

2013

Visual and Performing Arts Abstracts

Fourth Annual International
Conference on Visual and
Performing Arts
3-6 June 2013, Athens, Greece
Edited by Gregory T. Papanikos

THE ATHENS INSTITUTE FOR EDUCATION AND RESEARCH



Visual and Performing
Arts Abstracts

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Preface

This abstract book includes all the abstracts of the papers presented at the *4th Annual International Conference on Visual and Performing Arts, 3-6 June 2013*, organized by the Athens Institute for Education and Research. In total there were 80 papers and 88 presenters, coming from 16 different countries (Belgium, Brazil, Canada, Finland, India, Italy, Kuwait, Nigeria, Poland, Portugal, Republic of Korea, South Africa, Taiwan, Turkey, UK, USA). The conference was organized into 19 sessions that included areas such as Music, Art History, Theatre, Arts Education, Design, Photography, The Arts and Health e.t.c As it is the publication policy of the Institute, the papers presented in this conference will be considered for publication in one of the books of ATINER.

The Institute was established in 1995 as an independent academic organization with the mission to become a forum where academics and researchers from all over the world could meet in Athens and exchange ideas on their research and consider the future developments of their fields of study. Our mission is to make ATHENS a place where academics and researchers from all over the world meet to discuss the developments of their discipline and present their work. To serve this purpose, conferences are organized along the lines of well established and well defined scientific disciplines. In addition, interdisciplinary conferences are also organized because they serve the mission statement of the Institute. Since 1995, ATINER has organized more than 150 international conferences and has published over 100 books. Academically, the Institute is organized into four research divisions and nineteen research units. Each research unit organizes at least one annual conference and undertakes various small and large research projects.

I would like to thank all the participants, the members of the organizing and academic committee and most importantly the administration staff of ATINER for putting this conference together.

Gregory T. Papanikos
President

FINAL CONFERENCE PROGRAM
4th Annual International Conference on Visual and Performing Arts,
3-6 June 2013, Athens, Greece
PROGRAM

**Conference Venue: [St George Lycabettus](#), 2 Kleomenous Street, 106 75
Kolonaki, Athens, Greece**

Organization and Scientific Committee

1. Dr. Gregory T. Papanikos, President, ATINER.
2. Dr. Stephen Andrew Arbury, Head, [Visual and Performing Arts Research Unit](#), ATINER & Professor of Art History, Radford University, USA.
3. Dr. George Poulos, Vice-President of Research, ATINER & Emeritus Professor, University of South Africa, South Africa.
4. Dr. Nicholas Pappas, Vice-President of Academics, ATINER & Professor, Sam Houston University, USA.
5. Dr. Panagiotis Petratos, Vice-President of ICT, ATINER & Associate Professor of Computer Information Systems, California State University, Stanislaus, USA.
6. Dr. Nicholas Patricios, Head, [Architecture & Engineering Research Unit](#), ATINER & Professor of Architecture, University of Miami, USA.
7. Dr. Michael Eisman, Academic Member, ATINER & Associate Professor, Temple University, USA.
8. Dr. Gilda Socarras, Head, [Languages & Linguistics Research Unit](#), ATINER & Assistant Professor, Auburn University, USA.
9. Dr. Gregory A. Katsas, Head, [Sociology Research Unit](#), ATINER & Associate Professor, The American College of Greece-Deree College, Greece.
10. Dr. Alexander Makedon, Head, [Education Research Unit](#), ATINER & Professor of Philosophy of Education, Arellano University in Manila, Philippines.
11. Dr. Stavros Alifragkis, Academic Member, ATINER, Adjunct Lecturer, Hellenic Army Academy & Research Associate, School of Architecture, National Technical University of Athens, Greece.
12. Dr. Margo Apostolos, Director of Dance, University of Southern California, USA.
13. Dr. Jennifer Spoon, Academic Member, ATINER & Associate Professor, Radford University, USA.
14. Ms. Nicoleta Calina, Academic Member, ATINER & Lecturer, University of Craiova, Romania.
15. Dr. Ioanna Papadopoulou, Academic Member, ATINER & Lecturer, Democritus University of Thrace, Greece.
16. Aikaterini Georgoulia, Ph. D. Student, University of York, UK.
17. Ms. Lila Skountridaki, Researcher, ATINER & Ph.D. Student, University of Strathclyde, U.K.
18. Mr. Vasilis Charalampopoulos, Researcher, ATINER & Ph.D. Student, University of Stirling, U.K.

Administration

Fani Balaska, Stavroula Kiritsi, Eirini Lentzou, Konstantinos Manolidis, Katerina Maraki & Celia Sakka

C O N F E R E N C E P R O G R A M

(The time for each session includes at least 10 minutes coffee break)

Monday 3 June 2013

08:00-08:30 Registration

08:30-09:00 Welcome and Opening Remarks

- Dr. George Poulos, Vice-President of Research, ATINER & Emeritus Professor of Linguistics, University of South Africa, South Africa.
- Dr. Gregory T. Papanikos, President, ATINER.
- Dr. Nicholas Pappas, Vice-President of Academics, ATINER & Professor of History, Sam Houston University, USA.
- Dr. Stephen Andrew Arbury, Head, Visual and Performing Arts Research Unit, ATINER & Professor of Art History, Radford University, USA.

<p>09:00-10:30 Session I (Room A): Art History I Chair: Nicholas Pappas, Vice-President of Academics, ATINER & Professor of History, Sam Houston University, USA.</p>	<p>09:00-10:30 Session II (Room B): Music Chair: George Poulos, Vice-President of Research, ATINER & Emeritus Professor of Linguistics, University of South Africa, South Africa.</p>
<ol style="list-style-type: none"> 1. Virginia Bradley, Professor, University of Delaware, USA. The Legacy of Alchemy in Contemporary Creative Practice. 2. Vibeke Olson, Associate Professor, University of North Carolina Wilmington, USA. Salve Plaga Lateris: Picturing the Wound in Christ's Side in Late Medieval Devotional Art. 3. Dorit Yaron, Acting Director, David C. Driskell Center, University of Maryland, USA. David C. Driskell and his Contribution to the Development of the Field of African American Art. 4. *Christopher Jury, Lecturer, Bath Spa University, UK. It Could Be You - The Spectacular Cultures of Neoliberalism. 	<ol style="list-style-type: none"> 1. Bonnie Blu Williams, Professor, Mississippi College, USA. An Investigation of Selected Female Singing- and Speaking-Voice Characteristics through Comparison of a Group of Pre-Menarcheal Girls to a Group of Post-Menarcheal Girls. 2. Gerald Neufeld, Associate Professor, Western University, Canada. The Preacher and the Actor: Bach, Handel and the Passionate Listener. 3. Pamela Shannon, Associate Professor, Northwest Missouri State University, USA. The Solo Songs of Gioachino Rossini. 4. <u>Emma Lloyd</u>, Ph.D. Student, University of Edinburgh, UK & Matthew Sergeant, Ph.D. Student, University of Huddersfield, UK. The Instrument as a Roughened Canvas: Embracing Timbral Indeterminacy in Composition and Performance. 5. Matthew Sergeant, Ph.D. Student, University of Huddersfield, UK. Introducing 'Re-coupling': The Compositional Appropriation of Instrumental Physicality to Disrupt Pattern-based Musical Materials.
<p>10:30-12:00 Session III (Room A): Theatre and Dance Chair: *Christopher Jury, Lecturer, Bath Spa University, UK.</p>	<p>10:30 -12:00 Session IV (Room B): Design Issues I Chair: *Lillian Nave Goudas, Art History Faculty, Appalachian State University, USA.</p>
<ol style="list-style-type: none"> 1. *P. Gibson Ralph, Associate Professor and Chair, State University of New 	<ol style="list-style-type: none"> 1. Lisa Phillips, Assistant Professor, Philadelphia University, USA.

<p>York, USA. Meeting the Design Challenge of Multiple Media Playwrights.</p> <p>2. *Kathleen Downs, Assistant Professor, American University of Kuwait, Kuwait. Jekyll and Hyde in the Middle East.</p> <p>3. Chrysanthi Kerameos, PhD Candidate, University of Tampere, Finland. Aesthetic Cosmopolitanism in the Finnish Dance Scene: Example of Tero Saarinen Company.</p>	<p>Assessment towards Innovation: Examining Feedback Methods in the Design Studio.</p> <p>2. *Nick Higgett, Programme leader MA Multimedia Design, De Montfort University, UK, Eric Tatham, De Montfort University, UK & Gerardo Saucedo, De Montfort University, UK. Augmented Reality iPhone/iPad App Development to Visualise Roman Leicester (Ratae Corieltavorum).</p>	
<p>12:00 -13:30 Session V (Room A): Arts Education I Chair: *P. Gibson Ralph, Associate Professor and Chair, State University of New York, USA.</p>	<p>12:00-13:30 Session VI (Room B): Photography and Video Chair: *Kathleen Downs, Assistant Professor, American University of Kuwait, Kuwait.</p>	<p>12:00 -13:30 Session VII (Room C): Design Issues II Chair: *Nick Higgett, Programme leader MA Multimedia Design, De Montfort University, UK</p>
<p>1. Robert Brinkerhoff, Professor and Department Head, Rhode Island School of Design, USA. Truth, Beauty and Goodness: Three Great Ideas in Studio Discourse.</p> <p>2. Scott Fisk, Associate Professor, Samford University, USA. iPads in the Visual and Performing Arts.</p> <p>3. Timarie Fisk, Adjunct Professor, University of Montevallo, USA. Levels of Teacher Efficacy of Teaching Artists in the United States.</p> <p>4. *Lillian Nave Goudas, Art History Faculty, Appalachian State University, USA. Research and Metacognition in Creative Fields: How Best do I Learn?</p>	<p>1. Jui-Chi Liu, Associate Professor, National Yang-Ming University, Taiwan. Beholding the Feminine Sublime: Lee Miller's War Photography.</p> <p>2. Kayhan Kaplan, Lecturer, Gedik University, Turkey. Visualizing, Modeling and Animating Ancient Cities and their Environmental Surroundings by Using Real-Time Render Engines: A Case Study for the Antakya (Antioch) City.</p> <p>3. Manila Castoro, Ph.D. Student & Associate Lecturer, University of Kent, UK. Beyond the Moment: An Analysis of Kairós and Túke in the Street Photography of the 60s.</p> <p>4. Jennifer Steensma Hoag, Professor, Calvin College, USA. The Moving Image: Video Work of Jennifer Steensma Hoag.</p>	<p>1. Halil Akdeniz, Professor, Isik University, Turkey. The Signs of Anatolian Cultures.</p> <p>2. Diane Bender, Associate Professor, Arizona State University, USA. The Digital Design Portfolio as an Assessment Tool in Interior Design Job Interviews.</p> <p>3. <u>Ya-Mei Chiang</u>, Student, National Cheng Kung University, Taiwan, Wen-Liang Chen, Associate Professor, Shu-Te University, Taiwan, Yuan-Ching Chiang, Assistant Professor, National Taiwan University, Taiwan & Sih-Li Chen, Professor, National Taiwan University, Taiwan. Some Phenomena of Problem Aesthetic Perception for Product Design Thinking: Differences between an Architect (Interior Designer) and an Industrial Designer.</p>

13:30-14:30 Lunch

14:30-16:00 Session VIII (Room A): Architecture

Chair: Stavros Alifragkis, Academic Member, ATINER, Adjunct Lecturer, Hellenic Army Academy & Research Associate, School of Architecture, National Technical University of Athens, Greece.

1. Manoj Kotkar, Assistant Professor, Manipal University, Jaipur, India & Madhura Yadav, Professor, Manipal University, Jaipur, India. Understanding Architecture as a Potent Form of Visual Art.
2. Bengi Su Erturkmen, Research Assistant, Gazi University, Turkey. The Architectural Analysis of Tabernacle and Temples.
3. Bilge Beril Kapusuz, Researcher, Gazi University, Turkey. Re-presenting Architectural Space in Terms of the Literal Existence of Linear Perspective: "Perspectiv-ated Spaces" in the Case of Middle East Technical University (METU) Faculty of Architecture Building.
4. Idil Surer, PhD Student; Research Assistant, Middle East Technical University; Fatih Sultan Mehmet University, Turkey. Some Examples of Ottoman Garden Kiosks in Istanbul.

16:00-17:30 Session IX (Room A): Sculpture

Chair: Manoj Kotkar, Assistant Professor, Manipal University, Jaipur, India & Madhura Yadav, Professor, Manipal University, Jaipur, India.

1. Sabrina Deturk, Dean, Saint Joseph's University, USA. The Legacy of "The Wall": The Aesthetics of Contemporary Memorial Design.
2. Mark Fullerton, Professor, The Ohio State University, USA. Conflict, Self-Consciousness, and Change: Stylistic Development in Greek Sculpture.
3. Thomas Sakoulas, Associate Professor and Chair of the Art Department, State University of New York, USA. Digital Processes in the Traditional Sculpture Studio: Challenges, Opportunities and the Role of Technology in a University Curriculum.

17:30-19:00 Session X (Room A): Open Session I

Chair: Thomas Sakoulas, Associate Professor and Chair of the Art Department, State University of New York, USA.

1. Nusha Martynuk, Professor, Oberlin College, USA & Carter McAdams, Professor, Oberlin College, USA. Creating an OASIS for Artistic Collaboration in Ohio.
2. Thomas Houser, Associate Director, University of Georgia, USA. Preludes to Judgment: Evolution of a Series.
3. Susan Benton Bruning, Assistant Professor, Southern Methodist University, USA. Bodies, Biology, and Creativity: Legal and Ethical Dilemmas in the Bio-Art Movement.
4. Curlee Holton, Interim Executive Director, University of Maryland, USA. The Art of Collaboration and the Creative Experience.

21:00-23:00 Greek Night and Dinner (Details during registration)

Tuesday 4 June 2013

<p>08:00-10:00 Session XI (Room A): Art History II Chair: Stephen Andrew Arbury, Head, Visual and Performing Arts Research Unit, ATINER & Professor of Art History, Radford University, USA.</p>	<p>08:00-10:00 Session XII (Room B): Music and Performance Chair: Gerald Neufeld, Associate Professor, Western University, Canada.</p>
<ol style="list-style-type: none"> 1. Paula Wisotzki, Associate Professor, Loyola University Chicago, USA. Classical Sources, Leftist Dreams: American Artist David Smith in Greece, 1935-36. 2. <u>Melanie Lowrance</u>, Assistant Professor, University of Central Missouri, USA & Le Roy McDermott, Professor, University of Central Missouri, USA. Self-Representation in Upper Paleolithic Female Figurines. 3. *Katie Tyreman, Researcher, University of York and Victoria & Albert Museum, UK. The Three Graces Project: Women Artists, Exchange and Visibility. 4. Emre Tandirli, Assistant Professor, Isik University, Turkey. The Homeland Inspiration in Landscape Painting. 5. Gordana Yovanovich, Professor, University of Guelph, Canada. Magical Realism in Canadian Art: Dragan Sekaric Shex. 6. Ozge Gundem, Research Assistant, Mimar Sinan Fine Arts University, Turkey. Architecture at the 21st Century for Performing Arts. 7. Fidelis Udentia, Head of Department of Fine and Applied Arts, Institute of Management and Technology, Nigeria. Identity Catastrophe among Artists and Art Students of Fine Art in Africa. 	<ol style="list-style-type: none"> 1. *Michael Eisman, Associate Professor, Temple University, USA. Puccini's Women. 2. Paul Krejci, Adjunct Professor, University of Alaska Fairbanks, USA. "Hot Eskimo" and other Arctic Hits: Southern Musical and Visual Representations of the Inuit in Early Sheet Music. 3. Thomas Cimarusti, Assistant Professor, Texas Tech University, USA. An "Erlkönig" in Italy?: Gordigiani's "L'araba" and the Adaptation of a German Lied. 4. Karen Bottge, Assistant Professor, University of Kentucky, USA. Elevating the Ear to the Power of the Eye: Tracing the Ideals of "Pure Visibility" (<i>reine Sichtbarkeit</i>) in Painting and Music. 5. <u>Thanos Polymeneas-Liontiris</u>, Technical Instructor: Recording & Sound Studios, University College Falmouth, UK & Adam Loveday Edwards, Technical Instructor: Recording & Sound Studios, University College Falmouth, UK. The Disklavier in Network Performances 6. <u>Aline Veiga Loureiro</u>, Ph.D. Student, Artesis Hogeschool of Antwerp-Royal Conservatory of Dance, Drama & Music, Belgium & Kathleen Coessens, Professor Vrije University Brussel, Belgium. (Non)-Discursive Space of the Body: In-between Discipline and Play. 7. Anna Prus-Mscisz, Ph.D. Student, Adam Mickiewicz University, Poland. Expressing Cultural Identity through Art - Performance by Chicana/O Artists in the US as the Embodiment of Border Culture Theories and Building Mestizaje Consciousness.

