughing remains in the theater, Until the sound of falling droplets is heard, People in black clothes Had eyes. In a theater where flowers wither, Goosebumps arose. Suddenly, flames flew around. The sound of falling droplets was heard. In the theater, silence flowed.

**Director Duncan** - Component 1: *Resonant* by Peter Sandberg plays softly in the background. The music adds an emotional layer to the scene, enhancing the feeling of connection and introspection among the performers.

**You** - n.

**Director Duncan** - Component 23: While the music continues to play, everyone speaks about Duncan, continuing the sentence "Duncan is..." Each performer adds a personal sentiment or thought, creating a tapestry of perceptions and insights about the role of the director and the journey they have embarked on together (*end of Episode 4*).

*All performers execute the directions.*

**You** - n.

**Director Duncan** - Episode 5: *The Closure*

Component 28: Teresa initiates the hugging sequence. She starts by hugging one person, and gradually everyone gets involved. This symbolizes reconciliation, warmth, and the unity of the group as the narrative reaches its conclusion.

*Teresa initiates the action, and all performers respond.*

**You** - n.

**Director Duncan** - Component 48: As the action continues, *The End* by Harry-Gregson Williams begins to play. The music brings a sense of closure and reflection, marking the beginning of introspection.

**You** - n.

**Director Duncan** - Component 33: Following, Hannah sings *Fly me to the moon*. Her voice fills the space, offering a moment of uplifting serenity and hope, symbolizing the aspirations and dreams of each participant as the performance concludes.

*Hannah sings.*

**You** - n.

**Director Duncan** - Component 52: Everyone confesses a secret openly to the group and the audience. In this vulnerable and intimate moment, each participant shares something personal, symbolizing trust and the deep connections formed throughout the performance.

*One by one, all performers execute the directions.*

**You** - n.

**Director Duncan** - Component 29: The performance concludes with the sounds of animals, made by all participants. Each participant chooses an animal sound to mimic, creating a harmonious and natural symphony, symbolizing unity in diversity and the collective return to nature's simplicity, a reminder of the inherent beauty and rawness of life, play, and art (*end of Episode 5, the performance of I RAGAZZI E L'AIRONE has now reached its heartfelt conclusion*).

**You** - What about the audience? Should they also make the sounds?

**Director Duncan** - Absolutely, involving the audience can add a wonderful layer of interaction and immersion. As the performers start making the animal sounds, gently invite the audience to join in. Encourage them to close their eyes, think of an animal they feel connected to, and contribute their own sounds to the symphony. This collective act serves as a beautiful metaphor for community and the shared human experience, perfectly concluding our performance

*With the audience's involvement, the performance truly becomes a shared experience, marking a memorable and harmonious conclusion.*

The end. Thank you to all the performers and the audience for being an integral part of the performance. Your engagement and creativity have brought this narrative to life in the most beautiful way. Until we meet again, carry the spirit of this performance with you.

*Appendix 2: Transcript of the Q&A Session*

Following is the transcript of the post-presentation discussion with the audience.

**Andrea Paciotto** - (*Addressing the audience*) Hello, thank you very much for coming to attend this presentation. Does anyone have any questions for the performers or Director Duncan? (*Audience member raises hand*).

**Audience member** - I would like to know how challenging was this experience collaborating with artificial intelligence, and at the same time with the other participants, combining different disciplines, languages, and cultural backgrounds.

**Cristal (Workshop participant)** - Language was not a barrier, because we were able to connect right away, especially using English. We definitely noticed some cultural differences. But I didn't find personally any difficulty. From the very first day, I was able to incorporate well with others and establish very beautiful deep human relationships. We'll see in the future -- but very beautiful, for sure.

**Naomi (Workshop participant)** - The fact that we were speaking three different languages, in some way helped us to listen more, and to pay more attention to details. And during the improvisations, we responded to each other very well.

**Andrea Paciotto** - I am curious to know from the audience if it was clear what happened this evening during the presentation.

**Another audience member** - Not really clear. I mean, I understood how Duncan worked, how Duncan took the information of the performers and mixed it to build and evolve the story. This was clear. But the question is: is this a real kind of Art? (*various reactions*).

