## 21 Century Performance and Research Conference Programme

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<tr>
<th>Time</th>
<th>Event</th>
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<tr>
<td>8:30-9:00</td>
<td>Registration</td>
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<tr>
<td>9:00-10:30</td>
<td>Keynote Speech</td>
<td>Christopher Balme, Institut für Theaterwissenschaft, Ludwig-Maximilians-Universität, Munich</td>
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<td><em>Theatre In/As Crisis: Towards an Institutional Aesthetics</em></td>
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<td>Chairperson</td>
<td>Frank Camilleri, Department of Theatre Studies, School of Performing Arts, University of Malta</td>
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<td>10:30-11:00</td>
<td>Coffee Break</td>
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<td>11:00-12:30</td>
<td>Panel 1 Mediated Performance</td>
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<td>Chairperson</td>
<td>Stefan Aquilina, Department of Theatre Studies, School of Performing Arts, University of Malta</td>
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<td>Dorita Hannah, University of Tasmania</td>
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<td><em>The Mediating Screen: Between Liveness and Loveness</em></td>
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<td>Carol Martin, Tisch School of the Arts, New York University</td>
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<td>Annemarie Stauss, Ludwig-Maximilians-Universität, Munich</td>
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<td><em>The Predominance of Speech on Stage in a Globalized World: An Opposition that can be Balanced by Sub- and Surtitles?</em></td>
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<td>12:30-13:30</td>
<td>Lunch Break</td>
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<td>13:30-15:00</td>
<td>Panel 2 Theories of Performance</td>
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<td>Chairperson</td>
<td>Norbert Bugeja, Mediterranean Institute, University of Malta</td>
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Alexandra Kolb, Dance Studies, Middlesex University
*Performance in the Age of Post-Privacy: Dance, Politics, Philosophy*

Marco Galea, Department of Theatre Studies, School of Performing Arts, University of Malta
*Can a Theory Created for the Twentieth Century be used to Explain Theatre in the Twenty-first?*

Peter Billingham, University of Winchester, UK
*The Body in The Under Room: Transcendent Materialism in the Late Plays of Edward Bond*

15:00-15:30  **Coffee Break**

15:30-17:00  **Panel 3  Performance and Cognitive Studies**

Chairperson  Clive Zammit, Department of Cognitive Science, Faculty of Media & Knowledge Sciences

Fabrizio Deriu, Faculty of Media Studies, University of Teramo, Italy
*The Performatic Dimension: Theatre and the Performing Arts as Cognitive Hybrids*

Dagmara Krzyżaniak, Department of Studies in Culture, Faculty of English, Adam Mickiewicz University, Poznań, Poland
*A Cognitive Turn in the 21 century Theatre and Performance Research*

Nicholas Arnold, Institute of Cultural Studies, Adam Mickiewicz University, Poznań, Poland
*‘The Cognitive (Re-)Turn’: considering the role of the Cognitive Sciences in Contemporary Performance Study*
Thursday 10 March

8:30-9:00 Registration

9:00-10:30 Keynote Speech

Sarah Whatley, Centre for Dance Research, Coventry University

*What Does Dance Do Now That It Didn’t Do Before? Transmitting, Transforming, and Documenting Dance in the Digital Environment*

Chairperson: Malaika Sarco-Thomas, Department of Dance Studies, University of Malta

10:30-11:00 Coffee Break

11:00-12:30 Panel 4 Performance and Technology

Chairperson: Vince Briffa, Department of Digital Arts, Faculty of Media & Knowledge Sciences

Olivia Turnbull, Drama Studies, Bath Spa University

*Shoot/Get Treasure/Repeat: Empathy, Empowerment, and Consequence in World Factory and Bordergame*

Frank Camilleri, Department of Theatre Studies, University of Malta

*Towards Post-Psychophysical Perspectives in Twenty-first-Century Theatre and Performance*

Mostafa Yarmahmoudi, Radio & Television University, Tehran, Iran

*E-Motion Capture & Spirituality in a Technological Age*

11:00-12:30 Panel 5 In Between Theatre and Music

Sebastian Stauss, Department of Theatre Studies, Ludwig-Maximilians-Universität, Munich

*Reviewing Music (and) Theatre as in-between Mediation of the Performing Arts*

Thanos Polymeneas-Liontiris, University of Sussex

*Remediating Music Theatre: A Study on a Technologically-aided Audience-interactive Music Theatre Performance*
Mario Frendo, Department of Theatre Studies, University of Malta
*Musicalised Dramaturgies: Alternative Strategies for the Composition of Performance*

12:30-13:30    **Lunch Break**

13:30-15:00    **Panel 6   Postgraduate Contributions**

Chairperson    Marco Galea, Department of Theatre Studies, School of Performing Arts, University of Malta

Orestes Pérez, Universitat Autònoma de Barcelona
*About the Theatres Of/With, and Between, Persons: Theatres of the XXI Century. Approaching to the Performing of the Persons in Art Scenic*

Laura Vorweg, Drama and Theatre Studies Department at Royal Holloway, University of London
*Nurturing the Individual: Performance Training as Child development and the Commodification of Confidence*

Gdalit Neuman, York University, Toronto, Canada
*Dancing Between Old Worlds and New: Max Nordau’s New Jew Idea and its Manifestation in Pre-State Israeli Folk Dance*

Andrew Lennon, University of Birmingham, UK
*Mokhallad Rasem’s Waiting: A Study in the Politics of performing (Im)mobility*

13:30-15:00    **Panel 7   Dialogues with Philosophy**

Chairperson    James Corby, Department of English, University of Malta

Andreea S. Micu, Department of Performance Studies, Northwestern University, US
*Transformative Politics: Anti-Neoliberal Performance in Southern European Social Movements*