<p>10:00-11:30 Session XIII (Room A): Theatre Chair: *Katie Tyreman, Researcher, University of York and Victoria & Albert Museum, UK</p>	<p>10:00-11:30 Session XIV (Room B): Applied Fine Arts Chair: *Michael Eisman, Associate Professor, Temple University, USA.</p>
<ol style="list-style-type: none"> 1. John Powell, Professor, University of Tulsa, USA. Theatrical Gesture on the French Baroque Stage. 2. Malgorzata Budzowska, Lecturer, University of Lodz, Poland. Postmodern Performances of Ancient Greek Tragedy (Aeschylus' Oresteia and Euripides' Electra). 3. John Riddell Barlow, Lecturer, Southampton Solent University, UK. Centring the Actor: Putting the Actor at the Centre. 4. Yesim Tonga, PhD Candidate, IMT Institute for Advanced Studies Lucca, Italy. Valuation and Management of Public-Supported Theatres: The State Theatres in Turkey. 	<ol style="list-style-type: none"> 1. <u>Sezin Hwang</u>, Associate Professor, Daegu Haany University, Republic of Korea & <u>Moon R. Jung</u>, Professor, Graduate School of Creative Media, Republic of Korea. Digital Painting using Cell Development Mechanism. 2. Diane Shihabi, Assistant Professor, Iowa State University, USA. Character Types and Beaux-Arts Interiors: Advancing Scholarship through Interdisciplinary Design Research. 3. Owen Duffy, Ph.D. Student, Virginia Commonwealth University, USA. Ai Weiwei's Furniture-Sculpture and Duchamp's Irony. 4. *N. Rengin Oyman, Associate Professor, Suleyman Demirel University, Turkey. The Movements of Environmental Fiber Art and Three-Dimensional Sculptural Textiles. 5. *Safiye Sari, Lecturer, Suleyman Demirel University, Turkey. Reading New Method of Fashion: Intervestimentality.
<p>11:30-13:00 Session XV (Room A): Arts Education II Chair: John Powell, Professor, University of Tulsa, USA.</p>	<p>11:30-13:00 Session XVI (Room B): Literature and Poetry Chair: Sezin Hwang, Associate Professor, Daegu Haany University, Republic of Korea</p>
<ol style="list-style-type: none"> 1. *Marilyn McElwain, Instructor and Service Learning Liaison, University of Indianapolis, USA. When Arts Academia Gets Street Smart: Student Engagement Outside the Ivory Tower. 2. <u>Jill L. Ferguson</u>, Higher Educational Consultant, USA. Assessment at Creative Institutions: Quantifying and Qualifying the Aesthetic. 3. Ines Matos, Ph.D. Student, Coimbra University, Portugal. Labyrinths of Meaning in an Early Global World: How Art History Can Find a Way to Look at Objects. 4. *Ariel Baron, Visiting Professor, Florida Atlantic University, USA. Interdisciplinary Collaboration for 	<ol style="list-style-type: none"> 1. <u>Larry Mitnick</u>, Associate Professor, University of the Arts, USA & Ken Fifer, Professor, University of the Arts, USA. Architectural Conditions. 2. Eileen Harney, Assistant Professor, University of Alaska Fairbanks, USA. The Bodies of Oracle and Black Canary: The Visual Sexualization of Violence Survivors in a Feminist Superheroine Narrative. 3. Margaret Ann Zaho, Assistant Professor, University of Central Florida, USA. The Power of Love in the Hypnerotomachia Poliphili: A Cautionary Tale. 4. Lynette Vought, Adjunct Professor, Ferris State University, USA. Little

<p>Teaching in the Arts.</p> <p>5. <u>Esen Karadag</u>, Researcher, Ondokuz Mayıs University, Turkey & Kahraman Kilic, Researcher, Mugla Sitki Kocman University, Turkey. Learning Through Games.</p>	<p>Stories, Little Threads.</p> <p>5. Jonathan Needham, Lecturer, Pennsylvania State University - Abington College, USA. The Graces: A Celebration of the Arts through Poetic Verse.</p>
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13:00-14:00 Lunch

<p>14:00-15:30 Session XVII (Room A): Open Session II</p> <p>Chair: Owen Duffy, Ph.D. Student, Virginia Commonwealth University, USA.</p>	<p>14:00-15:30 Session XVIII (Room B): Performance</p> <p>Chair: *Marilyn McElwain, Instructor and Service Learning Liaison, University of Indianapolis, USA.</p>
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<ol style="list-style-type: none"> 1. John Barsness, Executive Director, Montana Arts, USA. Determining Critical Mass for a Rural Arts Business. 2. Sky Shineman, Assistant Professor, University of Alabama, USA. Painting as Walking. 3. Firat Arapoglu, Lecturer, Istanbul Kemerburgaz University, Turkey. Is Criticism Really Dead? 4. Jeremias Van Jaarsveld, Researcher, University of the Free State, South Africa. Homiletics: The Art of Preaching in a Post-Colonialism, Post-Apartheid, Post-Modern South Africa. 5. *Anantkumar D. Ozarkar, Assistant Professor, Manipal University, Jaipur, India. Regional Advertising: A Powerful and Effective Tool in 21st Century. 	<ol style="list-style-type: none"> 1. <u>Nicole Wesley</u>, Associate Professor, Texas Tech University, USA & Darla Johnson, Adjunct Professor, Austin Community College, USA. The Justice Project: The Ideology of Social Shifting Through Physical Engagement, Collaboration and Authentic Performance. 2. <u>Genevieve Durham DeCesaro</u>, Head of Dance, Associate Professor, Associate Chairperson, Texas Tech University, USA & <u>Elizabeth Sharp</u>, Associate Professor, Texas Tech University, USA. : Immersion in the Muddy Waters: A Collaboration between a Dance Choreographer and a Social Scientist. 3. <u>Alex Evans</u>, Lecturer, Kingston University, UK & <u>David Osbon</u>, Professor, Kingston University, UK. From Vox Rosa to Follow the Sun A Journey Through Mixed-Media Performance. 4. Clarence Barlow, Corwin Professor, University of California, Santa Barbara, USA. Sonic Visualisation and Image Sonification in my Work.
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15:30-17:00 Session XIX (Room A): Open Session III

Chair: *Ariel Baron, Visiting Professor, Florida Atlantic University, USA.

<ol style="list-style-type: none"> 1. <u>Frances Van Keuren</u>, Professor, University of Georgia, USA & Kristen Zohn, Curator of Collections and Exhibitions, Columbus Museum, USA. A Double-Sided Drawing by Thomas Eakins of an Antique Cast and a Male Model. 2. Viviana Bucarelli, PhD Candidate, The City University of New York, USA & Teaching Assistant Hunter College, CUNY, USA. Through Hard Rain: The Most Controversial Battle of WWII and its Representation in the Magazines of the Time.

17:30-20:30 Urban Walk (Details during registration)

21:00- 22:00 Dinner (Details during registration)

Wednesday 5 June 2013

Cruise: (Details during registration)

Thursday 6 June 2013

Delphi Visit: (Details during registration)

Halil Akdeniz

Professor, Isik University, Turkey

The Signs of Anatolian Cultures

This presentation will be on my own artistic designs. My recent period works are focused on Anatolian Civilizations. Anatolian geography, has hosted to different cultures like Greek, Hittite, Lycian, Phrygian throughout history. For this reason, the cultures; cultural layers, cultural differences and richness of this region is interesting and important for me. The language of art is universal. But lifestyles, cultures and visual habits of the people are different. So for artists, there are solid roots and channels that they are inspired from their own culture and geographies.

In a certain phase of my artistic life, the region that I live in - in Anatolia - I needed to contact with my environment and also with rich sources of archaic cultures. My works include the concept in which some inscriptions, signs, symbols and some similar figures of archaic Anatolian civilizations; like Greek, Hittite, Lycian on different regions are used. From this concept out, I have developed my own pictorial language and technique.

Inscription, sign, symbol and these kinds of figures appearing in my works are not only the formal elements but they are almost the essential pieces the theme and the artistic process. In this process; by executing a mutation in their spaces, times and functions, they obtain a new existence and visual-spiritual reality. And eventually, the 'entire' that they have composed is quite abstract, enclosed and sophisticated. These compositions are emerging as the results of some intuitive and intellectual processes.

These are the reflections of my artistic findings and artistic solutions shaped by my personal choices and sensitivities which are hidden in the details of culture and life.

Firat Arapoglu

Lecturer, Istanbul Kemerburgaz University, Turkey

Is Criticism Really Dead?

We are in the post-critical period of art now. Once, the art market was walking with history and criticism interactively, from now on there is no any system of signification and assessment out of the art market. This detection leads us to the central point of discuss: What is criticism? And who is critic?

It can be gone from the point of George Dickie's statement: "Works of art are art because of the position they occupy within an institutional context". Or if we give ear to Arthur Danto: "Objects are works of art when the art world decrees them to be". It seems that texts and statements about the criticism and critic lately are about what position the critics occupy and how much critics have power.

Today, in opposition to the criticism, relationship between institutions, effective "people" in institutions and important artists decided that what is art or what it is been in view and gains values. It seems that the critics have no power to change the art worlds in which artworks are explained and appraised via market values.

In this study, it will be taken hold of these titles and will be tried to conclude them in our times: How can critics come up with their knowledge? How can they be emphasized the time with locating the historical conditions into their studies? And how can they put forward the effects of art on public and politics by comparing art objects with actions of everyday life?

Clarence Barlow

Corwin Professor, University of California, Santa Barbara, USA

Sonic Visualisation and Image Sonification in my Work

The visualisation of musical sound can be pursued in a number of ways, two of which are rooted in TECHNICAL considerations: the music could be intended for human performance, resulting in the development of a prescriptive performance score. If electroacoustic components are present in this music, these are often included as a graphic depiction, thus more properly fulfilling a second main function – a descriptive one, mainly used in documentations, lectures and/or study scores (e.g. Ligeti's *Artikulation* or Stockhausen's *Electronic Study II*), but also sometimes prescriptively as part of a sort of (re-)construction kit.

Two other approaches are rooted in the AESTHETICAL (and possibly also the SYNAESTHETICAL): in sound visualisation it could simply be sound-derived images that satisfy; in the converse, image sonification, it could instead be the pleasure of extracting convincing music from optical sources, a comparison of source and result adding to the enjoyment. In multimedia such as film it could be the counterpoint of sound and image that pleases, especially if these are clearly bonded to another as when sound visualisation or image sonification is involved.

The vectors prescription-description and visualisation-sonification can work both ways, i.e. a prescriptive score is also potentially descriptive, and one could (re-)imagine a visualised sound aurally, a sonified image visually.

In this paper I will concentrate on the (syn-)aesthetic aspects referred to, as abundantly exemplified in my own work of several decades: I have long been fascinated by the links between sound and image as manifested in the concepts of Position, Motion and Colour, not only important aspects of music but fundamentally spatial, ultimately visual concepts: in musical contexts one speaks of "high" and "low", of "fast" and "slow" (all of which are spatial terms – the tempo indication *andante* literally means "walking") as well as of "bright" and "dark" sounds and of "sound-colour".

John Riddell Barlow

Lecturer, Southampton Solent University, UK

Centring the Actor: Putting the Actor at the Centre

Whilst the training of actors in professional drama schools is understandably highly regarded, in designing BA (Hons) in Performance for my University I felt there was an opportunity to offer a more personalised experience of greater breadth to developing artists than has been the case. A great deal of current training focuses on the methodology of the actor in live performance, with a smaller degree of attention given to screen processes and methodologies..

Actors in training are traditionally introduced to and guided through the theories of the noted practitioners: Stanislavsky, Grotowsky, Artaud, Brecht and Boal. If Screen acting forms part of the training students may also experience exercises based in the practices of the influential American practitioners: Adler, Strasberg Hagen and Meisner. Whilst all of this is helpful in providing the actor with a store of techniques for dealing with developing characterisation, experimenting in rehearsal and their work fresh in performance, little attention is paid to finding the creative centre and developing the unique voice and multi-faceted talents of the "artist" that is being trained.

Often, undue emphasis is placed on continuous performance as the best means of measuring an actor's progress. An alternative, which I have been developing, is based on creating situations in which the developing performer is invited to consider their own psycho-physical evolution and how this is fundamental to the development of truthful characterisation as well as freshness in performance.

For the contemporary performer challenged by the necessity to find a common technique that will work for both stage and screen, Stanislavski's Psycho-Physical approach is a useful starting point. Over the past few years, however, I have been bringing in exercises from therapeutic and metaphor work such as Playback Theatre and Clean Language to encourage young performers to interrogate their own lives, to explore their own dramatic landscapes. This is to encourage them to connect with the rich dramatic possibilities flowing from their own experiences as a starting point to their development as creative individuals who can express themselves in myriad ways through performance and ancillary activities like writing and directing.

In this paper I would like to lay out the methodology and structure I have used, including biography workshops, devising, mask work, etc. which seems to have been very successful in centring young performers, making them more honest and holistic performers whilst allowing them to

embrace uncertainty and build trust groups that stimulate innovative creative work.

Ariel Baron

Visiting Professor, Florida Atlantic University, USA

Interdisciplinary Collaboration for Teaching in the Arts

As a Visual Arts Professor, I use interdisciplinary collaboration because it is advantageous for my students and for the attention it brings to the Art department in a large University system. The Professors I work with outside of the Arts Department typically have not been exposed to our field and vice versa. In a liberal arts college, we have access to many other disciplines and I believe that we should take advantage of this close proximity through interdisciplinary collaboration.

In this paper, I will summarize current research on the isolation of the Arts Department on college campuses. Then I will offer a history of my experiences, projects that I have conducted, student outcomes and achievements, as well as describing the common pitfalls that can occur. This will be accompanied with many student examples and the artwork created through the collaborations.

John Barsness

Executive Director, Montana Arts, USA

Determining Critical Mass for a Rural Arts Business

Beyond a traditional business plan, is there another means to predict whether a creative business will succeed and grow? *Critical mass* is a concept frequently used with arts economic development and may be applicable.

For the purpose of opening dialogue on the subject, this paper suggests a model to determine likelihood of financial success and examines challenges for rural creative businesses. E.g., Montana, an isolated rural state with low population and vast geographic size, illustrates the principle of critical mass within business aspects of visual and performing arts. In the past two decades, with the rise of Internet commerce, individuals now have the ability to reach a global market inexpensively. Consequently, there has been an increase in small creative businesses located in cities and sparsely populated rural areas of Montana, USA, where the arts directly employ 1 of every 82 residents.

In the creative business context, perhaps the most useful definition of critical mass is the viability of a small creative business in terms of its likelihood first for survival and then for growth, given: 1.) estimated cost of production, 2.) break-even point, 3.) size of potential market, 4.) and probability of sufficient sales at market price.

Building on this critical mass definition, the paper develops a general formula for predicting financial success as a business plan addition. Two successful site-specific creative business examples, dance studios and symphony orchestras, illustrate the function and importance of demographics with regard to critical mass determination. To further illustrate this formula, there is an example of a hypothetical painter in three different market scenarios with the addition of Internet sales to determine if critical mass exists for the venture to succeed.

As an extension, with further refinement, tax-exempt non-profit arts organization startups might also include this model in their business planning.

Diane Bender

Associate Professor, Arizona State University, USA

The Digital Design Portfolio as an Assessment Tool in Interior Design Job Interviews

Design portfolios have typically been used as methods of assessment for entry into higher education programs and as exit tools for today's graduates (O'Donoghue, 2009; Blaikie, Schonauk & Steers, 2004). Today's technologically proficient art and design graduates are now creating their collection of work as a digital portfolio to present to prospective employers via CD-Rom or the Internet (Luescher, 2010). Digital design portfolios can go beyond "the normal" for dramatic effects such as virtual reality, 3D modeling, rendering and animation, and audio and video narratives.

However, it is unclear how practitioners evaluate these digital portfolios in a job interview. Many blogs, handbooks and websites exist for how to create a digital portfolio, but current research is lacking on how they are evaluated (Matthews & Gritzmacher, 1984). The purpose of this study is to investigate the role of the digital portfolio as an assessment tool in the interview process. Are digital portfolios evaluated any differently than traditional printed portfolios? Do digital presentations make a bad portfolio better? Do digital portfolios only assess the applicant's skill with computer technology and not the mastery of the profession? Descriptive and comparative survey research will be used in this study, set to begin January 15, 2013. Study participation is being requested of the entire sample of 39, 018 interior designers in the American Society of Interior Designers (ASID) and International Interior Design Association (IIDA) LinkedIn groups. LinkedIn is the world's largest professional network; ASID and IIDA are U.S. interior design professional organizations. Practitioners who participate will communicate their experience and opinions regarding the assessment of traditional and digital portfolios for entry level jobs. By identifying the current trends in digital portfolio assessment, effective guidelines for the future development of an impactful portfolio will be suggested and presented to the audience.

