

Symposium
‘Advanced Technology and Human Life: Towards Forms of Life and
Challenges of Perception in Art’

The symposium ‘Advanced Technology and Human Life: Towards Forms of Life and Challenges of Perception in Art’ examines how advanced technologies employed in theatre influence conventional notions of human life form and perception.

In contemporary theatre, the increasing use of cutting-edge technologies such as artificial intelligence, motion capture, virtual reality, and holographic projection raises several questions. When artists share the stage with robots, digital avatars, or characters generated by artificial intelligence, how is human presence treated? How do audiences perceive non-human entities—presences other than living humans—during a performance? When a performance exists simultaneously in both the real and virtual worlds, what does the “life” signify? When androids begin exhibiting behaviours once considered uniquely human, how should we recognise and express ourselves?

This symposium brings together guests involved in cutting-edge technology and theatre, including researchers and directors, to discuss these issues.

【Date & Time】 Tuesday, 21 October 2025, 14:30–18:00 (Doors open 30 minutes prior)

【Venue】 The University of Osaka Nakanoshima Arts Center, 3rd Floor Studio

【Admission】 Free

Session 1: 14:30–16:00

Language: Japanese

Session 2: 16:30–18:00 ※Online Speakers

Language: English

【Speakers】 Oriza Hirata, Shutaro Oku, Hiroaki Yamamoto

【Online Speakers】 Daniel Hrbek, Stefan Kaegi

【Moderator】 Kastylianchanka Iryna

◇Oriza Hirata

Playwright, Director, Head of the Seinendan Theatre Company,



President of the Professional College of Arts and Tourism; Director of the Aomori Museum of Art

In 1995, he received the 39th Kishida Kunio Playwriting Award for "Tokyo Note". In 1998, he won the 5th Yomiuri Theatre Grand Prix for Outstanding Director and Best Production for "Cape of the Moon". In 2003, he received the 2nd Asahi Performing Arts Award Grand Prix for "Beyond the River, May". In 2019, he was awarded the 22nd Tsuruya Nanboku Drama Award for "The Rise and Fall of Japanese Literature". He received the Montblanc International Culture Award in 2006.

From 2006 to 2013, he taught at the University of Osaka Communication Design Centre (now the CO Design Centre), collaborating with Hiroshi Ishiguro's laboratory to present robotic and android theatre works, staging performances both domestically and internationally.

In 2021, became the inaugural President of the Professional College of Arts and Tourism.

◇Shutaro Oku

Movie director, videographer.



Directed movies such as "KAI-ON", "The Labor Cop", "Japanese Naked Tribe", "AKA-SEN", "Cain's Descendant" (The Berlin International Film Festival official programme), "USB", and 15 other movies were released in theatre. Directed theatres such as "Kuroneko", "Persona", and "Battles Without Honor and Humanity" AKB version. Also participated in productions as a video director in NODA • MAP, TOHO STAGE, TAKARAZUKA REVUE, OTONAKEIKAKU, Noh, Kabuki, Rakugo, and covers a broad range of theatre style. Recently directed a theatre mixing leading technologies such as VR and 3D with Noh theatre and has received a great deal of attention around the world. The latest production is the "VR GHOST IN THE SHELL".

◇Hirotsugu Yamamoto

Professor, Doctor of Information Science and Engineering.



In 1994, graduated from the Faculty of Engineering, The University of Tokyo. In 1996, completed the Master's programme at the Graduate School of Engineering, The University of Tokyo. In 1996, became an Assistant Professor at Tokushima University. In 2009, became a Lecturer at Tokushima University. In 2014, became an Associate Professor at Utsunomiya University. In 2019, became a Professor at Utsunomiya University. Remains in this position to the present day.

Director of the Optical Society of Japan (Chairman of the Editorial Committee for the journal 'Optics'), Chairman of the Japanese Committee for IEC/TC110.



◇ **Daniel Hrbek**

Daniel is a managing director of Švanda Theatre ever since 1999 and a pedagogue of acting and directing at DAMU (Academy of Performing Arts in Prague). In Švanda Theatre, he has been a director of 18 performances. In 1994 he funded highly regarded theatre company called CD 94 and he ran it for 8 years as an artistic director performing in various European countries. Before he became a director and a Švanda Theatre managing director, he had been an actor for many years in Czech prestigious theatres.



◇ **Stefan Kaegi**

Stefan Kaegi creates documentary theatre, radio plays, nomadic concepts and projects in urban spaces in a wide variety of constellations, in which animals and even audiences often play a central role. Together with Helgard Haug and Daniel Wetzl, Kaegi works under the label Rimini Protokoll, which has been awarded, among other distinctions, the Silver Lion for Theatre at the Venice Biennale in 2011.

In the last few years, Rimini Protokoll has staged, among others, the tetralogy State 1-4 about the phenomena of post-democracy, the simulation of a World Climate Conference at the Schauspielhaus in Hamburg, the jellyfish installation win◇win and the urban walk Utopolis at the Manchester Festival.



◇ **Iryna Kastylianchanka**

Doctor of Art Studies

She is a Specially Appointed Researcher at Osaka University Nakanoshima Art Center in Japan from 2023. She holds a PhD in Art History (Theater Studies) from the Belarusian National Academy of Science. Her academic research focuses on the contemporary theater, stage adaptation of the classical literature, and issues of theatre globalization and interculturalism. She has worked as a Lecturer and then as a Senior Lecturer at the Department of History and Theory of Arts at Belarusian State Academy of Arts from 2009 to 2016.

Her current research project, Innovative Technology in Theatre, focuses on the European and Japanese productions, that vividly express human-object interaction in theatre spaces created with the help of innovative technologies (AI, VR, AR).