
Performance Knowledges: Transmission, Composition, Praxis

A conference at the University of Malta,
hosted by the School of Performing Arts

in cooperation with the Centre for Dance Research, Coventry University, UK

11–13 March 2020

Schedule



L-Università ta' Malta
School of Performing Arts



Wednesday 11th March

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| 8:00-9:00 | Registration | Aula Magna Level 1 | |
| 9:00-9:10 | Opening and Welcome | Aula Magna Level 1 | |
| 9:10-10:30 | Keynote Speech | Aula Magna Level 1 | Professor Bruce McConachie <i>Using the Paradigm of Coevolution to Consider the Epistemological Basis for Performance Knowledges</i> |
| 10:30-11:00 | Coffee Break | Level 1 Corridor | |
| 11:00-12:30 | Panel 1: Embodied Cognition | Ground Room Meeting Room 3 | Vicky Fisher <i>The Concentric Circles Model – a tool for unpeeling meaning in embodied metaphors</i> Christian Kronsted <i>Dances and Affordances: The Relationship Between Dance Training and Conceptual Problem Solving</i> Inga Gerner Nielsen <i>The Interview as Convergent Point - between Qualitative Research and Performance Art</i> |
| 11:00-12:30 | Panel 2: Somatics & Technology | Ground Room Meeting Room 4 | Magdalena Chowanec <i>Sensing the future: the somatic bodies</i> Jenny Roche & Ruth Gibson (Remote Presentation) <i>Expanded Fields: capturing experiential states in contemporary dance making</i> Zjana Muraro <i>Improvisation, Avatars and New Media</i> |
| 12:30-13:30 | Lunch | | (check conference pack for recommendations) |
| 13:30-15:00 | Panel 3: Composing & Listening | Aula Magna Level 1 | Gisa Jaehnichen <i>Yandun Dagu Drumming in the Guangxi Autonomous Region of China as an Example of Itemized Knowledge</i> Vincent Meelberg <i>Musical Composition as Sonic Thinking</i> Albert Pace <i>The Process of Musical Composition: Engaging With Poetic Texts</i> |
| 13:30-15:00 | Panel 4: Translation | Ground Room Meeting Room 3 | Rina Badash (Remote Presentation) <i>A Continuous flow between multiple forms of knowledge</i> |

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| | | | <p>Frank Geßner <i>TESTeLAB & Guests: Animating Knowledge</i> Yonit Kosovske (Remote Presentation) <i>Staging Lieder: Serious Art or Spectacle?</i></p> |
| 13:30-15:00 | Panel 5: Context & Relations | Ground Room Meeting Room 4 | <p>Jasper Delbecke <i>The lecture performance as essayistic practice</i> Vicky Hunter <i>Overworlds and Underworlds: Excavating knowledge through site-based dance practice</i> Betina Panagiotara <i>Thinking, Working & Writing With</i></p> |
| 15:00-15:30 | Coffee | Level 1 Corridor | |
| 15:30-17:00 | Panel 6: Alliances & Actions | Aula Magna Level 1 | <p>Jon Irigoyen <i>What can a body do</i> Vicki Ann Cremona & Marco Galea <i>What does the amateur theatre-maker know? The Maltese Experience</i> Barbara Kremser <i>The dumplings are coming</i></p> |
| 15:30-17:00 | Panel 7: Perform(er) Embodiment | Ground Room Meeting Room 3 | <p>Frank Camilleri <i>The 3As of Bodyworld: Conceptualising Performer Embodiment</i> David dos Santos <i>From Performing Arts Knowledge to the Emergence of Embodied Creativity</i></p> |
| 17:30-19:30 | Book Launch and Reception | Valletta Contemporary Gallery | <p>Stefan Aquilina - <i>Modern Theatre in Russia: Tradition Building and Transmission Processes.</i> Marco Galea and Szabolcs Musca (eds) - <i>Redefining Theatre Communities. International Perspectives on Community-Conscious Theatre-Making.</i> Kathrina Farrugia-Kriel (ed.) - <i>Princess Poutiatine and the Art of Ballet in Malta.</i></p> <p>(meet at 17:15 at reception if directions needed)</p> |

Installations/performances:

Level One corridor: *Nómadas II* | Henry Daniel (ongoing)