Karen Bottge

Assistant Professor, University of Kentucky, USA

Elevating the Ear to the Power of the Eye: Tracing the Ideals of “Pure Visibility” (*reine Sichtbarkeit*) in Painting and Music

The topic of Italian Renaissance paintings formed the basis of a unique correspondence between two artists of the early twentieth century: Victor Hammer (1882–1967), an Austrian painter, sculptor, printer, book illustrator, and typographer, and Heinrich Schenker (1868–1935), Viennese musician, teacher, pianist, analyst, and music theorist. Hammer and Schenker first became acquainted in 1913 when Hammer wrote to inquire as to whether Schenker would accept his wife for music lessons. Nothing developed from this initial proposal; however, the two men finally met eight years later in 1921, at which time they formed a friendship that was sustained for the next ten years by their shared interest in the potential correlations between art theory and music theory.

As is evident from letters and diary entries, many of their initial discussions focused on the concept of “line” in both painting and music. Their communications culminated in 1926 when Hammer mailed to Schenker four postcards of Renaissance paintings on which he affixed transparent overlays with notes and tracings regarding their composition. I begin by revisiting these postcards and Hammer’s annotations to them and contextualizing them within the aesthetic theories of Conrad Fiedler and Adolf von Hildebrandt. It is within Fiedler and Hildebrandt’s theories of “pure visibility” (*reine Sichtbarkeit*) that Hammer sought to find common ground with the musician Schenker. This review will ultimately serve to demonstrate that the principles of “visualization” were not merely techniques for producing or judging visual artworks. Rather, they comprised a system of ordered perception that configured artistic thought in both painting *and* music.

Virginia Bradley
Professor, University of Delaware, USA

The Legacy of Alchemy in Contemporary Creative Practice

A rich history exists between artists and alchemy: from the Dutch engravers in the 17th century to artists in the 20th and 21st century. The topic will concentrate on the historical use of alchemy and how it has informed contemporary creative practice. The use of alchemy in the work of artists such as Max Ernest, Lenora Carrington, Joseph Beuys, Sigmar Polke, Anselm Kiefer, and Glen Onwin and how it has informed my practice will be discussed.

Susan Benton Bruning

Assistant Professor, Southern Methodist University, USA

Bodies, Biology, and Creativity: Legal and Ethical Dilemmas in the Bio-Art Movement

From plasticized human bodies to living leather jackets, artistic uses of biological materials are generating interest and controversy across the globe. The growth and controversial nature of genetic experimentation and engineering led to efforts by artists to interact with biological materials (cells, tissues, blood, and bodies) for the purposes of critiquing, celebrating, and questioning the impacts of genetic sciences on the human condition. Laws and ethics codes have not kept pace with exploding technological opportunities in this area, and bio-artists themselves have faced significant challenges and questions about the processes and results of their work. This paper will provide an overview of the bio-art movement and highlight case studies that have aroused interest, concern, outrage, and intrigue in the art world and beyond.

Robert Brinkerhoff

Professor and Department Head, Rhode Island School of Design, USA

Truth, Beauty and Goodness: Three Great Ideas in Studio Discourse

In *Six Great Ideas*, his seminal guide to western philosophy for laymen, Mortimer Adler asserted that "philosophy is everyone's business." While all people measure their critical thinking against the great ideas of western philosophy—truth, beauty, goodness, liberty, equality and justice—these fundamental rubrics are of special importance to critical discourse in art and design education. In particular, students and faculty who engage in developmental discussion about the merits and demerits of creative effort, material and aesthetic value in studio learning must be more than casually attuned to their thinking on these subjects.

This paper promotes a framework for critical, philosophical thought on three of these ideas: truth (veracity in the categories of intent, enterprise, representation, critical response and other dimensions of art making and evaluation); goodness (the value of art concept and form in relation to numerous contextual determiners); and beauty (tethered to both truth and goodness, the collective aesthetic experience of art). In particular these great ideas shepherd critical discourse with our students and are the foundation of our conversations about the art they are making. Each idea is vital to critique, yet each is admittedly contingent on personal perspective balanced by collective value systems, so establishing common ground for expectations and standards is the first step for critical discourse. Through dedicated and purposeful comprehension of the rich history of these philosophical ideas and the consensual establishment of standards of criticism, students and faculty in art and design may find common ground among innumerable varied perspectives, developing more productive structures for critical discussion by identifying truth, beauty and goodness as our shared foundation for critical discourse in studio education. Philosophy is indeed everyone's business.

Viviana Bucarelli

PhD Candidate, The City University of New York, USA & Teaching
Assistant Hunter College, CUNY, USA

Through Hard Rain: The Most Controversial Battle of WWII and its Representation in the Magazines of the Time

Considered “the most controversial battle of WWII”,¹ the Battle for Cassino, a series of fights between the Allies and the Germans and Italian forces, lasted from January to May 1944. It cost over 100,000 lives, destroyed several villages in the Liri Valley, in the Lazio Region, in Italy and, on February 15, caused the demolition of Cassino’s sixth century abbey, believed to be one of the most sacred monuments of Christian civilization. Founded by St. Benedict of Nursia in 529,² it housed artworks by Leonardo, Raphael and Titian, thousands of ancient books and 1,400 manuscript codices of an inestimable value. The bombing of the abbey has been the subject of fiery and passionate disputes. A raging controversy began two days after the event and continues to the present.³ It arose at different moments and with different degrees of intensity, depending on the parties involved, Italy, Germany, or the Allied Forces.

This paper will examine how media from different political sides represented this historically prominent event, not yet analyzed in this context. I will make special reference to the comparison between, on one hand, the American *Life*, the British *Illustrated* and *The Illustrated London News* magazines, and, on the other hand, the German *Signal* and the Italian *La Domenica del Corriere*. Every publication assigns space to the Battle and to the bombing. But specifically concerning the hot topic of the destruction of the Abbey, surprisingly most of them show a diffused reluctance in picturing it. Only the Italian *La Domenica del Corriere* does not spare its condemnation of the abbey’s destruction and gives strong emphasis on the preciousness of the treasure now lost forever. Magazines of both parties seem to prefer to avoid as much as

¹David Hapgood and David Richardson, *Monte Cassino: the Story of the Most Controversial Battle in the World War II*. Cambridge, Mass: Da Capo Press, 2002.

² *Ibid.*, 529.

³ *Ibid.*, 236.

possible any record of the vanishing of a monument of inestimable value that intimidated media of both parts, more than expected.

Malgorzata Budzowska
Lecturer, University of Lodz, Poland

Postmodern Performances of Ancient Greek Tragedy (Aeschylus' *Oresteia* and Euripides' *Electra*)

The paper focuses on the analysis of contemporary performances that re-contextualize ancient Greek tragedies of Aeschylus and Euripides. The analysis is based on three examples of performances: *Oresteia* by Michał Zadara, *Oresteia* by Maja Kleczewska, both from National Theatre and National Opera in Warsaw, and *Waiting for Orestes: Electra* by Tadashi Suzuki (Suzuki Company of Toga).

The following aspects will be taken under considerations: 1) relation between ancient text and its stage adaptation; 2) re-contextualization of time and space; 3) change of stage characters' system; 4) change of the identity of the myth; 5) aesthetics of performativity by Erika Fischer-Lichte and philosophy of embodiment by Maurice Merleau-Ponty; 6) categories of Classics' mise-en-scene by Patrice Pavis.

This kind of considerations is to identify trends in postmodern theatre, which uses classical texts to diagnose contemporary condition of human being. Turning to the ancient myth and its canonical textual versions, contemporary performing arts indicate strong relation between tradition and contemporaneity performed in postmodern aesthetics.

This paper will be supported by multimedia presentation.

Manila Castoro

PhD Student & Lecturer, University of Kent, UK

Beyond the Moment: An Analysis of *Kairós* and *Túke* in the Street Photography of the 60s

In the sixties, in a climate of general changes, street photography saw a change in its dynamics. This change stressed the separation of two conflicting trends. The first trend developed Cartier-Bresson's (1952) poetic of the "decisive moment", and was deployed in favour of researching the image as revelation of the moment of maximum expressive balance. In contrast, Robert Frank's approach to photography as "moment in between" (Lemagny - Rouillé 1986) inspired a second trend which determined its own rules within the research of automaticity.

In this paper, I use the Greek concepts of *kairós* and *túke* to explain the adhesion of photographers to the above divergent trends. When I refer to *kairós* (Marramao 2005), I refer to the ancient Greek concept of 'right opportunity'; an unrepeatable moment which has to be caught with promptness. In photography, the *kairós* is inextricably linked to the ability of the eye to seize, and draw from reality, the ostensible instant of aesthetic balance (Clair, 2003). On the contrary, the *túke* - understood as chance or fate - is the contrast inherent in reality. As such, *túke* is unpredictable. In photography, *túke* corresponds to the need of many photographers to reveal reality as a process of permanent transformation; recording its events in apparently random ways.

Following this idea, *kairós* and *túke* disclose their respective belonging to the categories of aesthetic and anti-aesthetic. The *kairós*, to be called as such, must satisfy the needs for beauty and symmetry. In contrast, the *túke*, as fate and chance, is asymmetric and anti-aesthetic, since its presence cannot be foreseen and hindered. Through the analysis of photographers of the period, I will investigate the meaning of, and historical reasons for, these two tendencies. In doing so, I will develop an understanding of how the tendencies stress the separation between agency and no-agency, revealing the peculiar, existential attitudes which are integral to them.

Ya-Mei Chiang

Student, National Cheng Kung University, Taiwan

Wen-Liang Chen

Associate Professor, Shu-Te University, Taiwan

Yuan-Ching Chiang

Assistant Professor, National Taiwan University, Taiwan

Sih-Li Chen

Professor, National Taiwan University, Taiwan

Some Phenomena of Problem Aesthetic Perception for Product Design Thinking: Differences between an Architect (Interior Designer) and an Industrial Designer

The capability of product producing had been improved a lot in Taiwan. More and more different forms reflected on the product designs, so that there comes more options for consumers to choose the product which more suits to them. Therefore, the product aesthetics become the choice of the consumer reaction to the product. Although the designer does their best to design new form to satisfy the consumer, the viewpoint is still different between the designer and the consumer.

This paper aims to define the relationship between an architect (interior designer) and an industrial designer how to cognize the aesthetics of product. An architect (interior designer) and an industrial designer have their own training and studying on the aesthetics. The industrial designer designs the product appearance but the architect (interior designer) designs the specs by using the product aesthetics. An architect (interior designer) is like a professional consumer to look upon the product design. However, few studies compare the architect (Interior Design) and industrial designers to grasp for air conditioners aesthetic perception.

The research method adopted is Modified Delphi Hierarchy Process (MDHP). The results show that a clear distinction between the architects (indoor design) and the industrial designer are architect (Interior Design), considered an important factor in the use of space overall presentation, and industrial designers tend to a single object texture. This article will describe the considerations difference of the aesthetic factors between architects (interior design) and industrial designer. Case Study (air conditioner) is used to illustrate these differences.

Thomas Cimarusti

Assistant Professor, Texas Tech University, USA

An “Erlkönig” in Italy?: Gordigiani’s “L’araba” and the Adaptation of a German Lied

Johann Wolfgang von Goethe’s great ballad “Erlkönig,” based on Johann Gottfried Herder’s translation of the Danish folktale *Ellerkrone* (Elf Woman), fascinated the literary and musical worlds after its debut in Goethe’s play *Die Fischerin* (The Fisher Maid) in 1782. The poem tells the eerie tale of a child with his father riding through a dark, mysterious forest where he sees a spirit, the Erlking, who literally frightens the little boy to death. The simple, dramatic language of the poem stirred the imagination of a myriad of composers over the next one hundred years, each composer (the most famous being Franz Schubert and his 1815 setting) seeking to interpret the macabre poem via numerous musico---dramatic devices. Although most musical settings of the poem were by Austro---German composers (e.g., Carl Loewe, Johann Friedrich Reichardt, and Beethoven), evidence suggests that Italian composers were fascinated by the poem – or at least the subject matter presented there in. One such figure was Luigi Gordigiani (1806---1860), a Tuscan---born musician whose success in composing Italian song (i.e. *romanza*) not only led him to the most elite salons and concert halls of Europe, but also secured him contracts with over fifty publishers in Russia, France, Belgium, Poland, England, and Germany. The purpose of this paper, then, is to introduce Gordigiani and the cultural context in which he lived and worked. Following a brief examination of select Gordigiani songs, I will focus my attention on “L’araba,” a *romanza* composed ca. 1850 that shares strikingly similar poetic conceits, musical language, and clever musico---dramatic devices with Schubert’s famous “Erlkönig.” The analysis not only illustrates Gordigiani’s overt adaptation of Schubert’s 1815 setting, but it also justifies the nickname “lo Schubert italiano” bestowed upon him by nineteenth---century music critics – an appellation which begs the question: was there an “Erlkönig” in Italy?

Sabrina Deturk

Dean, Saint Joseph's University, USA

The Legacy of "The Wall": The Aesthetics of Contemporary Memorial Design

The three decades since the dedication of Maya Lin's iconic Vietnam Veterans Memorial in Washington, D.C. have seen the creation of a number of significant national and international memorials, including the Oklahoma City Bombing Memorial, Peter Eisenman's Memorial to the Murdered Jews of Europe, the various memorials to the events of September 11, 2001 and many others. In many ways, these memorials may be seen as embodying a new formal emphasis that breaks with more traditional, figurative memorial design; that is, using a style with antecedents in Maya Lin's radical conception of the Vietnam Veterans Memorial. While strikingly innovative, and literally groundbreaking, Lin's design maintains a link with earlier memorials, particularly through its inclusion of names of the dead and missing and in the architect's choice of materials. Thus, the Vietnam Veterans Memorial exists at once as part of a continuum of memorial design and as a dramatic break with past practice. This paper explores the ways in which contemporary memorial design responds to, reacts against, and is shaped by the radical reconsideration of standard memorial practice evident in Lin's Vietnam Veterans Memorial. It considers that relationship from the vantage point of design and aesthetics, but also, and importantly, in terms of the reception of such memorials by communities, visitors, and critics. The construction of the Vietnam Veterans Memorial, from the design competition through its completion, engaged a diverse and often vocal public and continues to provide an interactive experience for its visitors. "The Wall" challenged standard expectations of memorial design and continues to serve as an important touchstone for contemporary memorials.

Kathleen Downs

Assistant Professor, American University of Kuwait, Kuwait

Jekyll and Hyde in the Middle East

Directing Jeffrey Hatcher's *Jekyll and Hyde* at the American University of Kuwait posed a number of challenges. But I was convinced that the theme would resonate with people in Kuwait because the play speaks to Islamic religious concerns.

In a culture in which mixed-sex productions are viewed askance, how do you cast for a play in which one or more parts may be cross-cast? My female Kuwaiti students work hard and do wonderful work in acting class. But they hesitate to perform onstage, where they might be judged by a mixed audience of friends and family. In the end, I was able to cast the female roles, and even able expand the number of female roles to three, because I had a number of strong females audition.

Commitment is another challenge in Kuwait, particularly among male students. Many males don't work hard in class. Still, they tend to believe they can perform brilliantly in front of their peers and the community, at least until it takes dedication and effort. A few weeks into the production, I lost my male lead, who found the workload not to his liking. I recast the role, but it created a domino effect of problems within the company.

Replacing Jekyll meant moving someone up to the critical role of Utterson, the male narrator and confidante of Dr. Jekyll. The male I initially offered the role to turned it down because of his own insecurities. Eventually, I cast a female in the role; adding another bend to an already gender-bending production (Hyde is usually played by a woman). How would this be received in a Muslim country?

This paper will reconstruct these challenges, dissect the female roles, and discuss the female actors' attempts to raise the curtain within the confines of local cultural norms.