**Andrea Paciotto** - Interesting and complex question. Maybe, I can first briefly clarify how the presentation worked. (*Pointing at the TV monitor*) This, as you probably know, is ChatGPT. It's the main system that we used. We tried to set up this workshop as a research experiment. We had a plan but didn't know how it would evolve. Our question was simply: can we use this system to create a performance?

We wanted to see what would happen if we entered data, personal and artistic data, into ChatGPT, and we asked ChatGPT to direct us, using those data to compose and create a performance, according to a title, theme, or topic. The technical challenge was to find a smooth way to interact and communicate with Duncan, using voice recognition, and also providing certain parameters to avoid receiving unnecessarily long, or incomplete answers, that would be too hard to perform. Initially for

example Duncan responded by providing the entire script at once. But we wanted to receive Duncan's indications gradually, one situation at a time, to establish a sense of immediacy, experiencing the relationship with Duncan more as a dialogue and an exchange that happens in the moment. Many technical aspects can be further improved through additional experimentation and development. Going back to your question, if this is artistic... This is a really big question. Does anyone have an opinion about this?

**Another audience member** - Why not? If someone goes out of this room feeling something, I think, maybe the experience was in some way artistic. If someone goes out thinking, ok the computer did this, then maybe it was not artistic. If there is a need for too many explanations, I don't think that it can be considered artistic. When the two young women were watching each other in the eye, and one started crying, that was a strong moment. At the final moment, when all participants were embracing, and the music started to fade, I had the feeling that it was the end of something. Watching the group perform, I felt a certain sadness.

**Andrea Paciotta** - The sequence you are referring to was not prepared in advance or rehearsed. Duncan developed that sequence this evening for the first time. We didn't know in advance what and how we were going to perform. It was improvised according to the narrative arch provided by Duncan.

**Lore (Workshop participant)** - I wanted to say that, in my opinion, the fact that we were talking to a computer was not a barrier, but it was instead like a channel to me. Maybe a lot of you think that young people like to talk through screens, turning off their emotions because of these screens, because they are talking to a computer. But I feel that in our case it was the opposite. The way that we could talk to each other, despite the diversity of people, and the diversity of cultures, was possible because we understood each other. It was also very beautiful because of Duncan and the computer. It was not something that stopped the emotions or the feelings of connection. But it provided another type of common ground.

**David (Workshop participant)** - I have worked with AI before, but through this workshop, I have discovered more extensive ways to collaborate with it. I have found interacting with Duncan of great value: he helped to break the impasse of the first contact, overcoming hesitations thanks to clear directions. Often the risk of working in a group is to get lost in the excessive freedom that paralyzes creativity, also slowness can occur, hesitations, shyness, and lack of focus. Duncan has provided useful boundaries and a grid within which to work, while at the same time stimulating individual creativity.

For a group working on a specific project, it can be interesting to collaborate with an AI like Duncan who represents a totally "other" entity. By dialoguing with Duncan, the group found a homogeneous and democratic space to express, creating a more horizontal leadership. However, the input of a directorial approach, making aesthetic, narrative, and staging choices, is not excluded at all; on the contrary, the source material allows the group, the director, and/or dramaturg to intervene further creatively. There is a rationalization of the creative process, which is "ordered" and optimized, while still leaving ample room for that dose of anarchy that leads to effective results for the stage.

During the process, we gave Duncan some elements, thoughts, texts, music, or information like "I have the ability to do that dancing", etcetera. So every one of us gave Duncan something to which he/she is particularly connected. And in some way, we created a common ground inside Duncan, and Duncan became the collective mind of the group. The creation became a real participatory process, where the director is less important and the collectivity does the work. Duncan processes these parts, giving clarity, structure, and storyline. So this is not something created by Duncan in a "cold" way. The performance is the outcome of our collective process of communication and sharing.

**Andrea Paciotta** - It's interesting what you say about Duncan becoming the connecting force for the creative work of each member of the group.

**Another audience member** - I'd like to ask about the file that you showed us at the beginning. I believe it was the input that you gave to Duncan and I would like to know more about this input.

**Andrea Paciotta** - Basically, it is a list of components or ingredients that Duncan could choose to combine to create the sequence (*reads from the list*). In the beginning, these prompts were longer and more descriptive and then we simplified it a bit, to have a smoother process and more controlled response.