Lucía Piquero, Department of Dance Studies, School of Performing Arts, University of Malta
*Marrying Disciplines: Merging Philosophy and Dance Analysis for a Perspective on Emotional Expressiveness in Dance*

David Kjar, Roosevelt University, Chicago, US
*Other Performance: Toward a Relevant Performance Philosophy for the 21st-century Early Music Movement*
15:00-15:30  Coffee Break

15:30-17:00  Panel 8  Performing Histories

Kathrina Farrugia-Kriel, Dance Studies, Faculty of Education, Royal Academy of Dance, UK
*Theorizing Contemporary Ballet in a Transmodern Generation: Insights into Recent Choreographic Histories through an analysis of Cinderella (2015) by Mauro Bigonzetti*

Victoria Thoms, Centre for Dance Research (C-DaRE), Coventry University, UK
*Modernity, Collective Trauma and Victorian After-Witnessing in Frederick Ashton’s World War II Ballet, Dante Sonata*

Brandon Shaw, Department of Dance Studies, School of Performing Arts, University of Malta
*Tagging the Folio and Biting Shakespeare with Rennie Harris/Puremovement’s Rome and Jewels (2000)*

Stefan Aquilina, Department of Theatre Studies, School of Performing Arts, University of Malta
*21 Century Stanislavsky*

15:30-17:00  Panel 9  Archiving and Documenting the Performing Arts

Chairperson  Milena Dobreva, Department of Library Information & Archive Sciences, Faculty of Media & Knowledge Sciences, University of Malta

Joseph Dunne, Rose Bruford College, UK
*What is a Real Document Anyway?*

Toni Sant, School of Drama, Music and Screen, University of Hull
*Performance Archaeology in 21st Century Studies: Plenty of Performance Documents but Not Enough Performance Documentation*

Alison Curtis Jones, Summit Dance Theatre
*From Archive to Production: Contemporising the Past, Envisioning the Future. Translating and staging Rudolf Laban’s Dance Theatre works*
Friday 11 March

8:30-9:00 Registration

9:00-10:30 Keynote Speech

Jonathan Stock, School of Music and Theatre, University College Cork
*Performing the Global Village: Making Music in the 21st Century*

10:30-11:00 Coffee Break

11:00-12:30 Panel 10 Performing Spaces

Chairperson Ruben Paul Borg, Department of Construction and Property Management, Faculty of Built Environment

Malaika Sarco-Thomas, Department of Dance Studies, School of Performing Arts, University of Malta
*Spacings: Interactive Imaginations in Dance Improvisations*

Julia M. Ritter, Dance Department, Rutgers University, USA
*Incidental/Intentional Ethnographers: Analyzing the Spectator-Generated Visual Ethnographies Reflecting Punchdrunk’s Immersive Production Sleep No More*

Ruth Prangen, Freelance Scenographer and Media Artist, Germany
*Szenosphäre & Szenotopie (Scenosphere & Scenotopia)*

11:00-12:30 Panel 11 Performance and Language

Laura Potrovic, University of Paris 3 – Sorbonne Nouvelle and University of Zagreb
*Language-with: Performing the Unrepresentability, Immeasurability, and Singularity of the Performer’s Body*

Ellen Lokos and Helen Freear-Papio, College of the Holy Cross, Worcester, Massachusetts, US
*Performance, Identity and Pedagogy*

Sarit Cofman-Simhon, Kibbutzim College, Tel-Aviv
*Multilingualism and Hybridity in the Israeli and Palestinian Theatre*
12:30-13:30  **Lunch Break**

13:30-15:00  **Panel 12  Performance Practices: From Auditioning to Production**

Edward Caruana Galizia, Freelance Practitioner, Malta  
*Changing the Face of Acting*

Adrian Palka, Performing Arts, Coventry University  
*Bark and Butterflies: Redeeming the Past – Digital Interventions into Family History and Post Memory*

Reuben Pace, Department of Music Studies, University of Malta  
*Fil-Kamra Tieghi ta’ Ġewwa – Electronic Vocal Music Concepts Transferred to the Acoustic Domain*

13:30-15:00  **Panel 13  Beyond the Stage: Performance on Screen and in the Public Sphere**

Michelle Johnson, York University, Toronto, Canada  
*The Modern Disney Princess: Articulating Femininity in the Twenty-First Century*

Philip Ciantar, Department of Music Studies, School of Performing Arts, University of Malta  
*Beyond the Music and Spectacle: Interdisciplinary Teamwork, Ethnomusicology, and the Study of a Maltese Wind Band Performance*

Vicki Ann Cremona, Department of Theatre Studies, School of Performing Arts, University of Malta  
*The Institution and the Public Sphere in Malta*

15:00-15:30  **Coffee Break**

15:30-17:00  **Panel 14  Performance Contextualisation**

Sophia New, HZT, Berlin  
*Expanding Notions through Practice*

Leila Tayeb, Northwestern University, US  
*Mobility and Performance Ethnography in the 21st Century*

Antje Hildebrandt, School of Fine & Performing Arts, University of Lincoln
The Politics of Touch in Boris Charmatz’s enfant

15:30-17:00  Panel 15  Performance in Nigeria

Chairperson  Stefan Aquilina, Department of Theatre Studies, School of Performing Arts, University of Malta

Faith Ibarakumo Ken-Aminikpo, University of Port Harcourt, Nigeria
Rehearsal Time Prediction Model for Children Performance Skills through Mastery Learning Approach In the 21st Century

Sunday Edum, University of Port Harcourt, Nigeria
New Dimensions in Performance Directing: An Analysis of the Port Harcourt Carnival

Babatunde Allen Bakare, Department of Communication and Performing Arts, Bowen University, Nigeria
Roles of the Performing Arts in Re-constructing Socio-political and Economic Growth of Nigeria