Owen Duffy

PhD Student, Virginia Commonwealth University, USA

Great Expectations: Ai Weiwei's Furniture and the Chinese Antique Market

This paper will situate Chinese contemporary artist Ai Weiwei's manipulated and transformed furniture in relation to art audiences in the West and the East by considering it first in the context of the inundation of Ming and Qing Dynasty antiques on the market during the 1980s and '90s to demonstrate how his art plays with and frustrates eastern traditions and western market expectations. Throughout his artistic career from 1996 to the present, Ai has repurposed antique furniture, doors, and temple beams as sculptures and installations. If this under-researched yet important group of works by him is considered in terms of a socio-economic framework as well as a Duchampian lens of irony and institutional critique, as this paper intends to do, these pieces will be able to be understood as sardonic assisted ready-mades, with one set of meanings for Chinese audiences and another for people in the West. Differing from prevailing views of Ai's repurposed antiques that have regarded them as objects moving away from their Chinese sources, i.e. their "Chinese-ness", this paper will look at his sculptures and installations, which incorporate while dramatically altering these historical objects, as contradictorily celebrating and at the same time debunking Chinese audiences continued reverence for their traditional culture while also satirizing western perceptions of an essentialized and monolithic Chinese identity.

Geneviene Durham DeCesaro

Head of Dance, Associate Professor, Associate Chairperson,
Texas Tech University, USA

&

Elizabeth Sharp

Associate Professor, Texas Tech University, USA

Immersion in the Muddy Waters: A Collaboration between a Dance Choreographer and a Social Scientist

The purpose of this paper is to reveal the often hidden and muddy components of transdisciplinary collaboration. We use, as a case study, our collaborative research project pairing a dance choreographer and a social scientist working to re-present data of women's experiences in "ordinary" (largely overlooked, daily) conditions (e.g., transitioning to marriage, actively choosing to be single, questioning motherhood) in an evening-length dance concert. While the concert is a central focus of our work, the larger project also includes related components such as post-concert talk-back sessions, curriculum development, conference presentations, and community education and outreach.

We contend that many issues described by research participants in our project are: 1) commonly left out of critical contemporary community dialogues; 2) infrequently used as subject matter in contemporary (or historical) dance, and; 3) given attention by researchers primarily in the academy, making such attention largely insular. Our vision, then, for the larger project is to affect change in our respective fields and in our communities by investigating how transdisciplinary research can introduce critical dialogues about data to audiences external to the academy. This paper draws specifically on the potential of dance as a vehicle for embodying and making accessible these dialogues.

In this paper, we expose our struggles as we encounter them and the processes we are using to resolve them, arguing that this is a provocative and fresh way to capture and illuminate critical questions in the growing enterprise of transdisciplinary collaboration. We locate our experiences and insights within a trifold framework of assumptions, overarching questions, and discoveries. We propose that the structure of our collaboration, particularly our unique pairing of dance and social science, and our emergent discoveries have broader implications for our home disciplines and promise to advance the ongoing dialogue of the risk, danger, and exceptional reward possible in transdisciplinary research.

Michael Eisman

Associate Professor, Temple University, USA

Puccini's Women

It is no secret that Puccini loved women. Not only was he married, but he had numerous affairs, including one with the sister of his housekeeper that caused a good deal of trouble. However, as conventional as it was for the last nineteenth and early twentieth century, this does not define Puccini's view of women. The other side of Puccini's attitude towards women can be seen in his operas and their heroines.

Progressively, Puccini drew stronger and stronger female characters in his operas who invariably outshine their male counterparts. Starting with the self-centered and flighty Manon and working through to the demanding Turandot and Liù who will sacrifice herself to teach Turandot the true meaning of love, Puccini's women show themselves to be increasingly stronger figures and more and more worthy of admiration for their character. This paper examines the progression of the character of Puccini's heroines and the degree to which this is reflected in the music that accompanies their drama.

Bengi Su Erturkmen

Research Assistant, Gazi University, Turkey

The Architectural Analysis of Tabernacle and Temples

Jewish identity refers to a commitment for the common past, which is identified by the exiles and the Temples. From nomadic to settled life, Jews built their habitat in a Temple oriented way. This started with the Tabernacle, which was designed as a portable tent to maintain the Ark of the Covenant. It contains the Ten Commandments of Moses. The importance of the Tabernacle is that it is the foundation of the religious places of worship for the monotheistic religions.

In the period of the permanent settlement, Solomon built the Temple, which is a stone-structured re-production of the Tabernacle. The layout of the Temple was similar to the Egyptian Temples, which is based on the relations between courtyard, main hall and the sacred room. The golden ornamentations in the building made the Temple a magnificent place that symbolizes the power of the Jewish community. The destruction of the Temple and the Babylonian exile was the first obstacle in the history of the Temples that changed the whole perspective of the places of worship. After the exile, II Temple was built in 515 BCE and was re-constructed in 19 BCE by Herod. II Temple was a re-production of the Temple in a more modest way. The second and last Temple was destroyed by Titus in 70, but the idea of the Temple continued to live in the minds of Jews with the Talmudic expressions.

The only physical trace left of these places is the supporting structure of the II Temple, Western Wall. Except the wall, the only knowledge of these places is from Torah and Talmud. This paper is an analysis of the architectural structures of the Temples and the Tabernacle based on the architectural readings from Torah and Talmud, will be visually narrated with the illustrations produced by several artists.

Alex Evans

Lecturer, Kingston University, UK

&

David Osbon

Professor, Kingston University, UK

From Vox Rosa to Follow the Sun A Journey Through Mixed-Media Performance

From *Vox Rosa* to *Follow the Sun*, an interrogation of the progression from live multi-media performance to multiple platform interactive mixed media, with reference to the practical applications of both hardware and software and to the manipulation of audience expectations with reference to Reception Theory. Practice based research embedding experimentation with web based communications technology.

Presented by the creative and artistic directors this paper illustrates the challenges and solutions encountered in the performance projects *Vox Rosa*, *The Hero's Journey*, *Bodies in Motion* and *Follow the Sun*. Across the four performances the creative directors have progressed multi-media (live and electro-acoustic music, dance, animation and film) performance in a single venue to multi venue, multi country, simultaneous mixed-media performances incorporating real-time manipulation of creative content by performers using wireless technology. Each performance has been a 'laboratory' where different communication technologies have been tested against the practical requirements of real-time performance, this paper will present the findings of this experimentation supported by software demonstrations, audio and video.

The creative and technological content of these performances has required the creative directors to challenge audience perception and test their understanding of Reception Theory against socio-cultural expectations, and to test these expectations in the context of a multi platform environment, the evolution of 4G and audience interactivity.

Professor David Osbon (University of West London) and Alex Evans (Kingston University) have collaborated on creative mixed-media projects around Europe since 2007 and Professor Osbon is leading a new research unit that will investigate the possibilities for creative and performing artists to exploit their work in the contemporary marketplace.

Jill L. Ferguson

Higher Educational Consultant, USA

&

J. Joseph Hoey

Executive Vice President and Chief of Staff, Ashford University, USA

Assessment at Creative Institutions: Quantifying and Qualifying the Aesthetic

Assessment at Creative Institutions: Quantifying and Qualifying the Aesthetic is based on a forthcoming book by the same name and explores creativity and its assessment using easy-to-grasp concepts, concrete examples, and case studies to form a blueprint that educators and students can use to assess endeavors in music, art, and design on both an individual basis and as a collective (course, cohort, department, program, etc.). Metacognition, self-regulation, and analysis of performance are essential features of learning in the arts, and high order synthesis and integration of knowledge and skill into creative expression is a natural outcome of the process. Yet despite the prevalence of direct evidence of learning, arts disciplines are hesitant to engage in systematic assessment of student learning.

Assessment at Creative Institutions: Quantifying and Qualifying the Aesthetic grew out of the research and writings (of Allen, Diamond, Suskie, Walvoord, Angelo, Cross, Banta, Cunliffe) and presentations of the authors David Chase, Senior Associate Director of Institutional Effectiveness and Assistant Dean at the Conservatory of Music at the University of the Pacific; Jill L. Ferguson, former Assessment Coordinator and Chair of General Education at the San Francisco Conservatory of Music and recent Chief of Staff at the Western Association of Schools and Colleges; and J. Joseph Hoey IV, Executive Vice President and Chief of Staff at Ashford University and former Vice President for Institutional Effectiveness at Savannah College of Art and Design—all faculty and administrators with years of experience in music and arts education and assessment.

Scott Fisk

Associate Professor, Samford University, USA

iPads in the Visual and Performing Arts

iPads and digital tablets have become common words for creative professionals. Students are predisposed to using these new forms of communication, but often do not think about how new forms of communication can help solve business goals. Amazon now sells more books than any physical bookstore in the world. Newspapers are going out of business at record pace. The way we communicate as a society is changing rapidly, and these changes affect how and what we teach students. The Millennials are native to the digital realm. In this discussion I will address how creative professionals can use iPads to further their artistic and educational goals.

Timarie Fisk

Adjunct Professor, University of Montevallo, USA

Levels of Teacher Efficacy of Teaching Artists in the United States

Shrinking budgets for art education in the United States has led many educational organizations to seek outside grants and funding for their schools. Many state and national organizations have provided funding or programs to ensure the arts remain in schools. Teaching artists are one resource being employed by schools.

The quantitative study investigated the levels of and contributing factors for teacher efficacy among teaching artists in the United States. Participants in this investigation represented every state in the United States. Participant responses were analyzed to for a descriptive demographic profile of teaching artists on a national level and the extent to which Bandura's self-efficacy theory empirically supported predictors of (a) teacher efficacy of in-service teachers, (b) effective teaching, and (c) teaching context impact levels of teacher efficacy. Teaching artists who felt they were fully prepared for their first teaching experience demonstrated higher levels of self-efficacy than their peers in the following areas: (a) frequently or regularly received feedback concerning their teaching from administrators or teachers; (b) received strong encouragement from administrators, teachers, and teacher artists concerning their teaching; (c) received information concerning student engagement and instructional strategies; (d) felt comfortable when left alone with students; (e) taught in high poverty schools; or (f) taught in classrooms with 25% or more students with disabilities.

Mark Fullerton

Professor, The Ohio State University, USA

Conflict, Self-Consciousness, and Change: Stylistic Development in Greek Sculpture

A most characteristic feature of ancient Greek art, and one that has traditionally caused Greece to be recognized as the first “western” culture, is the pattern of stylistic development detectible in its visual arts. Beginning from a highly abstract style at the beginning of the first millennium, figures take on increasingly naturalistic modes of representation until, in the fourth century, artists like Lysippus and Zeuxis created works renowned for their lifelike effects, even *trompe l’oeil* realism. Accounts of this development employ an organic metaphor of growth, bloom, and decay, suggesting an inexorable process at a consistent pace, in keeping with early modern conceptions of evolution. Recently, recognizing the rapid pace at which fundamental stylistic change occurs in the early fifth century BCE, scholars have embraced the current “punctuated equilibrium” evolutionary model, which accommodates periods of accelerated change.

There are two other periods of profound stylistic transformation in Greek art. During the change from Geometric to Early Archaic in the seventh century, simple geometric forms give way to more detailed representations. Three centuries later comes a change from the rational and conceptual style of the fifth century to the emotional and perceptual style of the fourth. The change from Archaic to Classical is conventionally attributed to the Greeks’ renewed and reformulated consciousness of their own identity resulting from their conflicts with Persia. Similarly, the earlier era of change coincided with an exploration and colonization of the Mediterranean by the Greeks that brought them in competition with Levantines who were undertaking similar enterprises. In the final example, one sees the reformulation of Athenian (as Ionian) identity during the Peloponnesian War, highlighted by its contrast with a Dorian identity, similarly constructed by the Athenians in order to resituate their Greek adversaries (especially Sparta) as a new form of “other.”

Ralph G. Gibson

Associate Professor and Chair, State University of New York, USA

Meeting the Design Challenge of Multiple Media Playwrights

Playwrights of the twenty first century do not limit themselves to a single medium. It is not uncommon to find a playwright developing works for the stage, film and television. Neil LaBute, a prolific writer for the stage, writes and directs for film. In some cases, as with Diana Son, we have a writer for television producing works for the stage. Dramatic structure adapted to cinemagraphic structure presents logistical obstacles. For the production designers, this trend in writing presents new challenges and a call for a new stagecraft. This paper presents possible solutions to the multi-scene, multi-location, short vignette plays emerging from multiple medium writers using examples of realized productions of representative works.

Ozge Gundem

Research Assistant, Mimar Sinan Fine Arts University, Turkey

Architecture at the 21st Century for Performing Arts

The aim of this paper is to show the development of the architecture of performing arts buildings such as concert halls, opera houses, theatres or dance studios designed during the 21st century in the context of visual and functional efficiency and to discuss these buildings via the locations, design, architect and popularity based on the relationship of architecture and other branches of art.

More of the performing arts buildings are being designed and constructed in recent years due to the increase of design competitions and activities of art as a demand from people. This kind of public and cultural buildings have an important place in architecture. Other than the stage design, the structural forms of these buildings started to change and became less classical, more modern and crazy. The heavy buildings with the ornaments, sculptures or mosaics which still survived from 18th century to nowadays were usually designed by the concept of Greek Revival, Gothic Revival, Romanesque, Baroque or other kinds of architectural styles. Modern ones started to be constructed with modern materials like glass, steel, iron or concrete and became more transparent, colorful and functional at the 21st century as a result of latest technology.

It is not a coincidence that some of the performing arts buildings became the symbols of cities or important landmarks for people on due to the locations and popularity. Architecture is already an art and it is definitely needed to be considered and designed more detailed while being a host building for music, dance or theatre. Some of the buildings such as Sydney Concert Hall or Walt Disney Concert Hall became important brands for tourism and art events and this caused to create a competing new platform for architecture. In this article, we will discuss different examples of performing art centers designed during the 21st century.

Eileen Harney

Assistant Professor, University of Alaska Fairbanks, USA

The Bodies of Oracle and Black Canary: The Visual Sexualization of Violence Survivors in a Feminist Superheroine Narrative

In 1999, Gail Simone created "Women in Refrigerators" (WiR), a website dedicated to "superheroines who have been either depowered, raped, or cut up and stuck in the refrigerator" (WiR, Front Page). Simone criticized the heroic comic genre's treatment of women as ultimately expendable figures in male characters' stories. Within a few years, she became the writer for DC's superheroine-centric *Birds of Prey* series. On the surface, hiring Simone, a writer sensitive to and critical of the conventional treatment of superheroines, to continue the storyline seems like a great step toward empowerment for women in comics. However, the pairing of Simone with artist Ed Benes makes for a complicated final product.

The highly sexualized art of Benes appears to challenge the anticipated advances of the feminist-penned narrative. Throughout Benes' time on the series, he regularly portrays women not only with highly sexualized physical features, but also in provocative and suggestive poses. The visual framing of numerous scenes presents the reader with a sense of disconnection between the written word and the artistic presentation of these women. The collective work of Simone and Benes becomes even more problematic in light of the history of the characters. Two of the protagonists Oracle and Black Canary, both of whom appear on WiR, are survivors of extreme violence. Simone's writing utilizes these traumatic experiences to showcase the women's strength and depth; Benes' art, however, emphasizes their sensual appeal.

This paper will explore the ramifications of eroticizing violence survivors within an intended feminist narrative. The main argument will examine key plot points in Simone and Benes' collaborative work in an effort to determine whether Benes' art strives to promote or ultimately to undermine Simone's agenda.

Lillian Nave Goudas

Art History Faculty, Appalachian State University, USA

Research and Metacognition in Creative Fields: How Best do I Learn?

Applying concepts of Universal Design for Learning to an introductory seminar in a creative field, I designed a semester-long project to empower students to take responsibility for and control of their own learning processes. Throughout the semester, students research a topic and create an artistic work for a religious/cultural event while monitoring their own level of engagement, motivation, and understanding. Based on this metacognitive exercise, students then design a personal learning strategy for their future academic and creative careers.

The course was interdisciplinary in nature and asked the students to stretch their creative abilities to understand their place in - and relate their artistic skills to - the world at large. But the greater question was for each individual student to answer not just "What strategies can I use to learn?" but rather, "How *BEST* do *I* learn?"

Students were asked to research the project in three different ways. The first was through database and more traditional library research. The second was through primary source gathering in the form of personal interviews with a member of the cultural group with which the students would work. And the third was through participatory experiential service learning in which the group created an artistic artifact for use in the religious/cultural event.

Students were then asked to not only present a synopsis of their semester-long endeavor, but also their own thinking about how best they learned, and specifically, through which method of research did they gain the most understanding about their topic.

Finally, students were tasked with positing their own "best strategy" for future learning endeavors in the creative fields in their academic and artistic careers. This metacognitive approach allows the student to personally design her future learning experiences and creative endeavors to suit her best method of information intake and analysis.