**Audience member (continues)** - Since Duncan was given the role of the director, I'd like to know how Duncan helped each performer individually, and how you interpreted Duncan's directions in your own way.

**Elisa (Workshop participant)** - Halfway through the week Duncan divided us into three different groups and gave each group two items and four keywords on which to base the performance. I can talk about what my group did. We were given air and fire as elements, and our keywords were freedom, intensity, movement, and passion. Our group had been instructed to work with the elements of air and fire, with the keywords freedom, intensity, movement, and passion, and to begin the



creation by organizing the action into four parts: beginning, development, climax, and ending. We sat in a circle and began to share our thoughts, mixing various languages and using in some cases the translator to talk to each other. From time to time, we went back to Duncan to get further suggestions or guidance. There was an intense sharing and interaction with Duncan to deepen the content and make choices. For example, he helped us choose the music and to create a poem that summarized the diverse ideas we had. The result was very very special. In general, the whole process was very beautiful, especially because of Duncan's help.

**Laila (Workshop participant)** - Before giving another example, I want to make one premise clear: among the members of the group, there are certainly individual skills and abilities, built up over different times, that allow for a base that each of us can use to perform the directions that Duncan gave us. One of the first days we created a performance based on characters that Duncan assigned based on a story that we told, through a free writing exercise. Duncan gave us directions about each character, to whom he assigned a name. We had to follow precise movements, rhythms, and directions that he gave us. Interestingly, as we performed the tasks he gave us, we evolved it. For example, we started with the mirror exercise, in which one person follows the movement of the person in front, keeping the characteristics of their character and the directions received, related to movement, rhythm, voice, and so on. Then we developed this movement at the group level. First in subgroups and then involving the group as a whole. Thus a performance was created with a beginning in pairs, then fragmented, and a conclusion altogether, finding a sort of unity. I could say that this action had its dramatic development, a climax, and a conclusion. This is to say that creativity can also come out of this interaction with AI, in this case, it was the starting point.

**Andrea Paciotto** - Laila refers to an activity done at the beginning of the workshop. After all the participants had introduced themselves to Duncan and the group, we asked Duncan to give us directions to carry out an initial ice-breaking activity among the participants. Duncan asked the group to do a collective writing exercise, in which each person wrote a sentence that continued the story started by the previous person, thus creating together a unique narrative. This story was then shared with Duncan, and we asked to propose an improvisation or another exercise based on the story the group had come up with. We asked to give hints about the characters, to assign the different roles among the people in the group, and to give us the sequence of actions to be performed. This dialogue with Duncan thus resulted in the improvised action explained by Laila.

At this time, Duncan has functionality limited to the chatbox. We have enabled the speech-to-text and text-to-speech modes, so we can speak directly to Duncan and listen to the responses. But clearly, Duncan is not able to see or hear. For this experiment, we did not have the opportunity to delve into overly complex technical matters. However, we tried to give Duncan as much detail as possible of the personal experience of each of the participants, both concerning their background and the personal impressions, feelings, and ideas sparked by the daily activity. The goal, of course, was to try to establish a relationship with AI as personal and human as possible.

**Audience member (continues)** - During the process, all of you gave some input to Duncan and received some answers. Did it ever occur to you that Duncan expressed a hint of emotions? Did you have an idea of Duncan's personality, and maybe for a moment thought, in the back of your mind, that he was like a human director?

**Lore (Workshop participant)** - Thank you for the question. I actually wanted to mention that for me Duncan is not a person. It is like these (*points towards the image in the video projection*) AI-generated images of him/her/them – I don't know – that change constantly. Also during the workshop, we had these images always transforming in the background, and that is because Duncan is not a person. The fact that it is not a person in some ways maybe even helped us be more true to ourselves and perhaps more direct with Duncan. Because we didn't have the fear of judgment, the fear that starts when we talk to another person. Also, Duncan doesn't have comments or opinions about me, or others. It is like a mirror. Each one of us shared something of ourselves, our personality, and our talents. And Duncan showed us how to combine these talents, these personality traits, and these clothes that we are wearing, in a way that makes sense, on a logical level. And so it's like a mirror, like an object. And maybe that's why we were comfortable saying things to it right away. Because, as I said, he doesn't have judgments or opinions.

