

Annual Conference of the School of Performing Arts, University of Malta, 2022

Mediating Performance: Technologies, Communities, Spaces

23-25 March 2022, online

Provisional Programme

Times are in CET

DAY 1 - WEDNESDAY 23 MARCH 2022

8:30-9:00 Welcome and opening of conference

9:00-10:30 Parallel session - panel 1

Jeanette Mollenhauer, 'Performing Multiculturalism: The Shell Folkloric Festival in Sydney, Australia'

John Galea, 'Valorizing the Ġgantija World Heritage Space through the Performing Arts: A Case Study'

Peta Murray and Jane Woollard, 'Pruning the Wallflower: Reframing a heritage playtext through a practice-based encounter with community'

9:00-10:30 Parallel session - panel 2

Marten Noorduyn, 'Transcending Slowness in Beethoven's Late Style'

Benedetta Colasanti, 'Stagecraft and Technologies in a Mediating Performance: 'Mercurio e Marte' (1628). Sources for a Virtual Reconstruction'

Mostafa Yarmahmoudi, 'E-Motion Capture and Spirituality in a Technological Age'

10:30-11:00 Break

11:00-12:30 Parallel session – panel 1

Bianca Mastrominico and John Dean, 'Flanker Origami Go to Town – Fandom, gaming and merchandising: a hybrid and ludic re-adaptation of practice-research to post-pandemic times'

James Kenworth, 'Public Spaces, Public Words: Towards the Making of a Pro-Localist Theatre in Newnham, East London'

Paula Guzzanti and John D'Arcy, 'Pathways: The Futurity of the Pedestrian in the Maltese Islands'

11:00-12:30 Parallel session – panel 2

Leila Tayeb, 'Digital Intimacy and Violence in Contemporary Libya'

Philip Ciantar, 'Parody Songs and Political Messages in Maltese Politics of the Early 1960s'

Jaslyn Robertson, 'Censorship in the Medium of Online Performance'

12:30-13:30 Break

13:30-15:00 Parallel session – panel 1

Mariella Cassar-Cordina, 'Sonos Civitatem MMXX'

Zhi Xu, 'Techno-Choreography and the Embodiment of Cultural Objects'

Ian Watson, 'The Social Dynamics of Festival: Where Community Meets Strategy and Politics Comes up for Air'

13:30-15:00 Parallel session – panel 2

Richard McReynolds, 'Animated and Interactive Digital Scoring'

Sara Accettura, 'The Encounter Between Dance and Autism: a Qualitative Inquiry Presented Through the Use of Vignettes'

Martin Elek, 'Between Composing, Performing and Listening: Musical Form in Performance'

15:00-17:00 Break

17:00-18:30 Plenary session: Keynote 1

Daphne Lei (University of California, Irvine): 'No More Chinese Opera! Performing Racialized and Sensorial Mediation from the Gold Mountain to the Intercultural Stage'

DAY 2 - THURSDAY 24 MARCH 2022

9:00-10:30 Plenary session: Keynote 2

Steve Dixon (LASALLE College of the Arts, Singapore): 'Adventures in Digital Performance'

10:30-11:00 Break

11:00-12:30 Parallel session – panel 1

Maria Micallef Tortell, 'Online Opera: the Destabilisation of Power Hierarchies and Loci of Liveness in Ella Marchment's Online Opera Series *#OperaHarmony*'

Richard Pettifer, "'Trust Me, I'm an Opera Robot'"

Jeremy Coleman, 'Petrushka's Survival'

11:00-12:30 Parallel session – panel 2

Cynthia Bonnici and Sara Accettura, 'Horizons of Possibilities for the Voiceless to Claim Their Spaces Through the Arts: A Case Study of *Ale's Project*'

Carson Reiners, 'A Choreographic Process as an Ecological Environment: A Study on Embedded and Extended Cognition'

Vicki Ann Cremona, [paper title TBC]

12:30-13:30 Break

13:30-15:00 Plenary session: Book Launches; Post-Conference Publication Plans

Stefan Aquilina (editor), *Amateur and Proletarian Theatre in Post-Revolutionary Russia: Primary Sources* (Bloomsbury, 2021)

Philip Ciantar, *Studies in Maltese Popular Music* (Routledge, 2021)

15:00-16:30 Break

16:30-18:00 Parallel session - panel 1

Bella Merlin, '20:20 Vision: Creating a Hybrid Musical Theatrical-Film Through Zoom'

Martin Della Vecchia and Anselm McDonnell, 'Devising new Collaborative Music Compositions By Working Remotely'

Claire French and James Maxwell, 'Restless Productions' "Unexpected Pleasures": Exploring an Interdisciplinary Creative Process as a Speculative and Experimental Space for Artist Interaction, Performance, and Audience Engagement'

16:30-18:00 Parallel session - panel 2

Isa Leal, 'Thinking Dance: Case Study of an Occult, Participatory Performance Technology as Performance-as-Research Praxis'

Farrah O'Shea, 'Rehearsing Feminism in Kate Soper's *Cipher*'

Clare Ostroski, 'Digital Bones, Bloody Celluloid: Mutual Hauntings of Creature and Spectacle in CGI Cinema'

DAY 3 - FRIDAY 25 MARCH 2022

8:30-10:00 Parallel session - panel 1

Clare Lesser, 'Mediating Signals in the Work of Karlheinz Stockhausen'

Valentina Temussi, 'Rethinking the Role of Space as a Tool for Creation and Communication: Andrés Corchero the "Soft" Space - Susanne Thomas the "Hard" Space'

Yuji Sone, 'Polyphonic Mediation in Android Theatre'

8:30-10:00 Parallel session - panel 2

Rebecca Weber and Joanna Cook, 'Choreographic Encounters in XR: Reflections on Dancing in/Dancing with the Digital'

Tyrone Grima, 'Zoom: A Case Study'

Inga Romantsova, 'Crossing the Quince: Practice-Led Research'

10:00-10:30 Break

10:30-12:00 Parallel session - panel 1

Jessica Edgar, 'Alone, Together: the Dis/embodied Soprano Voice in Oxbridge Chapel Choirs'

Sergei Panov, 'Stanislavsky's Artistic Method and the Performance of the "belle âme" in Russian Culture'

Meilinda and IGAK Satrya Wibawa, 'Voicing Women Through Digital Theatre: A Case Study of *Teater Koma* Performances'

10:30-12:00 Parallel session - panel 2

Yvonne Webber and Deborah Matthews, 'Mas(sing) en Scène: Creole Timespace(s) as Chronotope(s) of Inquiry'

Christina Papagiannouli and Verónica Rodríguez, 'Online Theatre/Theatre Online During the Pandemic and Beyond'

Grazia D'Arienzo, 'A Landscape for *Godot*: Beckettian Spaces in Digital Performance Practice'

12:00-15:00 Break

15:00-16:30 Plenary session: Keynote 3

Stephanie Schroedter (University of Music and Performing Arts, Vienna): 'Analyzing Intertwinings of Music and Movement after the Performative Turn'