Nick Higgett

Programme leader MA Multimedia Design, De Montfort University,
UK

Eric Tatham

De Montfort University, UK

Gerardo Saucedo

De Montfort University, UK

Augmented Reality iPhone/iPad App Development to Visualise Roman Leicester (Ratae Corieltavorum)

This paper presents the research, design and development of a GPS location based mobile app which shows 3D reconstructions of buildings and objects in Roman Leicester (Ratae Corieltavorum) focusing on the period around 210 A.D. This development is part of the Virtual Romans project which began in 2008 whose aim is to explore the potential for using creative technologies to present life in Roman Leicester. The paper describes the processes used to create historically accurate digital 3D models of the known Roman buildings, associated artifacts and virtual 'Roman' characters. It then discusses how these 3D assets were integrated into an innovative location based augmented reality mobile phone application. The resulting app provides a unique virtual window into the past which has the potential to be adapted to any archeological or historical reconstruction.

Jennifer Steensma Hoag
Professor, Calvin College, USA

**The Moving Image:
Video Work of Jennifer Steensma Hoag**

Curlee Holton

Interim Executive Director, University of Maryland, USA

The Art of Collaboration and the Creative Experience

Art making is frequently a singular pursuit. Fueled by individual circumstances, honed by skill and personal desires, the artist brings to life his or her unique vision and form of expression-alone, independently. As a result, there is an accepted image of an artist toiling in a studio typically very much alone. Today, most would generally agree that the arts, perhaps above many other endeavors, require inspiration from other artists and their works.

Studio visits, gallery visits, and exhibitions are rich food for the artists and sometimes, by a undefined osmosis, an artist takes that energy from seeing the work of his fellow artists and a spark ignites his own work. But, just as important as the initial inspiration is the collaboration between artists that represent a mainstay of the visual arts.

In some cases, this collaboration is a wild and wonderful affair of ideas and philosophies. In other cases, it is a long and steady marriage of techniques and venues.

More so, a collaboration is a gift the mentor imparts to his student, a moment in time when artists coalesce around a singular idea. As an artist, as a professor and teacher, as someone who works in a medium where collaboration is the standard, and as someone who has studied the collaborations of many noted artists, there are guideposts for how to make the exceptional more attainable and apparitional more realistic.

Thomas Houser

Associate Director, University of Georgia, USA

Preludes to Judgment: Evolution of a Series

The paper traces the evolution of the author's *Prelude to Judgment*, a series of art installations, photographs, and objects that exist variously in real physical and cyber space. The series was inspired by a trip to a landfill near the Murano glassworks on an island by the same name in Venice. Everywhere fragments of glass were resurfacing in surrealistic second-life tangos with newly planted, aggressively spreading ground cover. The shattered shards were reminiscent of rising bones and breathless forms summoned before the Last Judgment in the Book of Ezekiel. The series addresses eschatological issues studied throughout religious, art, and music history, from Old Testament prophecies, to Signorelli's frescoes, to Benjamin Britten's music. The series addresses these topics through manipulation of space, form, image, light, music, and sound. Significantly, the series speaks to these issues covertly through mirage: a full lunar eclipse presents a beautiful image, but it symbolizes the loss of even light on a dead and desolate object.

The series includes physical installations (*The Other Side of the Mask; Attrition; Contrition*); an on-line installation (*Columns of Babel*); digital images in juried and invited exhibitions (*Murano 36:1 Resurgence; Murano 36:7-8 Reawakening; Fractured Biome 1 and 3; Murano Abstract: A Venice Landfill.*)

Although not intended as religious statements, there are unmistakable sacred references throughout the series. In the *Attrition* installation, 99 Koranic names for Allah rise in 3 spirals, a number important in many traditions, like the Three Pillars of Buddhism or the Holy Trinity in Christianity. Names for God from Hebrew Scriptures appear on an overhead canopy, where floating orbs bear sheet music of the *Kyrie Eleison* from a mass the artist wrote. The canopy itself references mandalas and baldachins crossing many cultures and religions.

Sezin Hwang

Associate Professor, Daegu Haany University, Republic of Korea

Moon R. Jung

Professor, Graduate School of Creative Media, Republic of Korea

Digital Painting using Cell Development Mechanism

In this paper, we present a painting algorithm that generates paintings by a mechanism analogous to cell developmental mechanism. In our system, basic shapes with position, size, and color play the role of cells. Starting from a single "cell", children cells are generated from the parent cell, and the generated cells are arranged with one another by means of simple rules. The rules determine the attributes of children cells, e.g. their color, size, and displacement from the parent cell. When the development is finished, the cells are drawn in various figures, such as circles, lines, and circular arcs. By adding randomness to the attributes of children cells, the algorithm produces paintings that have unpredicted moods with various shapes and colors. Also, unlike traditional painting that mixes color pigments, this painting method creates unpredictable colors by mixing colors directly. The color addition effect is significant especially when thousands of shape elements are overlapped.

Christopher Jury
Lecturer, Bath Spa University, UK

It Could Be You – The Spectacular Cultures of Neoliberalism

This paper takes Guy Debord's, *The Society Of The Spectacle*, as the inspiration for an examination of how contemporary popular culture and the arts reflect and promote the neoliberal capitalist hegemony that has come to dominate the modern world since 1979. The paper contends that Debord's analysis of how the banal spectacle of capitalist culture is used to pacify the masses in capitalist societies is even more relevant today than it was in 1967.

"The spectacle keeps people in a state of unconsciousness as they pass through practical changes in their conditions of existence."

What Guy Debord didn't know in 1967 when he published, *The Society of the Spectacle*, was that the 1960's version of the capitalist culture of spectacle that he so despised, was in fact a cultural golden era compared to the tabloid world of *Damien Hirst*, *Antony Gormley*, *Lady Ga Ga*, *Harry Potter*, *Eastenders*, *OK Magazine*, *The X Factor*, *Big Brother* and *I'm A Celebrity Get Me Out Of Here*, that we now live in.

The triumphant political, economic and cultural war against the post-war social democratic political consensus launched by Thatcher and Reagan in the 1980's, has led to 30 years of neoliberal propaganda that has elevated the culture of the spectacle to new extremes that would have amazed even Rupert Murdoch back in 1967.

And this paper will argue that the 'spectacular' cultural expression of neoliberalism is central to the maintenance and furtherance of the neoliberal political and economic project. Many of the central tenants of Neoliberal Capitalism such as, we are first and foremost competing individuals, spending money is the ultimate expression of freedom and inequality is desirable for its motivating functions, are so antithetical to the interests of the vast majority of humanity that a vast 'industry' producing endless and ever-more spectacularly mindless 'entertainment' is necessary to constantly assert and justifying these unpalatable ideas and for inculcating in the population that most sustaining of neoliberal ideas – that *it could be you*; that if you only *want it enough*, you too could become spectacularly famous and obscenely wealthy, and that this possibility justifies the system.

Kayhan Kaplan

Lecturer, Gedik University, Turkey

Visualizing, Modeling and Animating Ancient Cities and their Environmental Surroundings by Using Real-Time Render Engines: A Case Study for the Antakya (Antioch) City

This study aims at revitalizing the history, culture and social life of ancient cities with their environmental factors through computer-aided 3 dimensional (3-D) images. This study will be a tool to visualize ancient cities whose historical remaining did not remain intact and existence is known by books, maps, pictures, and inscriptions.

In this study, as a result of historical investigations, and comparative analyses of similar examples; objects or structures subjected to changes over eras, partly damaged or lost were visualized by producing models reflecting their historical condition from their initial design process. Images obtained were converted to animations with the addition of motion, sound, light, and related effects. In addition to animations, a different technique was implemented in this study concerning Antakya: the space having being modeled was installed in a Play engine to obtain simultaneous images.

Though eventually impossible to bring together the pieces with these images, these kinds of computer-aided visualizations and reassembling studies helped to better explain original design of an artwork, review its historical development and understand its remaining.

In this study, additional architectural studies were conducted in light of scientific and technological datasets, as well: modeled cities were presented with their historical settings, costumes and fitting elements, narrative animation, and emotional visual effects.

Findings obtained from the research were the ones with rich visual contents. Images will be mainly used in the three domains of presentation, research and education.

Bilge Beril Kapusuz

Research Assistant, Gazi University, Turkey

Re-presenting Architectural Space in Terms of the Literal Existence of Linear Perspective: “Perspectiv-ated Spaces” in the Case of Middle East Technical University (METU) Faculty of Architecture Building

Linear perspective, which is the discovery of the Renaissance, is momentous in terms of the appearance of a new “way of seeing” that is central to the “subject” and emergence of a “subjective” “way of representing” the world. It is first mediated into the field of architecture by the seminal figure of the era Filippo Brunelleschi and also practiced throughout his architectural productions, then has been theorized by various architects and theoreticians. Thus, linear perspective as a mode of architectural representation is considered to be both an “instrumental” and “conceptual” tool for the perception and production of architectural space.

Referring back to the naves of the Renaissance cathedrals designed by Brunelleschi, this paper will put remark on the status of perspective projection which renders possible the experience of the spatial effects before they are constructed, in better words “the production of space as an image”. Accordingly, it will promote the spatial concept of “perspectiv-ated space” which addresses a more perspectival effect spatially in the space constructed and visually in the space represented. This concept will reassert spatial issues that reinforce the perspectival effect; such as the “grid” of the Renaissance or the checkerboard pattern, the repeating columns and arches of the naves, and the greatly emphasized “vanishing point” that concludes the linear recession of these spatial elements in the perspective projection.

This paper will trigger a reinterpretation for the concept of perspectiv-ated spaces -that has its roots in the Renaissance- and a possible re-reading on the spaces of Modern Architecture regarding METU Faculty of Architecture Building as an exceptional construction for the reconsideration of the concept. It is claimed that the necessary elements of linear perspective; the central vanishing point and the structural grid, “literally” exists in the faculty building which will be represented visually with the images of architecture.

Esen Karadag

Researcher, Ondokuz Mayıs University, Turkey

Kahraman Kilic

Researcher, Mugla Sitki Kocman University, Turkey

Learning Through Games

In globalizing world, rapidly developing technology and means of communication bring about cultural structuring. Technological changes and advances influence education; thus educational technologies. Hence, it comes into question that education which is described as process of making behavioral changes on individuals should be in interaction with technology, and in this context there should be new approaches to education in the process of keeping p up with the times we live in. Therefore, instead of using technology as a means in teaching process at the present, being able to integrate technology into teaching environments effectively is gaining importance.

In this study, instead of traditional methods used in education, benefits of using technology for education are studied. Classical methods used in education make the process of obtaining knowledge boring. Thus, in today's world in which there are lots of visuals and images, basing teaching on old methods is pointless. For this reason, it is thought that in teaching through use of visuals and funny games, participation of students' in learning process can be achieved. In this context, there was a search of alternatives in education and a project based on using technology effectively in the field of teaching was designed. In the extent of the project, an interactive game was developed, and it was thought that an effective learning would take place.

In this study; it is aimed that teaching history of art which is a subject that based on memorization according to children in age group of 7-11 by adapting it in an interactive atmosphere and turning learning into an amusing process are intended. In this scope, in colorful places formed by taking age levels of primary school students into consideration, a story was fictionalized using various animal characters, and putting this subject across on computer environment by concretizing it is aimed. Interests of children to games was taken into consideration; subject taught in lesson became more amusing in fantasy environment; visuals that attract attention of students are used; and in this way achieving a learning that is both funny and effective is thought.

Manoj Kotkar

Assistant Professor, Manipal University, Jaipur, India

Madhura Yada

Professor, Manipal University, Jaipur, India

Understanding Architecture as a Potent Form of Visual Art

Architecture is a Mother of all Arts. Art is a form of self-expression which manifest in oneself as an inherent gift from Almighty. Exploring the arts is fun and rewarding on so many levels - intellectually, spiritually and creatively. Architecture is a visual art, and the buildings speak for themselves. We perceive information about works of art through our senses. By carefully examining a work of art, we learn to organize our sensory perceptions by identifying them as elements of art. Architects use sensory elements in the preliminary design of a building. Beginning with lines and shapes, the architect draws an inception of how a building will look after it is constructed. Sensory Elements include Line Shape Color Texture Light and Dark Space. Works of art may express human values, feelings and dynamic states. We derive meaning from works of art based upon our perceptions of the sensory, formal and technical properties of the work and from our own experiences. Architect use aesthetic elements to give the art expression. In architecture, we search for the mood or metaphor expressed by the architectural design. Expressive Elements include: Mood Properties Emotional States, Character States & Dynamic Qualities. This paper will analyze the selected buildings with respect to sensory and expressive elements to prove Architecture as a powerful from of visual Art.

Chrysanthi Kerameos

PhD Candidate, University of Tampere, Finland

Aesthetic Cosmopolitanism in the Finnish Dance Scene: Example of Tero Saarinen Company

The global art scene has been experiencing fundamental transformations during the last decades. Particularly in performing arts various experimentations, such as the integration of diverse art forms and the merging of technological innovations in one performance, have created new trends and have brought a new state of play in the global cultural sphere. The international dance scene has also been a wide-open space for such fruitful experiments, resulting in new visual and kinesthetic experiences for the audience, as well as in creating new hybrid art forms and producing new genres. But how do these transformations take place in a specific setting? And when they do take place, how do artists strive for their own, original identity in the international art sphere?

Globalization and aesthetic cosmopolitanism have been deeply rooted into nation-states of the Western world. In fact, many times they define national identities and symbols through a distance from the "other". Artists tend to define their work according to its originality and/or authenticity. The validity of an artistic creation is also defined by its influences in a translocal level. In this study I will portray the ways through which these processes are taking place, examining one of the most acclaimed Finnish dance companies, called Tero Saarinen Company. In this paper the ways through which national identity is utilized by Tero Saarinen Company will be explored in order for the latter to stamp its own mark in the global dance world. This will be accomplished by taking under consideration the twists and turns of Finnish Cultural Policy during the last decades. The paper will conclude with needs of future research concerning the phenomenon of aesthetic cosmopolitanism in the dance world.

Paul Krejci

Adjunct Professor, University of Alaska Fairbanks, USA

“Hot Eskimo” and other Arctic Hits: Southern Musical and Visual Representations of the Inuit in Early Sheet Music

In an episode from the animated television series *The Simpsons*, Homer informs his daughter Lisa that “vampires are make-believe, like elves, dragons, and Eskimos.” The joke is intended to be funny for several reasons. In a sense, its wit is double-edged in that the remark pokes fun at southern perceptions of the “Eskimo,” while at the same time maintaining the timeless stereotyped mystique of the North’s indigenous inhabitants. Embedded in this dichotomy is the idea that the “Eskimo” is both an imaginary and imagined entity. Imaginary in that Homer, the everyman, has difficulty fathoming the fantastical world of the “Eskimo,” a people whose society is geographically and culturally distant from his own. As imaginary creatures, Eskimos offer the southern mind freedom to manipulate and “make-believe” them as they see fit. When confronted by the notion that such beings actually exist, however, the southerner imagines or responds with sociocultural constructions that attach meaning to the elusive “Eskimo” image. These run the gamut from the real to the imaginary, from fact to fabrication.

Such northern ethnic constructs prevail in the sheet music of the 19th and 20th centuries. Surprisingly, scholarly research in this area is limited. Musicologists have conducted extensive research on the history of musical stereotyping of the American Indian but little of what they wrote dealt with the Eskimo/Inuit peoples of the North American Arctic. To address this information gap, I have collected, organized, and interpreted numerous examples of early musical sources containing Eskimo and northern imagery. Largely through the medium of sheet music, sheet music covers, and phonographic recordings, my paper examines early southern perceptions of the “Eskimo,” the Arctic, “Eskimo” music and the role of music and visual art in advancing ethnic representations in all their varying degrees of accuracy or lack thereof.

Jui-Chi Liu

Associate Professor, National Yang-Ming University, Taiwan

Beholding the Feminine Sublime: Lee Miller's War Photography

Lee Miller (1907-1977) is famous for the pictures she took during World War Two. This paper concentrates on her photographs of the London Blitz in 1940 and her photographs of the damaged bodies of the soldiers and of the dead bodies of the holocaust from 1944 to 1945. In the past fifteen years, scholars have been dealing with Miller's war photography with polemic perspectives. Some scholars think that Miller attempts to highlight the difference between the spectator and the image through alienation effects. Others assert that Miller tends to evoke empathic concern of the spectator to the scene. This paper is going to reconcile these apparently contradictory points of view.