Thursday 12th March

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| 8:30-9:00 | Registration | Aula Magna Level 1 | |
| 9:00-10:30 | Keynote Speech | Aula Magna Level 1 | Professor Lynette Goddard <i>Remembering Transatlantic Voyages and Slavery's Afterlife in Black Women's Solo Performance</i> |
| 10:30-11:00 | Coffee Break | Level 1 Corridor | |
| 11:00-12:30 | Panel 8: Documentation & Data | Ground Room Meeting Room 3 | Javier R. Casado <i>In and Out of Sight</i> Simon Ellis <i>Corporeal epistemics</i> Reka Polonyi <i>Questioning knowledge production in socially engaged theatre practice: Who it's for, and What we do with it</i> |
| 11:00-12:30 | Panel 9: Case Studies Nr. 1 | Ground Room Meeting Room 4 | Jo Butterworth & Kevin Finnan <i>A Question of Skill: a case study of the dance-circus production methods of Motionhouse</i> Jessie Eggers <i>This Body I Know: Embodiment, Knowledge Practices, and Performativity</i> Inga Romantsova (Remote Presentation) <i>Crossing The Quince, the Practice-led Research</i> |
| 11:00-12:30 | Panel 10: Physical Thinking | Ground Room Meeting Room 6 | Carla Fernandes (Remote Presentation) <i>Documenting and visualizing contemporary dance in virtual reality</i> Letizia Gioia Monda (Remote Presentation) <i>Videodance: an Object for the Transmission of Choreographic Practices. A Study from the Archive of Coreografo Elettronico International Videodance Festival</i> Zhi Xu (Remote Presentation) <i>Cultural Identity and Intangible Cultural Heritage of Yangge in Techno-Choreography</i> |
| 12:30-13:30 | Lunch | | (check conference pack for recommendations) |
| 13:30-15:00 | Panel 11: Transformation(s) | Ground Room Meeting Room 3 | Gaia Blandina (Remote Presentation) <i>Collages; composing archives, composing percepts</i> Paula Guzzanti <i>Collaborative Improvisation: a process of doing and engaging with the doing of others</i> Chinthaka Meddegoda (Poster Presentation) <i>Hierarchies of Drumming in Sri Lanka</i> |
| 13:30-15:00 | Panel 12: Other knowledges | Ground Room Meeting Room 4 | Henry Daniel <i>Movement as Thought Unfolding</i> Gwendolin Lehnerer (Remote Presentation) |

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| | | | <i>The curator as an agent of knowledge - Curating the performance arts</i> Sarah Whatley <i>Dance, Disability and Dichotomies of Normalisation: Candoco on 'Strictly'</i> |
| 13:30-15:00 | Panel 13: Practice Theory | Ground Room Meeting Room 6 | Elia Moretti <i>The analogy between listening and understanding the relations between the subjects</i> Jonas Rutgeerts <i>Dance-theory: staging the encounter</i> Clio Unger <i>Contemporary Lecture Performances as Intellectual Agitation</i> |
| 15:00-15:30 | Coffee | Level 1 Corridor | |
| 15:30-17:00 | Panel 14: Case Studies Nr. 2 | Ground Room Meeting Room 3 | Martin Devek <i>Improviser's kinds of knowing: Generating and sharing knowledge</i> Len McCaffer <i>What is the Gaiety Theatre to the People of Ayr: Collecting, Curating and Performing Intangible Cultural Heritage</i> Per Roar <i>Stumbling Matters</i> |
| 15:30-17:00 | Panel 15: Revise/ Reimagine | Ground Room Meeting Room 4 | Marie-Louise Crawley (Remote Presentation) <i>Radical Archaeology: What can Dance Practice offer Classical Scholarship?</i> Mario Frendo <i>Nietzsche and His Concept of The Dithyrambic Dramatist</i> Heike Salzer, Deborah Williams, Ingi Jensson, Zakarías Gunnarsson <i>From Physical Sensation to Digital Presentation: Exploring Interdisciplinary World Building</i> |
| 15:30-17:00 | Panel 16: Vocalisation(s) | Ground Room Meeting Room 6 | Ardian Ahmedaja <i>Tacit knowledge of long-time singing partners</i> Konstantinos Thomaidis (Remote Presentation) <i>When is Vocal Praxis? Listening-Back through Methodologies of Autobiophony and Vocal Archaeology</i> Francesco Venturi (Remote Presentation) <i>Performing Subjectivity with Extreme Vocal Techniques</i> |
| 17:30 | ŻfinMalta Session | ŻfinMalta Studios | Sign up at registration desk, meet up at 17:15 in the reception area |
| 19:00 | UM SPA Collective Performance | Valletta Campus Theatre | <i>Me, My selves and I</i> |

