



18th ESSE Conference

31st August – 4th September 2026
Santiago de Compostela, Spain

CALL FOR POSTERS AND SEMINAR PAPERS

Submissions of proposals for individual posters to esse2026@usc.es	31st January 2026
Submission of proposals for seminar papers to seminar convenors (see list below)	
Registration will begin on 1st March 2026	
For further information and updates, please visit the conference website: www.esse2026.com	

1. POSTERS

Posters will be devoted to research-in-progress and project presentations. The aim is to provide additional opportunities for feedback and personal contacts. The conference will include a dedicated poster session.

Proposals of **not more than 300 words** (excluding bibliographical references) must be sent to esse2026@usc.es by 31st January 2026.

2. SEMINAR PAPERS

Scholars wishing to participate in one of the seminars listed below are invited to submit a **300-word abstract (excluding bibliographical references)** to the convenors of their chosen seminar by 31st January 2026.



prostitute. The seminar explores holy, haunted, marvellous and ungodly places in the English Middle Ages (c. 500-1500) from various perspectives, including locations where they themselves became parts of stories (the scriptoria, professional workshops – not forgetting the humble inn), the regional dialects they were couched in, as well as the vocabulary used to describe these places. We invite papers applying a diverse range of methodologies, including literary, linguistic, historical, or visual approaches. We encourage contributions that move beyond disciplinary and period boundaries.

CONVENORS:

- Monica Ruset Oanca (University of Bucharest, Romania)
monica.oanca@lls.unibuc.ro
 - Annina Seiler (University of Zurich, Switzerland)
annina.seiler@es.uzh.ch
 - Tatjana Silec (Sorbonne University, France)
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 - Olivier Simonin (University of Perpignan, France)
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 - Olga Timofeeva (University of Zurich, Switzerland)
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63.- Contemporary Immersive Practices: Intersections of Theatre, Aesthetics, Pedagogy, Performativity, Extended Reality (XR) and Artificial Intelligence

Immersive practices have been reshaping contemporary creative landscapes, blurring the lines between performer and spectator, fiction and reality, experience and learning. From immersive theatre to digital environments, site-specific performances, interactive storytelling and artificial intelligence-driven systems, the role of the audience has shifted from passive observer to engaged participant. These evolving formats invite us to reconsider not only how we experience art, but also how we learn, perceive and interact within these mediated spaces. But what does this shift mean in aesthetic and pedagogical terms?

This seminar seeks to explore the multifaceted nature of immersive creations and their implications for spectatorship. We invite contributions that examine how immersive experiences redefine artistic engagement, emotional investment and cognitive processes, as well as their potential applications in education and training. By opening a dialogue between scholars and practitioners working on immersive theatre, digital media, performance studies, visual arts and language learning, this seminar aims to foster interdisciplinary discussions on the aesthetic and didactic dimensions of immersive works.



Topics may include but are not limited to:

- The aesthetics of immersion in contemporary artistic creations
- The evolving role of the spectator in immersive practices
- The intersection of immersive experiences and cognitive sciences
- The pedagogical value of immersion in language learning
- The impact of XR technologies (VR, AR, MR) on immersive storytelling
- The use of artificial intelligence in computer theatre and its implications for immersive experiences
- The integration of artificial intelligence in immersive creation processes (generative tools, adaptive narratives, human-machine interaction)
- Ethical considerations and boundaries of immersion in performative arts
- Performativity of spectatorship in immersive practice

We welcome contributions from researchers in theatre and performance studies, literature, digital humanities, media studies, language education and related fields. Our goal is to create a dynamic, inclusive discussion space that highlights diverse approaches to immersion and its broader implications.

CONVENORS:

- Cyrielle Garson (Avignon University, France)
cyrielle.garson@univ-avignon.fr
 - Virginie Privas-Bréauté (University of Lorraine, France)
virginie.privas-breaute@univ-lorraine.fr
 - Jan Suk (University of Hradec Králové, Czech Republic)
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 - Ivan Lacko (Comenius University, Slovakia)
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64.- Narrating Spaces of Care in Later Life through Intercultural and Intergenerational Relationships in Literature, Film and Media

In an increasingly ageing population within a globalised world, care is a subject that remains a challenge. In feminist care ethics, care has been defined as relational, foregrounding important questions of inclusion and boundaries as well as aspects such as relativism, utopianism and individual rights. The *Care Manifesto* (2020), for instance, has formulated a vision of ‘universal care’ that is related to a ‘politics of

