

Who is the 'I' that performs?

Enacting Musical Identities

28 – 29 November 2019

Tinnenpot Theatre (Ghent, BE)

Music reflects identity. But identity is also formed (and continually reformed) through musical practices, not least performance. How does this take place? How might the work of practitioners reveal aspects of this process?

The festival and symposium *Who is the "I" that performs? Enacting Musical Identities* gathers a diverse range of perspectives on these questions, with presentations from international artist-researchers and responses from three experts: Kimberley Campanello, Darla Crispin and Juliana Hodkinson.

Convenors: Catherine Laws, William Brooks, David Gorton and Stefan Östersjö

DAY 1

Thursday 28 November

12.00 - 12.45	Registration
12.45 - 13.00	Welcome
13.00 - 14.00	Performance: <i>Footnotes</i> . (Stefan Östersjö, Jez Wells, William Brooks)
14.00 - 14.30	Book launch <i>Voices, Bodies Practices: Performing Musical Subjectivities</i>
14.30 - 16.45	Conference session 1: <ul style="list-style-type: none">• Chris Rainier – “I Didn’t Trust My Own Interpretation”: Harry’s Partch’s ‘Lost’ 1942 Lecture• Halla Steinun Stefansdottir – “A New Cartography of the World”: Collaborative Approaches Within Situated Practices• Colin Frank – Without an Instrument: Forming Identity Through Material Immediacy• Marcello Messina – “Experimental” Music Practice and/or Self-Determination Politics: A Sicilian Diasporic Perspective
16.45 - 17.15	Coffee break
17.15 - 18.30	Performance: <i>Player Piano</i> (Catherine Laws)
18.30 - 20.00	Dinner
20.00 - 21.30	Performance: <i>Arrival Cities Hanoi</i> (The Six Tones)
21.30	Bar open

DAY 2

Friday 29 November

09.15 - 10.45	Conference session 2: <ul style="list-style-type: none">• Youn Kim — Pianist as Action Executer and Observer: Fingering in Musical Communication• Jun Kai Pow — Performance as Perversion: Playing European Classics as an Asian Gay Musician• Katharina Uhde — Agency in (Performing) the Music of Joseph Joachim (1831-1907)
10.45 - 11.00	Coffee break
11.00 - 12.30	Conference session 3: <ul style="list-style-type: none">• Laura Lee — Post-Rock Composition and Performance Practice: The Relationship Between Authenticity, Liveness, Creativity & Technology• Murad Özdemir — Reframing Sounding Bodies: A Vosial Ethnomusicology of Deaf Musicking• Amy Bliers-Carruthers and Simon Zagorski-Thomas — Whose recording is it Anyway?: Collaborative Recording Practices in a 'Hyper-Production' Experiment
12.30 - 14.00	Lunch and poster presentations
14.00 - 14.45	Performance: <i>Voices</i> : Chamber music by David Gorton. (Stefan Östersjö, Mieko Kanno and Jessica Kaiser)
14.45 - 15.00	Coffee break
15.00 - 16.00	Final panel discussion. Respondents: Kimberly Campanello, Darla Crispin and Juliana Hodkinson
16.00	Close, with a drink

The festival celebrates the work of the Orpheus Institute research cluster 'Performance, Subjectivity and Experimentation', with performances and the launch of the book *Voices, Bodies, Practices: Performing Musical Subjectivities* (Leuven University Press).

www.orpheusinstituut.be/who-is-the-i-that-performs