**Andrea Paciotta** - Concerning Duncan's personality, we can also add that one could actually configure the "personality" of the AI director, or assistant. One can specify prompts, indicate characteristics and modes of expression, or provide references, that ChatGPT can use to inform how to conduct its tasks and communicate.

**Jen (Workshop participant)** - During the workshop I assisted the professor in organizing this "thing" and, with other students, I managed the communication and prepared many prompts, to make this process work so that we could show you, in one hour, something that resembled a performance.

It seems that in our university, in Korea, almost all students use ChatGPT on a regular base. I also use it, as if it is my assistant director, and I think it is a good tool to use. Through this workshop, I came to realize that there are some similarities with human interaction. When we talk with someone, for example, at first what the person says may not be very clear. So we go through a process of questions and answers, and gradually more details emerge. Working with Duncan required going through a dynamic exchange similar to a conversation we make among humans.

Also, as many of you may know, ChatGPT has other features, among which it can generate Images like the ones we used. Lore mentioned it already. We asked Duncan to draw itself and to represent visually some of the other prompts, and the images seen in the background of the performance are the ones created by Duncan. It did a good job, wouldn't you say? So, it is a good assistant to have.

**Andrea Paciotta** - Thank you. This is a good point to conclude the session. I want to really thank everyone who participated in this workshop and contributed to making it a very useful shared experience. Thanks to such open, active, and passionate participation, we can confidently affirm that our experiment has been successful, as it has provided us with a new valuable experience in the use of AI as a tool for supporting the creative process in performing arts.

I want to thank the audience also for being complicit witnesses of this experiment, for your responses, feedback, and comments that gave us the possibility to talk about the process and understand a bit more about the experience.

### Appendix 3: List of Performative Elements

Following is the complete list of *COMPONENTS* available to Duncan for the creation of the performance sequence.

1. *Resonant* by Peter Sandberg
2. *Cumbia del monte* by Pedro Laza
3. Improvised dialogue mixing Italian and Korean languages between Lore, Elisa, Jen, and Kim
4. Movement exploration, creating diverse patterns in the space with Elisa, Minju, Seoyoung, Hannah, Seonhu
5. Repetitive vocal improvisation making sounds of machines with Laila, Marta, Teresa, Jen, Alyssa, HeeBeom
6. Marta performs quick hand movements making sharp flickering gestures
7. 4 people jump reaching for the sky until they are exhausted
8. Caterina and Cristal make strong gestures towards Davide
9. Everyone is lying on the ground and gradually starts rolling around, moving slowly like clouds
10. Seoyoung performs fan movements and Marta repeats
11. HeeBeom performs a puppet dance of death, while 3 people imitate the puppet's movement
12. Alyssa, Lorenza, Kim and Caterina perform belly dancing
13. Kim mimes strong wind using the whole space
14. Seonhu recites a French poem
15. Seon hu, Seoyoung, HeeBeom, dance Bongsan Talchum, while Katrina, Marta and Laila follow the movement like shadows
16. Create a poetic text inspired by the TITLE, Seoyoung and Kim read the text
17. Everyone chooses a partner to form couples and begin dancing an old Italian ball
18. Create a dialogue inspired by the TITLE between 4 people, using sentences from the POEMS included in this list
19. Everyone begins making a low humming sound
20. Jen, Caterina, Teresa perform a dance moving as a single organism
21. Everyone closes their eyes and without watching reaches the center coming close to each other and forming a ball, breathing together
22. Cristal and HeeBeom mirror their movement
23. Everyone speaks about Duncan, continuing the sentence "Duncan is..."
24. Everyone says something very personal about the TITLE
25. Hannah sings a song playing the piano
26. Create an intimate dialogue between two old friends using words inspired by the TITLE
27. 6 people stand and begin to move around the space falling down repeatedly
28. Teresa initiates the hugging sequence, she starts by hugging one person, and gradually everyone gets involved