My discourse, based on visual analyses, will appropriate theories of the feminine sublime established by Barbara Claire Freeman and other feminist scholars, as well as the theory of the *matrixial* gaze proposed by Bracha Lichtenberg Ettinger, in order to explore Miller's special way of perceiving the war traumas. My argument is that the aesthetics and ethics of the feminine sublime in Miller's photographs are different from Edmund Burke's conceptualization of the sublime in *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful* (1757). Burke claims that the spectator, while approaching the sublime, remains a protecting distance from the awful source in order to control it. However, when the spectator experiences Miller's works, s/he is not able to celebrate the self's capacity to master the threatening war traumas through a state of detachment. The spectator, within the experience of the sublime, neither possesses nor merges with the other, but attests to a relation in-between the detachment to and the identification with the other. S/he opens herself to and show respect for the alterity of the other without an intention to domesticate it. Miller's cultivation of the aesthetics and ethics of the feminine sublime is not only a feminist practice of looking, but could also evoke all anti-war spectators to perceive the destructive traumas caused by the collusion of the patriarchy with war through beholding the feminine sublime.

Emma Lloyd

PhD Student, University of Edinburgh, UK

&

Matthew Sergeant

PhD Student, University of Huddersfield, UK

The Instrument as a Roughened Canvas: Embracing Timbral Indeterminacy in Composition and Performance

In a metaphorical sense, the relationship between a musical composition and a musical instrument could be likened to that of a canvas and any marks it bears. This relationship is both multifaceted and causal: for example, the textured surface of a canvas can affect the *nature* of the material it exposit (cf. the pencil-on-canvas work of Agnes Martin). The musical instrument offers the same function to a composition; the relationship between the body of the performer and their instrument defines an ecology with which the musical work necessarily interacts. This interaction could be one of compliance – the idiomatic writing of a Paganini caprice – or subversion – the impossible glissandi employed within Xenakis's *Mikka* (1971).

Between these two extremes is a music that sets out to exploit the aberrant characteristics of an instrument. In the case of the baroque violin, extreme bow pressure or severe detuning (amongst other techniques) will produce unpredictable sonic responses to otherwise identical physical impetuses.

This paper documents collaborative research undertaken by violinist Emma Lloyd and composer Matthew Sergeant exploring the compositional manipulation and performative execution of such musical materials. Integral to the trajectory of our research is the creation of a new musical work, *bet denagel*, which brings to life the materiality of the baroque violin via aspects of timbral indeterminacy. Our collaboration pushes these elements to the forefront of the new piece's soundscape in a manner underdeveloped in existent repertoire for the instrument.

Reflecting on these issues from our complimentary perspectives, we will examine how our collaboration enabled us both to explore the creative potential of the instrument in these terms and to address the following questions: how does a composer manipulate musical materials that have partially undefined timbral identities? How does one prepare and execute a musical work whose sonic surface is ultimately indeterminate?

Melanie Lowrance

Assistant Professor, University of Central Missouri, USA

&

Le Roy McDermott

Professor, University of Central Missouri, USA

Self-Representation in Upper Paleolithic Female Figurines

The world's oldest surviving works of art representing the human figure appear in the archaeological strata of the Upper Paleolithic in Europe. Questions about their meaning and significance began with Piette's (1895) and Reinach's (1898) early descriptions of finds from the shelters and caves of southern France and northern Italy. Several hundred additional images have since been identified from the European Upper Paleolithic. The possibilities raised by a century of comparative and interpretive study have yet to generate a consensus about why our ancestors began to create objects and images representing the human body or what functions they initially served. This study argues that the art of representing the human body originated from the physical point of view of "self" and that Upper Paleolithic "Venus" figurines represent ordinary women's views of their own bodies.

Modern representations made from this self-viewing angle demonstrate that the anatomical omissions and proportional distortions found in Pavlovian, Kostenkian, and Gravettian figurines occur naturally from this point of view. Thus the size, shape, and articulation of body parts in early figurines appear as determined by their relationship to the eyes and the relative effects of foreshortening, distance, and occlusion rather than by symbolic distortion. This is evidenced in an ongoing study of controlled drawing exercises executed by students enrolled in Life Drawing courses at the University of Central Missouri from 2006-present. Individuals participating in the study produce drawings depicting a series of self-viewing angles of the foreshortened self. Anatomical markers, divisions, shape, and relative scale represented in the resulting drawings consistently correlate with those found in early figurines.

Nusha Martynuk

Professor, Oberlin College, USA

Carter McAdams

Professor, Oberlin College, USA

Creating an OASIS for Artistic Collaboration in Ohio

"Everything we do, as professional artists and as human beings, is collaboration." This is taken from remarks by one of my students at Oberlin College. We had just completed a semester of intensive cross-disciplinary study in choreography, writing, musical composition, media and video production, and song.... in short, a collaboration among the arts, with a cohort of sixteen students creating original works guided by five faculty and two guest artists. The ultimate goal was to collaboratively create an original evening-length performance piece that would be performed by the student artists in a professional venue, Cleveland Public Theatre. The result was *Water Ways*, a divided theater work in three acts that premiered in January 2013.

From a project such as this, what can be learned about collaboration, arts education, and about building partnerships between academic institutions and professional organizations? How can we further the mission of the institutions and elevate the artistic output of the participants? If we posit that the best learning happens when students are asked to take responsibility for a final product that will be presented in the 'real world', one in which the stakes are high, then how do we as educators create the circumstances in which that can occur? Investigating these questions led our group of five faculty to commit ourselves as teachers and as artists to the implementation of an educational and artistic model for arts integration.

My talk will be accompanied by video showing both select parts of *Water Ways* and the process of creation. I will focus on the collaborative process....how we teach it, model it, learn from each other. The talk will center on our pilot program, OASIS, which was launched in Fall 2012, and move on to the broader question of 'teaching' creativity. One of my collaborators will also attend the conference.

Ines Matos

PhD Student, Coimbra University, Portugal

Labyrinths of Meaning in an Early Global World: How Art History Can Find a Way to Look at Objects

Since its beginnings Art History has been the discipline of fine arts, devoted to the explanation of visual and plastic achievements of human creativity. Even today, the not so logical hierarchy Art Works vs Decorative or Minor Arts is a mischievous stone hard to get out of our shoe. If it's true that some renowned museums have been doing the demolition of such tendency for almost a century now, it's also true that we still search for the way to see Art History's future in terms of giving *object d'art* the spotlight. My main issue here is to share some thinking about how the study of art objects can help us escalate the evolution of our discipline, introducing her to the fatum of social and humanistic "science", incorporating topics of research such as globalization and hybridity and shed some light on a bunch of the most outstanding artistic pieces ever done... that are not artworks (or achieved that status only recently). One of my main references is Serge Gruzinsky, from a theoretical perspective I approach art history from a post-colonial framework and after working with art objects related to the "portuguese seaborne empire". My present line of research is nanban art and other means of representation of foreign people and alien ideas in colonized or near colonized societies.

Marilyn McElwain

Instructor and Service Learning Liaison, University of Indianapolis,
USA

**When Arts Academia Gets Street Smart: Student
Engagement Outside the Ivory Tower**

Wordsmith defines the Ivory Tower as “A place or state of privileged seclusion, disconnected from practical matters and harsh realities of life.” Institutions of higher education, can no longer afford to maintain their Ivory Tower status in the current economic climate. The University of Indianapolis Art Department shares strategies used to prepare students for the realities of post-undergraduate study. Three student engagement programs that take students out of the classroom to gain practical experience will be discussed.

Service Learning in the Arts places Art Therapy students in community service settings both locally and internationally. Service Learning in the Arts students initially focus on aging and creative expression, and then meet community partner needs in various settings, such as retirement centers, community centers, schools, or other organizations. Painting murals, implementing art clubs, creating projects with children that focus on cultural identity, are but a few examples of projects in the Indianapolis area. Students are also engaged in the community during Spring Term trips to Belize and Greece.

The Gallery Studies program gives students opportunities to work with local art organizations, museums and galleries. Students have responsibilities that include directing community festivals and installing exhibitions under guidance from experienced community arts leaders and museum curators.

Visual Communication Design Internships engage students from placements in the Indianapolis area, but as far as Singapore. A new opportunity is also being developed that allows collaboration between students and non-profits. Students will provide pro-bono graphic design services with guidance from faculty to community agencies with an established need for such services.

UIndy Art and Design sees beyond the Ivory Tower, a horizon of community and public arts as a way to connect students to reality during their undergraduate course of study.

Larry Mitnick

Associate Professor, University of the Arts, USA

&

Ken Fifer

Professor, University of the Arts, USA

Architectural Conditions

This collaborative project, "Architectural Conditions," invites its viewers and readers to explore spatial and temporal relationships as they are found both in poems and visual images. In doing so, it is intent on both redefining and deepening the impact of the artistic and creative experience. Larry Mitnick created 12 collages associated with 12 poems created by Ken Fifer. This sort of project is a form of Ekphrasis, or Art from Art, except that the relationship between the poems and collages is interactive and dynamic. The collages embody the Architectural Conditions within the poems. Examples of Architectural Conditions are: Separation/Thresholds/Boundaries, Inside/Outside, Layering/Skin/Lamination/De-lamination, Moved/Translated, Place/Displaced, Way-finding/Mapping, Presence of an Absence, among others. The intent of the collages by Larry Mitnick is not to illustrate the poetry but to locate foremost the shared Architectural Conditions. The poetry by Ken Fifer does not describe the collages but also locates the shared Architectural Conditions. The movement back and forth between these two different mediums resulted in the identification of the poetic structure of each, creating a dynamic process of reflection, discourse and in the end a working method. This discourse revealed the specific ways in which metaphors are interrelated, and how analogues between the natural and the man-made support the historical notion that the origins of Architecture lay within natural phenomena. In this project, both the poet and the visual artist develop the idea of "Architectural Conditions" as a generative term, a moment of recognition when an underlying poetic idea and the elements of architecture and spatial organization overlap. By moving the idea of creativity beyond the usual disciplinary boundaries that often direct student artistic efforts, it hopes to offer a powerful application of research to teaching.

Jonathan Needham

Lecturer, Penn State University- Abington College, USA

The Graces: A Celebration of the Arts through Poetic Verse

Ugo Foscolo's "The Graces", a nineteenth century poem originally written in Neoclassical Italian, embraces all that is "harmonious" and "beautiful" in ancient Greek and Roman art and poetry as well as in Neoclassical aesthetics. Those very qualities mentioned above which noted poets such as Homer, Catullus, Virgil and others have savored in their writings, find full artistic expression in "The Graces." Foscolo's poem, assuming the identity of a temple or a sculpture, celebrates the creation of poetry itself. It is the sweetness and euphony of the Graces' gentle affections, welcomed into even the hearts of poets like Dante, Lord Byron, and John Keats which placate, or rather "subdue" mankind's violent, feral nature and arouse in man a love for poeticizing.

In the first century B.C.E., the Roman poet Horace once said, "Ut pictura poesis" (as painting is, so is poetry). In Foscolo's universally unknown yet aesthetically superb poem, the phrase above expressed by Horace reaches its full potential, and we find that poetry as a form of visual art truly does "subdue" mankind's feral nature. In addition to Foscolo's allusions to ancient art, selected verses of the poem allude to thematic elements representative of the Baroque and Rococo art periods, seen in the paintings of French and Italian artists such as Nicolas Poussin, Jacques-Louis David and Giovanni Battista Tiepolo, to name a few.

Yet Foscolo dedicates his entire poetic opus to Antonio Canova, an inspiring nineteenth century Italian sculptor from the region of Veneto. His mythological figures chiseled ever so lightly and elegantly, especially his *Venere italica*, have led Ugo Foscolo to declare so joyfully the following lines at the beginning of his poem, "Perhaps (or as I hope, not in vain), God shaper (referring to Canova), we may revive the spirit of the Graces through your hands in marble newly shaped. I too will paint and give the eternal breath of life to figures as I scorn the verse which only sounds and never can create."

Based on the information I have provided above, my potential audience is probably able to comprehend what I would like to discuss in my paper. I wish to examine the poem's relationship to the visual arts, primarily sculpture (including Canova's sculpture of *The Three Graces*) and painting, but I wish to provide examples of references to the architectural features and styles of ancient Greece and Rome whenever they are relevant to my discussion. I intend to provide examples of

selected lines in the poem which attest to the poem's own sculptural characteristics, and of course such an analysis would enable my audience to understand why critics consider Foscolo's poem a sculpture or temple of words. Even those verses which pay tribute to themes of sensuality seen in the works of French masters like Honoré Fragonard and Antoine Watteau contrasted with the theme of purity or modesty viewed particularly in the paintings of the Neoclassical artist, Jacques-Louis David appear to provide color, tone for this so-called "sculpture in words." Not only is Foscolo's "The Graces" a poem about a poem, but it is also a piece that celebrates the placating, sincere "beauty" of the visual arts through its colorful verse, and this is precisely what I would like to share with my audience.

Gerald Neufeld

Associate Professor, Western University, Canada

The Preacher and the Actor: Bach, Handel and the Passionate Listener

Although treatises on singing from the 17th to the 19th centuries focused their instructions on solo performance, the principles contained in them were intended to be applied to choral performance as well. Domenico Corri specifies that his treatise *The Singers Preceptor or Corri's Treatise on Vocale Music* (1810) "...is expressly calculated to teach the Art of Singing ...accommodated to the capacity of every student whether amateur or professional, theatrical, or choral." This paper explores contrasting rhetorical devices employed in Bach's *Jesu meine Freude* and in Handel's *Messiah* and their implications for performance practice with a choir.

Mattheson's rhetorical structuring of a composition, as outlined in *Der Vollkommene Capellmeister* (1739), forms the basis for an approach to understanding Bach's rhetorical structure in *Jesu meine Freude* where a clear relationship between structure and hermeneutics is apparent. Employing a familiar rhetorical structure, he states an argument (*inventio*), gives it clarity through form (*dispositio*), and presents it using compositional devices consistent with *Figurenlehre* (*decoratio*). The listener's passions are moved through *Affektenlehre* (*pronunciatio*), thereby eliciting a response to theological concepts. In contrast, Handel's music focuses on the skill of an orator as is evident in *Messiah* where an emphasis on embellishing the text (*decoratio* or *elocutio*) forms the basis for expression (*pronunciatio*) in the arias and choruses.

Bach employs a dialectical approach to elicit a passionate response from listeners in his congregation, as would a preacher. Handel moves the passions of his listeners with rhetorical devices well-known to actors. This contrast suggests a nuanced approach to performance practice for both choirs and soloists. A singer's understanding of these contrasts encourages a more affective performance of the text, thereby achieving Michael Praetorius's admonition to "...sing with art and grace so that the heart of the listener is stirred and the affections are moved." (*Syntagma musicum, tomus tertius*, 1619)

Vibeke Olson

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Salve Plaga Lateris: Picturing the Wound in Christ's Side in Late Medieval Devotional Art

But one of the soldiers thrust a lance into his side, and at once there was a flow of blood and water. (John 19:34). Brief though John's statement may be, this singular reference to the wound in Christ's side and the blood it produced becomes a central tenet in mystical, devotional and visual strategies of the later Middle Ages. The wound was seen as evidence of Christ's humanity via his suffering, and further, as proof of Christ's bodily resurrection as when the doubting Thomas touched the wound (John 20:25-29). Hymns and prayers were directed to the wound and its salvific power (for example the *Salve plaga lateris*); mystics had visions of interacting with it (among them Catherine of Siena who nursed from it); relics of the blood which poured forth from the wound were venerated (as at Bruges); and images highlighted Christ's bleeding wound both on his person and removed from its bodily context and presented as a devotional object (as in the Psalter of Bonne of Luxembourg, NY, MS 69.86, fol. 331r). These wound images will be examined as complex objects that acted as agents for interactive devotional experiences within a larger phenomenological framework. How for instance might the "reality" of the wound image have been perceived when considered alongside mystical visions of it and the veneration of holy blood relics? To this end, this paper will reflect on devotional and mystical practices by considering the trend of affective piety in relation to wound miracles, blood relics and above all the representation of the wound in later medieval devotional art; in essence examining the complex nature of discourse between image, relic and vision and presenting the wound as an agent for affective piety; an interactive experience involving all of the senses: sight, touch and taste.

N. Rengin Oyman

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The Movements of Environmental Fiber Art and Three-Dimensional Sculptural Textiles

To the 1920s, textile artists do not see enough in terms of technique and materials Tapestry weavings, to bulk materials used and begin to multiply with the original technical interpretations, different approaches have emerged.

This type of approaches performed under the name of the art of weaving, the influence of art movements, the so-called fiber art, contemporary art, the basics of weaving has emerged. Contemporary textile artists, textile techniques and materials on a quest, constantly. Three-dimensional sculptural textiles are the result of this creative process and development.

Textile artists' interpretations, technique and materials have changed as a historical process, as a result of these changes, original and unique works of art emerged. The materials used in accordance with shape and surface texture consisting of elements, two or three-dimensional, different works have emerged. The source of the material work of the artist time to time, sisal, wool, linen, hemp, felt, traditional materials such as cotton, with some pushing the boundaries of the use of paper and wood fibers are separated, metal, wire, nylon, foil, was intelligent and technical textiles.

