

RMA/IMR Conference: Iconography as a Source for Music History – Provisional Timetable

Friday, 8th Nov 2019

		14:00	Panel 2: Echoes from East Asia <i>(Chair: David Hughes, SOAS University of London)</i>
9:00	Registration and Coffee/tea		– What is the true origin of Ranryo? The evidence from the perspective of iconographic studies <i>Patrick Huang (SOAS University of London)</i>
9:50	Opening Remark		– The Shanghainese Huqin Culture in the Late Qing Dynasty: A Case Study on the Dianshizhai Pictorial <i>Teng Chen (King's College London)</i>
10:00	Lecture with Performance – The characters of the flute: A performer's exploration of the dramatic roles of the baroque flute - Cantates of A. Camprá and N. Clérambault <i>María Florencia Gómez (Royal Conservatory of The Hague)</i>	15:00	Coffee/tea Break
11:00	Coffee/tea Break	15:30	Keynote Lecture – Niwili's painting of Ma-yawa performing ceremony: what it tells us about the significance of song and dance in Australian Indigenous ritual <i>Allan Marett (University of Sydney)</i>
11:30	Panel 1: Iconography of Post-Renaissance Europe (1) <i>(Chair: Alessandra Palidda, Oxford Brookes University)</i>		
	– Music in the travel diaries of women from Eighteenth to Twentieth centuries <i>Eleonora Carosso (University of Padua)</i>	16:30	Lecture with Performance – The Development of Tabla with evidences of Iconography <i>Mohanish Jaju (SOAS University of London), details TBC.</i>
	– Embodying the voice: Listening to Marie Fel through La Tour's pastels <i>Lola Salem (University of Oxford)</i>	17:30	Drink Reception
	– Breaking the fourth wall: Iconography and alternative operatic narratives in Parisian quadrilles of the late nineteenth century <i>Sophie Horrocks (Durham University)</i>	18:30	Dinner
13:00	Lunch		

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Saturday, 9th Nov 2019

9:00	Registration and Coffee/tea	13:00	Lunch
9:30	<p>Panel 3: Iconography of Post-Renaissance Europe (2) (Chair: <i>Lola Salem, University of Oxford</i>)</p> <p>– Iconography of contemporary Greece, details TBC <i>Konstantinos Karagounis (Volos Academy for Theological Studies)</i></p> <p>– Resounding images: iconographic sources in the reconstruction of the soundscape of the public feasts in republican Milan (1796-1802) <i>Alessandra Palidda (Oxford Brookes University)</i></p> <p>– You Can Take the Rat out of the Ghetto... Urban Art and its Journey from Street to Gallery <i>Debra Pring (Independent)</i></p>	14:00	<p>Panel 5: Excavating Music History in Sri Lanka (Chair: <i>Richard Williams, SOAS University of London</i>)</p> <p>– Depiction of Women Musicians in Ancient Sri Lankan Temple Frescos (with special reference to Mulkirigala Temple) <i>Niroshini Senevirathne (University of Peradeniya)</i></p> <p>– Depiction of Musical Instruments, Social Status, Gender of Musicians Through Temple Paintings of Sri Lanka <i>Manoj Alawathukotuwa (University of Peradeniya)</i></p>
11:00	Coffee/tea Break	15:00	Coffee/tea Break
11:30	<p>Panel 4: Iconography and Music in Antiquity (Chair: <i>Illo Humphrey</i>)</p> <p>– Does seal TH 95-35 suggest orchestral performance? <i>Richard Dumbrill (ICONEA, University of London)</i></p> <p>– Greek Black-Figure Pottery: Images of regional music <i>James Lloyd (University of Reading)</i></p> <p>– Iconography of Ancient Greek music, details TBC <i>Claudina Romero Mayorga (University of Reading)</i></p>	15:30	<p>Presentation with Performance (Chair: <i>Richard Dumbrill, ICONEA, University of London</i>)</p> <p>Observations on the elements of music and philosophy in the Carolingian illumination <i>David rex et prop[eta]</i> <i>Illo Humphrey (University of Bordeaux)</i></p> <p>The reverence of Giants and the challenge it creates for performing Thai opera <i>Fueanglada Prawang (Bangor University)</i></p>
		16:50	<p>Keynote Lecture Music for Swinging: Listening to Rajput courtly painting <i>Richard Williams (SOAS University of London)</i></p>
		18:00	Closing Remark