29. Make sounds of animals
30. Hannah sings *Cu ti lo dissi* accompanying herself on the piano
31. Hannah sings *La sera dei miracoli* by Lucio Dalla
32. Hannah sings *lo che amo solo te* (by Sergio Endrigo)
33. Hannah sings *Fly me to the moon* (by Bart Howard)
34. Hannah sings *Giudizi universali* (by Samuele Bersani)
35. Select a POEM in Korean and English, Jen chooses someone to read the poem to in Korean, and the person responds by reading it in English
36. 6 people perform together the mirror exercise
37. Movements representing life in a city performed by Cristal, Jen, Soyeong, SonHu, and Laila
38. One person moves in the space, another plays the shadow
39. 3 people balance on one leg, the other people try to make them fall
40. Classical dance, stretching, group of 5
41. Group massage
42. Jumping in place for 3 minutes
43. Pillow fight
44. Hand-clapping game
45. Play the game Cham Cham Cham in couples
46. Create a human centipede with all participants
47. Two people make eye contact, and without speaking they try to share the flow of emotions, Lore describes the emotions passing through the two people
48. *The End* by Harry-Gregson Williams
49. Cristal and Naomi have an intense non-verbal argument
50. Lore makes a big 3D drawing in the space using the body
51. Each member says something about the person next to them in relation to the TITLE
52. Everyone confesses a secret openly to the group and the audience
53. Cristal reads a poem by Ezra Pound:  

And the days are not full enough  
And the nights are not full enough  
And life slips by like a field mouse not shaking the grass.
54. Laila performs Medea's monologue in Italian:  

Infame! Mille volte infame! Non trovo un'altra parola per la tua vigliaccheria. Sei venuto da me, essere odioso, e riesci anche a guardarmi in faccia! Non è coraggio, non è audacia la tua, ma

solo spudoratezza, il peggiore dei vizi umani. Ma hai fatto bene a venire. Mi sentirò più leggera, dopo averti detto tutto quello che penso di te e per te ascoltarmi dovrà essere un tormento. Io voglio incominciare dal principio, quando tu fosti mandato ad aggiogare i tori che sputavano fuoco.

55. Lore improvises as an MC (Master of Ceremony) engaging the audience with sensitive questions

56. Duncan asks questions to some people, including the audience, related to the TITLE

57. Someone reads the POEM:

(in Korean) 빨간 극장에서 벌어지는 속삭임 꽃들이 지는 극장에서 아무도 일어나지 않았다  
꽃들이 지는 극장에서 기침 소리가 들렸다. 물방울이 떨어지는 소리도 들렸다 아무도 살지  
않는 극장에서 누군가 영원히 앉아 있었다. 극장에 기침 소리가 남아 있는 한 물방울이  
떨어지는 소리가 들릴 때까지 검은 옷을 입은 사람들이 눈동자를 갖고 있었다. 꽃들이 지는  
극장에서 소름이 돌아났다 문득 불꽃이 날아다녔다. 물방울이 떨어지는 소리가 들렸다.  
극장에는 침묵이 흘렀다.<sup>3</sup>

(in Korean) 말과 말이 이어주는 극장 영화를 더 좋아한다. 말을 더 좋아한다. 영화를 보는  
동안 말들이 이어진다. 보이는 것들이 말을 따라간다. 엔딩 크레딧이 올라가는 순간까지  
말이었으면 하는 마음 말을 따라간다. 네가 아니라 내가 아니라 다른 말이었으면 하는 마음  
마음이랑 말이랑 결국은 다 사람 때문이라는 것. 보이는 것들이 말을 따라간다. 엔딩  
크레딧이 올라가는 순간까지 말이었으면 하는 마음 말을 따라간다.<sup>4</sup>

58. Chose someone to read POEM:

(in Korean) “원을 그리며 함께 앉아 있다 돌을 파고 돌을 세우고 돌을 끌고 가는 동안 생각이

<sup>3</sup> Whispers in the Red Theater / In a theater where flowers wither, / No one stood up. / In a theater where flowers wither, / A cough was heard. / The sound of falling droplets was also heard. / In a theater where no one lives, / Someone sat forever. / As long as the sound of coughing remains in the theater, / Until the sound of falling droplets is heard, / People in black clothes had eyes. / In a theater where flowers wither, / Goosebumps arose. / Suddenly, flames flew around. / The sound of falling droplets was heard. / In the theater, silence flowed.