Besides all these materials, leather, suede, silk fabrics and high-tech products such as sculpture, reliefs on the three-dimensional compositions, arranged in the form of a fiber architecture. As a result of uninhibited use of materials and techniques, mixed techniques (mixed media) using the three-dimensional "Sculptural Textiles" was produced. Sculptural Textiles combined with the power of the materials and concepts, sometimes meanings contain the protest today, and sometimes it can be used to deliver this message to society.

Earth, in a way are not ignored, with the realization of the entry into danger, "the environment", has become a key word in many languages and has more and more complex meanings. Even the environment begin to disappear, new technologies, art, architecture and all the productions, people around the decomposition, and rupture the nature, the environment has led to this has been lost as a concept to be examined more than ever and whether it is aware of.

In this paper, the movements of enviromental fiber art and three-dimensional sculptural Textiles constitute an important place in the world and Turkish artists with examples of works, carried in the philosophy, materials, referred to the influence of this art and its place in contemporary art.

Anantkumar D. Ozarkar

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Regional Advertising: A Powerful and Effective Tool in 21st Century

Advertising has become the part and parcel of present-day life. Advertising is an art and science. Advertising has now become a science. People began to describe, analyze the linguistic means and evaluate the language trying to find out the principles, create new kinds of relationship between elements of language and improve the techniques, with the aim to be unique and maximize the effect at full blast. We are living in an era of information explosion in which advertising plays a crucial role in our day to day life and at large become an indispensable partner of the media. Radio, TV, and the press are, to a great extent, promote various types of ads, and also financially motivates the presenter medium.

There are many special and specific reasons for using advertising in its several forms. Announcing a new product or service, expanding the market to new buyers, announcing a modification or a price change, educating customers, challenging competition, recruiting of staff and attracting investors are a few of such reasons. In the process of creating advertisements for all these reasons, language, i.e., choice of expression is of crucial importance. What kinds of choices make an advertisement highly effective is something worthy to be studied from a linguistic perspective. In last decades, the market of advertising caused the increased intention and interest in linguistic aspect of advertising. As a form of mediums, advertising owns its distinctive linguistic characteristics which are generalized from the abundant examples presented in this paper.

This paper focuses on advertising with special reference to language. Regional languages hold the key to establishing a toehold in the Indian market. India is a country with unity in diversity. The rural market presents a significant opportunity for marketers to sell their goods. On advertising to the rural consumer, agencies must begin to think in the regional language. This paper highlights the need for marketers to consider the groups from rural areas and which will encourage protection and promotion of regional languages in the different regions of India.

Lisa Phillips

Assistant Professor, Philadelphia University, USA

Assessment towards Innovation: Examining Feedback Methods in the Design Studio

In higher education creative disciplines are often acknowledged as lacking formal student assessment methods which illustrate both depth and consistency. Much to the frustration of students, the markers of successful design projects are frequently defined by seemingly subjective nuances, providing obstacles to those looking for tangible ways to increase their skill sets. At the core of a design education, the studio must lead the way in providing clear feedback, essential to the development of the varied facets of design.

In alignment with student needs for reliable communication, the academic environment is progressively becoming more moderated. Often, instructors are required to provide quantifiable measures of assessment to governing and accrediting bodies. Without exams or papers, studio projects are likely to use rubrics, many of which have been adapted from more objective disciplines.

This paper seeks to formulate strategies for assessment in design education that can assist students in achieving course outcomes while providing feedback in a clear and balanced manner. How can assessment act as a means to continually move student designs not just toward success, but also innovation? How does one effectively evaluate creativity, curiosity and even risk taking?

Following interior design students over the course of a semester, this case study documents the success rate of various forms of assessment used to deliver feedback. Methods included analytic scoring scales, primary trait analyses and collaboratively developed rubrics. Using focus groups, surveys and written prompts, students reflected on how beneficial each method was to improving their understanding of excellence in design. The instructor also reflected on how useful each was in assessing the achievement of teaching methods and course learning outcomes.

Thanos Polymeneas-Liontiris

Technical Instructor: Recording & Sound Studios, University College
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&

Adam Loveday Edwards

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**Disklavier; Network, Aesthetics and Music
Performance Practice**

Traditionally, the concept of performance is tied to the actual space-time frame that both performer and auditor share. However, in the current era of network communication, aesthetics of Telematic Art and cyberperformance appear to question successfully such paradigmatic approaches of performance practice. Additionally, current aesthetics quite often seem to challenge or suggest the redefinition of concepts such as spatiality, reality and actuality. It is as well intriguing how complex concepts as *telepresence* (Dixon, 2007) and *interspatiality* (Birringer, 2008) are getting increasingly incorporated in the vocabulary of performance practitioners. Moreover, performances that implement technologies that embody such concepts are to be seen more and more.

However, focusing particularly on music performance, approaches of the kind seem to have been less explored in comparison to other art forms. While visual artists, dance and theatre performers started incorporating in their practice technologies that suggest telematic aesthetics, music makers and musicians tended to follow the traditional setting of *live performance* for their works. Nonetheless, such approach seems to be changing: currently more and more technological implementations appear in music making, either allowing or suggesting the network as a platform for online music performance.

This research charts a number of technological implementations that suggest telematic aesthetics in music performance, and therefore making. By focusing particularly on Yamaha's disklavier and its network possibilities, the research investigates how an instrument's features may advocate and technically suggest the proliferation and exploration of telematic aesthetics in music performance practices.

John Powell
Professor, University of Tulsa, USA

Theatrical Gesture on the French Baroque Stage

The word “gesture” held a very specific meaning for the 17th Century, *viz.* “movement of the hand conforming to things one says” (Richelet, *Dictionnaire*, 1680). 17th-century French treatises on oratory and public speaking frequently refer to specific facial, hand, and bodily gesture to illustrate certain points. This presentation will draw on the dictates of five French oratorical treatises by a Protestant preacher, a rhetorician, a Parisian lawyer, a Jesuit teacher of eloquence, and a retired actor.

That these gestures were the same ones used on the 17th-century stage is revealed in the frontispiece to plays and operas. Such frontispieces typically depict a memorable scene of the drama...with bodily postures, facial expressions, and gestures conveying the essence of the dramatic scene. Close analysis of the printed frontispiece in light of the play’s text permits us to deduce still more examples of 17th-century gestural expression.

My study of some 200 frontispieces has allowed me to begin constructing a basic lexicon of gestures that serves to express various emotions, moods, and dramatic situations. For performers of 17th-century drama, opera, cantatas, and solo song, theatrical gesture is an oft-neglected aspect of historical stage performance.

Anna Prus-Mscisz

PhD Student, Adam Mickiewicz University, Poland

Expressing Cultural Identity through Art - Performance by Chicana/O Artists in the US as the Embodiment of Border Culture Theories and Building Mestizaje Consciousness

Borderland that occurs at the intersection of various ideas, expectations, or norms seems to be the main area of functioning in the modern world and the experience of the borderland, being in-between, being trapped “inside” and simultaneously “outside” the prevalent paradigm generates various attitudes, behaviors and survival mechanisms. The creative expression, especially performance art not only responds to this situation, but embodies border culture concept and is central to the identity building processes.

In the contemporary Latino culture in the US, the experience of the border and borderlands is the central topic of analysis in both artistic and intellectual undertakings. This can be clearly visible in thematic concerns of Chicano/a performance artists such as Coco Fusco, Nao Bustamante and Guillermo Gómez-Peña who struggle to conceptualize migratory experience and cross-cultural exchange through performance.

What may be said to constitute the essence of Chicana/o performance art is “the intercultural synthesis between dialectical forces” (Bruce-Novoa 1990: 31). Chicano/a performance is not based on dichotomies, or either/or propositions. Although it often juxtaposes certain ideas, its strength originates not in the clash, but in the blend, a simultaneous rejection and reclamation, it is the movement with and against diversity (Pérez-Torres 1995: 3), but first and foremost, across it. Moving across consists in continuous transgressing, erasing barriers and obstacles. This is a migratory movement that builds up comprehension and pushes the borders apart. It possesses a specific transformative energy that does not reside upon appropriation but upon confluence. Both identity (ethnic/cultural) and performance that acts as its vehicle become “polyvalent” (a term coined by Bruce-Novoa (1990: 130)), embracing multiplicity and difference, sensitive to various discourses, logos, and heritages. This generic heterogeneity acts also as a defensive mechanism consisting in what West-Durán calls translatory nature of Chicano/a cultural production: “transculturation can be understood as a form of historical and cultural translation. Since two cultures are meeting (or colliding), their interactions and attempts to know each other are a form of translation” (2003: 23). Such

translatory practices, reading cultures back and forth echo what Clifford calls “a world of generalized ethnographies” (1983: 119) and Rabasa interprets further as a dispersion of authority and a mishmash of idioms leading to erasure of dichotomous formulation of Self/Other (Rabasa 1987: 138). If culture is built up of various, often contradictory discourses, then it becomes evident that there can be no single interpretation grasping the gist of the reality, that the sense is born out of (re)crossing the horizons and consciousness(es). Chicana/o performance is an explicit example of the dialogism-at-work. Incorporating various voices it opens up new spaces, deterritorializes margins and centres, and dismantles the dichotomous traps. Seeking to translate, paraphrase and decipher both itself and other texts it simultaneously constructs a new reality – one located across the gender, social, racial, or ethnic borders.

On the basis of selected performances by Chicano/a artists I would like to show numerous co-dependencies and similarities characterizing migratory experience and performance art (such as being rooted in the antagonistic tradition of clash and tension, bringing the rupture and deformation in the established order and in the ontological base, or operating within a specific linguistic field with the act of naming complemented by the act of using) and analyze how *mestizaje* trait characterizes both Chicana/o performers and their aesthetic technique, both being held under constant relocation, contradiction, dialectics of difference and inquiry (pertaining to one's identity being a migrant). The idea then is to examine, as Gómez-Peña puts it “when the performance becomes the search, and when the process of search becomes the performance”.

Thomas Sakoulas

Associate Professor and Chair of the Art Development, State University
of New York, USA

Digital Processes in the Traditional Sculpture Studio: Challenges, Opportunities and the Role of Technology in a University Curriculum

Historically, sculpture has been on the forefront with regards to the use of cutting--edge technology, and in many respects the discipline has contributed a refined and eclectic use of the most advanced processes and tools available at the time. For centuries, sculptors have utilized advances in metallurgy in order to complete their craft. Many used traditional materials and relied on commercial contractors for the final execution (clay--to--bronze is a good example). Starting with Modernity however, the lines between commercial fabricators and sculptors blurred dramatically, especially where the process of creation itself became the focal point. Sculptors since the end of the 19th century became adept at learning and utilizing commercial processes such as ceramics, metals, plastics, and even computers. Most importantly, in that period sculpture emerged as the jack-of-all-trades. It has become the one traditional art discipline that is open to just about every conceivable concept, tool, and process. In later years, a merging of sculpture, architecture, and engineering has become more and more evident. Through these developments and with a younger generation that feels equally comfortable inside physical and digital environments, the opportunity to synthesize new concepts and ideas through the use of computer tools is an exciting prospect. The recent rate of adoption of digital tools is a testament to their utility both in enhancing traditional processes and for opening new aesthetic doors. But overcoming the challenges of such integration is neither easy nor cheap. While desirable in many cases, universities have been slow in adopting digital tools into the traditional sculpture curriculum. I will discuss the aforementioned concepts as an introduction, and then elaborate on the challenges, opportunities, and technologies available for professors who would like to introduce digital tools in their sculpture programs and classes.

Safiye Sari

Lecturer, Suleyman Demirel University, Turkey

Reading New Method of Fashion: Intervestimentality

The Intertextuality the term "make sense of the text of a text or other forming" means. The conception is exchange between two or more text. The concept belong to Julia Cristeva. It can be detected as a re-write method. The concept of intertextuality, which emerged as a reading method in the early 1960's, has been recently in use in various forms of art. The concept also features its usage in fashion-clothing field. Intervestimentality can be briefly defined as the repetitive quotations of line or lines formats and types of clothes on other garments. The concept of intervestimentality can be understood as a repetitive quotation of some elements of previously produced garments on a new clothing item. This process may be related with imitation or emulation, or, the designer may refer to other designs or his own designs by associating two or more designs.

As a result, the area outside the literary arts, which is a new method of reading data from intertextuality, fashion (hence the clothes) use in the field. The aim here is how you dealt with a different kind of interdisciplinary exchange in another indication of the concrete in a sense, by providing examples of different reading methods in the field of fashion and clothing to explain solidifying. In addition, the concept will be concretized by giving references on renowned fashion designers.

Matthew Sergeant

PhD Student, University of Huddersfield, UK

Introducing 'Re-coupling': The Compositional Appropriation of Instrumental Physicality to Disrupt Pattern-based Musical Materials

In recent years, many composers have explored a strategy to instrumental writing known as '*de-coupling*'. In such work, the parameters involved in the physical operation of a musical instrument (e.g. slide position, tongue-articulation, etc.) are stratified into separate quasi-polyphonic musical layers - often notated on individual staves. The instrumentalist executes all of these parametric strands *simultaneously*, the moment-to-moment sonic result determined by the automatic reunification of the data-streams in performance (e.g. Aaron Cassidy's *The Crutch of Memory* (2004), for solo string instrument, or Klaus K. Hübler's *Opus Breve* (1988), for solo violoncello).

A transposition of the above model has arisen as a result of my own research into this area in which the reunification of stratified parametric strands is prioritized as part of the *compositional* process; a strategy I define in my own work as '*re-coupling*'. In this work, pattern-based musical materials (intervallic cycles, rhythmic loops, etc.) are composed independently for physically defined parametric strata of a single instrument (fingering, string-crossing, etc.) and then superimposed in the musical sketch. From here, only actions with significant sonic results are transcribed into the final score (instructions for fingers to depress unbowed strings, for example, are removed). The collision of the strata operates as a mutually affective filter, necessitating a disfiguration of the patterns they originally contained.

More broadly, re-coupling allows hidden processes of elision to be reclaimed from a performative space and *activated* within a compositional methodology. An ecology of material is created where living musical behaviors compete to survive inside a shared instrumental habitat.

This paper will demonstrate the applicability of these ideas to both micro and macro-scale musical design, with reference to recent examples from my own compositional work, and discuss the wider space created by this position: to what extent does the compositional and editorial act coalesce in this framework?

Pamela Shannon

Associate Professor, Northwest Missouri State University, USA

The Solo Songs of Gioachino Rossini

Although Rossini is a well-respected composer of opera, his songs are to a large extent unknown. Some of his songs have still not been published. Yet Rossini's smaller compositions represent his artistic output for a large part of his life, as he gave up writing operas in 1829 and was to live for another 39 years. During his later years, he devoted himself to composing songs, vocal chamber music, and small compositions for the piano. Rossini wrote no fewer than 103 solo songs, as well as duets and vocal chamber music. This paper discusses the solo songs of Gioachino Rossini.

Rossini's treatment of the voice and views on melody and music in general are in keeping with the *bel canto* tradition, a style centered on the voice. Virtuosity as well as the expressive qualities of the voice are trademarks of *bel canto* and Rossini's songs, although less ornate than his operas, retain qualities of this style with their beauty and refinement of the vocal line. Rossini wrote his first song in 1801 in Naples while in his 20's. In the early 1830's, he wrote *Les Soirées musicales*, a group of eight songs and four duets and a group of French songs. These songs and his later ones were intended to be performed in his own drawing room or salon. Later in life, Rossini had an artistic rebirth and devoted time every day to composing numerous small-scale works that he collected into 13 volumes called *Péchés de vieillesse* or *Sins of Old Age*. There are many little-known solo songs contained in these volumes. They can be divided into two main categories: the Italian songs with Rossini's characteristic *joie de vivre* contained in the collections *Musique anodine* and *Album italiano* and the French songs in *Album française* and *Morceaux réservés*.

Diane Shihabi

Assistant Professor, Iowa State University, USA

Character Types and Beaux-Arts Interiors: Advancing Scholarship through Interdisciplinary Design Research

Rarely addressed in design history, yet an issue with global implications in today's historic preservation practice, is the application of interior character types within the French academic architectural tradition, particularly that of the *Ecole des Beaux-Arts*. The theoretical concepts that guided this process and how they were transmuted across cultures have remained nebulous proffering a perception that the late nineteenth century *Beaux-Arts* aesthetic was one of meaningless eclecticism and vacuous imitation. This article argues that *Beaux-Arts* architectural character types were part of a hierarchical ranking and ordering scheme designed to communicate specific information about both architectural history and contemporary society, in terms of tradition, function, and location.

