

Title:**Sounding Protest: Feminist Imagination and the Politics of the Mini-Opera****Abstract:**

Rooted in my ongoing artistic research project *“Mini-opera: on the dramaturgy of protest”* at the Norwegian Academy of Music, this presentation investigates the artistic and social potential of the mini-opera as both a performative form and a critical tool for social commentary and protest. My research focuses on how short dramaturgical structures can interact with music, theatre, and mixed media to create new forms of expression. At the heart of my inquiry lies the figure of the woman — a lens through which I reflect on the representation of women’s rights and experiences in opera as a medium of social critique.

The proposed contribution takes the form of a **performance/installation/presentation**, resembling the format of the mini-opera work. A 10-minute performative lecture will combine excerpts from my recent mini-opera productions, *Lūmen I* and *Skiá*, presented within an installed scenography composed of fragments from both works, followed by questions and comments. The presentation will reflect on the process, dramaturgy, and activist strategies in music-theatre, demonstrating how artistic research can challenge opera work models through embodied and collective artistic practices in contemporary opera-making.

Keywords: mini-opera, feminist performance, activism, transdisciplinary practice

Disciplinary field: Music, Opera, Theatre, Performance Studies

Format: Performance/installation/presentation (Power Point presentation + live commentary and a performance + the installation of set design fragments from my works; requires an additional projector and one additional laptop, high projection stand, stereo sound. Set in a black box or darkened room with the possibility to hang one small stage element from the ceiling. I will provide another projector, black projection canvas and a laptop. I would say that the estimated setup time is, depending on the smoothly provided help, up to 30 minutes.)

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Mini-CV:

Martyna Kosecka is a Polish composer, performer, conductor, curator, and researcher in new music. Her work emerges from an interest in philosophy, physics, linguistics, and the mythologies and fables of the world. She explores narrative, microtonality, symbolism, and ritual through multidisciplinary approaches, emphasizing the richness of transcultural relationships in art. Drawing inspiration from Iran, Poland, and Norway—the three countries that have shaped her life—she seeks connections between sound, culture, and meaning. Kosecka is a Ph.D. Research Fellow at the Norwegian Academy of Music in Oslo, where she investigates the mini-opera and the representation of women in contemporary society. Her compositions are published by Donemus Holland.