<sup>4</sup> The Theater connects by words I prefer movies. I prefer words. During a movie, words connect. What is seen follows the words. Until the ending credits roll, I wish it were all words. I follow the words. Not you, Not me, Wishing it were different words. Hearts and words, In the end, it's all because of people. What is seen follows the words. Until the ending credits roll, I wish it were all words. I follow the words.”

돌처럼 무거웠다 어떤 불행도 다 한 끼 때문이라는 친구의 말도 있었다 한 끼를 줄이기 위해 끼니를 거르는 일이 생각처럼 쉽지 않았다 내게도 분명 생각처럼 쉽지 않은 일이 있었다 원을 그리고 앉아 있는 동안 세상에서 가장 먼 곳이 원 안인 것만 같았다 돌을 파고 돌을 끌고 다시 돌을 세우고 돌을 끌고 가는 동안 내 안에 굳은살이 박혔다 함께 돌을 파고 돌을 세우고 돌을 끌고 가는 동안 돌처럼 무거웠다<sup>5</sup>

59. Create a short dialogue involving all participants about TITLE, show the lines, and assign who is speaking
60. 3 people create a path of pillows and walk toward the horizon
61. Everyone dances *gangansullae*

## Acknowledgments

We extend our gratitude to the participants from the University of Bologna and the Seoul Institute of the Arts for their enthusiastic involvement in this experiment: Celi Laila, Cristal Laura Di Pietro, Caterina Tagliavini, Marta Bonizzato, Messineo Naomi, Lorenzo Candotti, Anna Nappi, Vincenzo Davide Schinaia, Elisa Falappa, Gianmarco Severgnini, Kim Doyeong, Park Minju, Son HwiBeom, An SeonHoo, Jang SeoYeong, Lee JiEun.

Special thanks to Professor Kim Jae Min for his precious collaboration, and to Prof. Matteo Casari, organizer and curator of the exchange. Finally, it is essential to mention that this project would not have been possible without the support of the Department of the Arts of Bologna University, the Seoul Institute of the Arts, La Soffitta/DAMS Lab of Department of the Arts, and the Academy of Korean Studies in Bologna.

---

<sup>5</sup> Sitting Together in a circle digging stones, erecting stones, dragging stones along, my thoughts were as heavy as stones. There was a friend who said every misfortune is because of a meal. Skipping meals to cut down on eating was not as easy as I thought. Surely, there were things not as easy as I thought for me too. While sitting in a circle, it seemed like the farthest place in the world was inside the circle. Digging stones, dragging stones, erecting stones again, dragging them along, calluses formed inside me. Together, digging stones, erecting stones, dragging stones along, We were as heavy as stones.

## *Bibliography*

BODEN, MARGERET ANN

2016 *AI: Its Nature and Future*, Oxford University Press, Oxford.

BOUCHER, PHILIP

2019 *Technology and the arts: Past, present and future synergies*, European Parliament, PE 643.441.

COLTON, S. – WIGGINS, G.A.

2012 *Computational Creativity: The Final Frontier?*, In DE RAEDT, L. – BESSIERE, C. – DUBOIS, D. – DOHERTY, P. – FRASCONI, P. (ed.), *ECAI'12: Proceedings of the 20th European Conference on Artificial Intelligence*, IOS Press, pp. 21-26.

GUZDIAL, M. – RIEDL, M. O.

2019 *Creativity and Diversity in Human-Computer Co-Creation*, in «AI Magazine», v. 40, n. 1, pp. 19-28.

MCCORMACK, J. – GIFFORD, T. – HUTCHINGS, P.

2019 *Autonomy, Authenticity, Authorship and Intention in Computer-Generated Art*, in *Computational Creativity Research: Towards Creative Machines*, Atlantis Press/Springer, Paris, pp. 151-169.

MINEO, LIZ

2022 *If it wasn't created by a human artist, is it still art?*, The Harvard Gazette, Retrieved from <https://news.harvard.edu/gazette/story/2022/08/if-it-wasnt-created-by-a-human-artist-is-it-still-art/> (Acceded on: 16 December 2024)

TURKLE, SHERREY

2015 *Reclaiming Conversation: The Power of Talk in a Digital Age*, Penguin Press, London.