Installations/performances: Ground Floor Meeting Rooms corridor: *EutopiaDystopia* | Inga Gerner Nielsen (ongoing); Ground Floor Meeting Room 5: *(Un)touched* | Angela Woodhouse & Nathaniel Rackowe. (12:40, 13:10, 15:10, 15:40, 16:10, 17:10); Level One corridor: *Nómadas II* | Henry Daniel (ongoing)

Friday 13th March

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| 8:30-9:00 | Registration | Aula Magna Level 1 | |
| 9:00-10:30 | Keynote Speech | Aula Magna Level 1 | Professor Maaïke Bleeker <i>Transmission, Technogenesis and Techniques of Abstraction</i> |
| 10:30-11:00 | Coffee Break | Level 1 Corridor | |
| 11:00-12:30 | Panel 17: Transmission & Devising | Ground Room Meeting Room 3 | Joséphine A. Garibaldi & Paul Zmolek (Remote Presentation) <i>Dialogic Devising: Strategies of Playful Interrogation</i> Rosemary Lee & Scott deLahunta <i>Threaded Fine Documentation Project</i> Cross Pollination: Marije Nie, Adriana La Selva & Patrick Campbell <i>Expanded Laboratory: a Praxis In-Between Practices</i> |
| 11:00-12:30 | Panel 18: Impact | Ground Room Meeting Room 4 | Sirko Knüpfer <i>Lost in Formation</i> Ielizaveta Oliinyk (Remote Presentation) <i>The social Relevance of Ukrainian Documentary Theatre</i> |
| 12:30-13:30 | Lunch | | (check conference pack for recommendation) |
| 13:30-15:00 | Panel 19: Experience | Ground Room Meeting Room 3 | Sergei Panov <i>Goethe and Stanislavsky: experiment, theatrical metaphor, supposed circumstances</i> Mandy Rogerson <i>The phenomenology of choreography; exploring extra-semiotic modes of meaning making through the sensory / emotive feedback loop</i> Chiara Minoccheri (Poster Presentation) <i>Insights into the conceptualization of dance movements through a semantic analysis of choreographers' instructions for body parts motion</i> |
| 13:30-15:00 | Panel 20: Case Studies Nr. 3 | Ground Room Meeting Room 4 | James Martin Charlton (Remote Presentation) <i>Farms, Libraries and Adventure Playground visions of Orwell, Hardie and Carroll: process and performance knowledge created through James Martin Charlton's productions of James Kenworth's plays in Newham</i> Jörgen Dahlqvist and Fredrik Haller (Remote Presentation) <i>What constitutes a meeting? – artistic meaning-making in theatre through documentary field work</i> Tero Hytönen <i>Performing Perception</i> |

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| 15:00-15:30 | Coffee | Level 1 Corridor | |
| 15:30-17:00 | Panel 21: Tap Dance Epistemologies | Ground Room Meeting Room 3 | <p>Jessica Murray (Remote Presentation) <i>Creating an Improvisation Dramaturgy for Rhythm Tap: Interdisciplinary models and contexts</i></p> <p>Annette Walker <i>Shifting Perspectives of Tap Dance: Improvisation as performance</i></p> <p>Karen Wood & Sally Crawford-Shepherd <i>Evolving Rhythms: Performance Identities as Legacy and Pedagogy as Future of Tap Dance</i></p> |
| 15:30-17:00 | Panel 22: Teaching & Learning | Ground Room Meeting Room 4 | <p>Susie Crow <i>"We can know more than we can tell": transmitting knowledge in the ballet class</i></p> <p>Awelani Moyo <i>Towards an embodied approach to teaching African Theatre in schools</i></p> <p>Britta Wenn <i>Exploring the Construct of Emotional Intelligence for Effective Teaching and Learning within Dance Education</i></p> |
| 17:00-17:30 | Conclusion | Aula Magna Level 1 | <p>Audit Traces Team Presentation, moderated by James Leach</p> <p>Closing of Conference moderated by Professor Vicki Ann Cremona, Chair of the School of Performing Arts, University of Malta</p> |
| 19:00 | UM SPA Collective Performance | Valletta Campus Theatre | <p><i>Me, My selves and I</i></p> <p>Performance devised by the students of the School of Performing Arts or the University of Malta, under the direction of Florinda Camilleri and Niels Plotard</p> |

Installations/performances:

Ground Floor Meeting Rooms corridor: *EutopiaDystopia* | Inga Gerner Nielsen (ongoing)

Ground Floor Meeting Room 5: *(Un)touched* | Angela Woodhouse & Nathaniel Rackowe (12:40, 13:10, 15:10, 15:40, 16:10)

Level One corridor: *Nómadas II* | Henry Daniel (ongoing)