This study analyzed written discourse on French academic architectural theory and physical interiors of three monumental American *Beaux-Arts* capitols. The interdisciplinary research method integrates material culture analysis of extant objects, iconographical analysis of symbolism, and content analysis of documents. Typologies of design elements examined include floors, walls, ceilings, decorative paint finishes, furnishings, decorative arts, and artwork of room categories specified by the architects.

Findings indicate that *Beaux-Arts* architects applied distinct expressions of architectural character types to a hierarchy of room categories, ranked by function from utilitarian to ceremonial in a Neoplatonic arrangement. The resultant levels of character delineated archetypes of room categories through consistent configurations of forms, styles, and materials, leading to a typology that had a basis in French academic architecture, yet expanded beyond.

The scholarship disseminates new knowledge on American *Beaux-Arts* architectural theory from the interiors specialization and corroborates prior scholarship on character types within the French academic architectural tradition. The information will facilitate thoughtful judgments of authenticity and accurate representations of the *Beaux-Arts* architects' intended semiotics in both historic preservation practice and *Neo Beaux-Arts* Classical revivals.

Sky Shineman

Assistant Professor, University of Alabama, USA

Painting as Walking

Through painting I explore notions of phenomena, material physicality and systematic processes. By setting up rules and limitations, rituals and routines, and employing process as a concept, I continue to move forward. As I paint, I walk.

Painting and walking are both ventures of sensation and perception, familiarity and discovery. Requiring an attuned physicality and heightened awareness they are direct, intuitive, possibly primitive yet sophisticated acts. When walking one establishes a destination while welcoming alternate routes, placing the body in motion with intention, poise and awareness. For some it is the same when painting. There is usually a point of departure, curiosity and compulsion, a commitment to the present built upon experiences of the past - and the unique feeling of being simultaneously introverted and exposed. Time adapts to the activity; one step leads to another; space, breath, the routine and the unexpected all come into play.

The sublime is identified as that which is immeasurable, unknown, terrifying and immense. Our current condition could possibly be described as sublime in that our awareness has grown so vast, so wide, so beautiful, and terrifying, that much of our reality has become incomprehensible and possibly un-relatable. Painting and walking, however, with their intuitive processes, physical and perceptive challenges, their meanderings and ambitions, their personal and public implications allow one to cultivate awareness through activity.

This paper is an examination of the multivalent relationship between painting and walking. I will present my own work as well as the work of other studio artists and writers in order to explore these two separate yet interconnected acts.

Idil Surer

PhD Student, Istanbul Technical University

Some Examples of Ottoman Garden Kiosks in Istanbul

Ottoman Architecture, especially after Tulip Era, started to develop in a different direction. Architectural works formed during this period in which new interpretations were being searched with the rapidly changing cultural and social structure, reflected this change in a very remarkable way. The purpose of this study is to shed light on the architecture of this period by creating a comprehensive assessment of garden kiosks built during the XIXth century as very important elements of Ottoman garden architecture.

Garden kiosks are designed in variable scales for resting or enjoying the view. For this study, garden kiosks built especially for the garden in order to spend a few hours during the day without any accommodation purposes were chosen. In addition, their scales had to be relatively small when compared with the main building groups that take place in the same garden.

In order to describe the examples, in situ observations were made and the kiosks were photographed. Previous studies, texts and books were examined and related documents in the archives were searched in order to find their drawings and reports. Consulting the specialists from related fields like history of architecture, history of art and history has provided a significant contribution to this study as well.

In conclusion, it is accepted that garden kiosks were built in order to carry on the tradition of gardening in Ottoman society. Their plan schemes vary according to their relations with the view or topography whereas their façades are mostly influenced by the main buildings that take place within the borders of the same garden. The architectural attitude of the period is reflected in all details of garden kiosks and increasing the number of the examples plays an important role on shedding light on Ottoman garden architecture and history of architecture.

Emre Tandirli

Assistant Professor, Isik University, Turkey

The Homeland Inspiration in Landscape Painting

Landscape image is an essential source of inspiration for visual arts. The inspirations of the natural environment in romantic paintings are amalgamated with the intense spirituality charged on the perception of nature. John Constable, one of the most important of the romantic painters, adopts a Platonic approach to his favorite themes of his homeland. In fact, he did not only paint this natural environment but he has also projected on his canvas the admiration and the enthusiasm that he felt for these landscapes. The aim of this research is to analyze and reveal this inspiration which appears in our own art works as an extension of neo-romantic contemporary painting. Because of today's digital communication technology, we are inevitably losing our visual sensitivity. By the help of the traditional romantic approach, the spiritual dimension of the artistic light in landscape or cityscape painting, once again could be adopted into our everyday views. As René Descartes points out, there is something hidden behind the images and as his follower Gaston Bachelard says, it is only an artist who can discover what is hidden behind them.

Yesim Tonga

PhD Candidate, IMT Institute for Advanced Studies Lucca, Italy

Valuation and Management of Public-Supported Theatres: The State Theatres in Turkey

Over the last decades, even though the accessibility of culture, preservation and promotion of arts are treated mainly as the responsibility of the State in Turkey, the government's approach was influenced by the global neoliberal currents and eventually directed towards a market-oriented approach, moving the position of the State from 'the initiator' more to 'the regulator' side. Within this context, the State Theatres (ST) and the Istanbul City Municipal Theatre (ICMT), which are among the deep-rooted, oldest public arts institutions, have recently become the target of some regulatory changes of the government. The regulation changes in ICMT comprising the transfer of the management from actors to municipality officers, including such duties as the selection of plays, casting actors, and hiring technical staff, were put in action on 12 April 2012. Concurrently, the Prime Minister Recep Tayyip Erdogan's statement in favor of privatization of the State Theatres, to be discussed in the Council of Ministers, received reactions from the public and MP's of the main opposition party. The main argument of the public opposition was that the freedom of state-sponsored art would be heavily damaged with the enactment of the new regulations. State support, it was maintained, is of crucial importance for arts production in a developing country such as Turkey. Therefore, this paper aims to deal with the politics of cultural management, focusing on the state-supported theatres in Turkey. It will analyze (a) valuation of state-supported theatres by different socio-economic groups of the public, and (b) the pros and cons of management structure of state-supported theatres in Turkey. Towards this end, comparative analyses will be conducted, based on performance indicators and economic measures. Furthermore, the feasibility of contingent valuation method will be discussed, in order to come up with a more accurate estimation of the total value of state-supported theatres to the public in Turkey and to study whether the value of state-supported theatres' non-market benefits can justify the public grants given to the theatre. Following the analysis, recommendations for development of a more suitable management model for state-supported theatres in Turkey will be provided.

Katie Tyreman

Researcher, University of York and Victoria & Albert Museum, UK

The Three Graces Project: Women Artists, Exchange and Visibility

Victorian women artists' works are too often omitted from current narratives of nineteenth-century British art, leaving an incomplete and damaged picture of artistic developments. Women artists of the period remain largely misunderstood as incidental figures whose work is considered secondary to, and imitative of, their well-known male counterparts. Through theorised, detailed analyses of visual objects, this paper will address the little-studied paintings, sculptures, textiles and costume designs of Anglo-Greek women artists Marie Spartali Stillman, Maria Zambaco and Aglaia Coronio, within the nineteenth-century context of the Holland Park Circle and the Greek community in London. I will show that they variously developed, critiqued and enabled the art of their predecessors and contemporaries, Burne-Jones, Rossetti, Morris and Brown and vice versa. Thus, I will argue that men were not necessarily leaders and women followers, that their artistic products were linked through complex cross-generational, pedagogical, often competitive, always productive and frequently reciprocal artistic relationships. This will shed new light on familiar and lesser known artworks providing a means of moving from passive notions of influence to active ones of artistic exchange. Turning to consider the lack of visibility these women are afforded in art history today, I will demonstrate and evaluate how my collaborative University of York and V&A, AHRC Funded Cultural Engagement project, *Three Graces: Victorian Women, Visual Art and Exchange* has sought to make these women's artworks newly visible to critical and popular audiences. I will show that further knowledge transfer between HE and Museum institutions is particularly necessary in order to develop the new, more complete understandings required for Victorian women artists' works. Finally, I will look to the future, examining the *Three Graces* virtual exhibition (forthcoming, May 2013) in relation to Griselda Pollock's 'Virtual Feminist Museum', and question how the visibility of Victorian women's integral artworks might be ensured.

Fidelis Udentia

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and Technology, Nigeria

Identity Catastrophe among Artists and Art Students of Fine Art in Africa

Nearly all fine art is about creating something, and often too, from a premise of an existing material either natural or from man-made, the artist then creates by drawing up together various elements from existing barn of ideas, shapes and forms. Even in arts classified as abstract, the elements are still a configuration of identifiable patterns drawn from the environment, conveyed in new look or composition. The intent is not to replicate these symbols or the pattern for the fun of that, rather it is intended to expand possibilities in alternative configurations which would create new meanings. The amazement or the aesthetics in the work is measured by the uniqueness of the configuration and the peculiar traits of the artist, his identity as expressed in the piece. But is it true? Does the art convey the identity of the artist? Does he or she need to ride on the back of a popular artist or be identified through a better known figure? The audience and indeed the public are always looking for the known figures and hardly give attention if the work is not from their idols. This paper discusses the identity catastrophe among artists and students of fine art in Nigeria. Centuries after the practice of art in Africa, the ideological as well as the philosophical content of their arts and artists remained sublimed, in the discussion of History of Fine Art, owing to long damnation and ridicule leading to inferiority complex. Even after Pablo Picasso –the famous Italian painter and his colleagues, in the early 20th century, illuminated the aesthetics qualities inherent in the African sculpture which desired to be noticed and appreciated, the complex of inertia is yet to be conquered. Despite the efforts of Kenneth C Murray, foremost expatriate Art Teacher, employed to assist Chief Aina Onabolu, in the propagation of Modern Art in Africa in the 1940s, by insisting that there are some good attributes hidden in the deluded traditional art of Africa which needed to be inherited.

Jeremias Van Jaarsveld

Researcher, University of the Free State, South Africa

Homiletics: The Art of Preaching in a Post-Colonialism, Post-Apartheid, Post-Modern South Africa

It is 2013, and one of the biggest church denominations in South Africa, the Dutch Reformed Church, is confronted with big challenges. The biggest challenges lie in the preaching and interpretation of the Bible in an ever-changing context. Preaching has become a challenge for every reverend, minister, preacher, pastor ect. A new approach to homiletics is the answer.

The challenges in South Africa includes criticism from ever-changing congregations who wants to break away from old, traditional monologue-type preaching. Technology and new communication devices, mass-media and multi-media must be seen as an opportunity to bring God's Word to people in new exciting ways. The post-modern Christian wants preaching in dialogue-form, and ministers are faced with the responsibility to bring the old Message in a new context and in a new way, holding onto their roots and the truths they preach.

Another challenge in South African preaching is the scars left by Colonialism that only ended 1990 when Namibia got its independence from South Africa. Ministers are left with the challenge when doing missionary work in South Africa and other African countries, because our integrity is being questioned. How do you preach in these contexts? What is the message you bring to the African men and women who suffers because of the effect of colonialism? Again preachers are left with a challenge, and the art of homiletics have to be transformed in a context full of doubt and mistrust.

Finally, 19 years have past since South Africa has become a democratic country. But the wounds and their effects of the old regime, the old ideology of Apartheid, is still visible in our congregations, communities and cities. The preacher is left with the challenge to use the art of homiletics to initiate change, reconciliation and change in our society.

Homiletics is a noun and can be defined as "the art of preaching". Thus, preaching is an art. Instead of colours or notes, we paint and compose with our words. Just like a symphony or a painting or sculpture, we can move people, influence them and maybe even change them.

In this piece I would like to use these examples and show people how preaching the Word of God, homiletics, is an art.

Frances Van Keuren

Professor, University of Georgia, USA

&

Kristen Zohn

Curator of Collections and Exhibitions, Columbus Museum, USA

A Double-Sided Drawing by Thomas Eakins of an Antique Cast and a Male Model

A large pencil and charcoal double-sided drawing, purchased by the Columbus Museum in Georgia in 2008, is an early work by Thomas Eakins. One side shows a cast of the antique bust of Menelaus, the original of which is in the Vatican Museums, while the other shows a seated male model. According to one theory, the drawing was created during Eakins' studies between 1863 and 1866 at the Pennsylvania Academy of the Fine Arts in Philadelphia. Eakins is known to have done cast drawings and drawings from life during these years, and PAFA owned a cast of the Menelaus bust. However, other cast drawings assigned to Eakins' PAFA years are much smaller in scale and less skillful in technique. Although obviously a student work because of problems with the foreshortening of the left knee and elbow of the male model, the larger scale of the Columbus drawing and its emphasis on lively outlines suggest that the work should instead be dated to 1866-1869, when Eakins studied under Jean-Léon Gérôme at the Ecole des Beaux-Arts in Paris. Gérôme insisted that students first block out the action of their figures before shading them. Also, the sling-like support of the model's raised left arm indicates the lengthy period he had to hold the pose, as was the practice at the Ecole. Furthermore, the combination of a cast drawing and a drawing of a model on the same sheet reflects the curriculum of Ecole students. They had to demonstrate proficiency in both types of drawing before being allowed to commence painting. In a letter of December 1866, Eakins describes his mornings as being devoted to drawing, and then mentions the availability of "casts from all the good antique... statues." Further correspondence informs us that Gérôme finally permitted Eakins to start painting in March 1867.

Aline Veiga Loureiro

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Kathleen Coessens

Professor Vrije University Brussel, Belgium

(Non)-Discursive Space of the Body: In-between Discipline and Play

The present paper explores the creative space in-between pre-existing vocabularies and the unknown proceedings of improvisation. We propose to inhabit this space through the “performative” body and its various modes of communicating within and beyond discourses.

Michel Serres and Michel Foucault consider the body and its discourses from two polarities: at one side, Foucault, M. (1975) proposes a bodily object tamed by social impositions and constrains; on the other side, Serres, M. (2002) suggests a bodily subject open to infinite possibilities and freedom. In order to approach creativity, we will argue that the body presents itself both as subject and object, partaking in a dynamic exchange of roles. The body continuously negotiates between language – discourse – and novelty – or spontaneous improvisation – by occupying a space within these two extremes – the outside and inside discourses of the body.

We will argue that pure improvisation does not take place, as experiences – both spontaneous and culturally driven – always imprint patterns into our actions and thoughts; nevertheless vocabulary itself is continuously contaminated by interpretations and personality. Therefore, it is precisely in this shared and interactive space in-between discipline and play that the contemporary body presents itself – displaying and (dis)-embodying (non)-discourses of today. It is challenged by the immersion in a range of pre-achieved discourses, while also having the desire to break out of these conditions over and over towards originality.

Finally, we will place ourselves within this space by revisiting examples of contemporary performance and choreography, including “Self Unfinished” by Xavier le Roy (1998), “Go” by Lisa Nelson et al. (2000) and “Disfigured Study” by Meg Stuart (1991); while also relating to outcomes and questions from within our own collaborative artistic practices associated to improvisation and scores for the “performative” body.

Lynette Vought

Adjunct Professor, Ferris State University, USA

Little Stories, Little Threads

In this paper, I will present magical realist work that explores the self-actualization process of contemporary women and specifically addresses the problems of desire, duty, detachment, self-discovery and personal freedom many women experience.

My images are best described as visual contemporary fairy tales. Grounded in traditional narratives but altered to reflect contemporary culture, these narratives, told in a magical realist style, open the possibility for each viewer to interpret the work in a personal and meaningful way that will add to the understanding of their own individual narratives.

As a magical realist, my work contains magical or unusual elements in otherwise normal settings, or sometimes the settings are magical with “normal” subjects. My influences have been other magical realists such as Remedios Varo, George Tooker and Rene Magritte.

The images I will present, with the exception of *Dreamer in Training* (printed paper quilt), which is my own original narrative work, are based on archetypal narratives that are deconstructed to present alternative renderings of traditional stories. *Dreamer*, *Bluebeard's Last Wife* (multi-media), *Mrs. Swift Learns to Speak Boy* (printed paper quilt) and *The Old Woman in the Shoe's Younger Daughter* (drawing) are all told from the perspective of a minor character in the original stories. *Red Riding Hood* (painting) is about how Red turns the tables on the wolf and gets her apple and eats it, too.

As a narrative artist in the postmodern era, I am interested in creating and selecting the many threads that make up the “quilt” of human culture without committing to any single grand narrative. Those threads are the little stories that describe our contemporary culture. This presentation offers new responses to the problems of desire, duty and freedom by creating new story threads from the old fabric of traditional narratives.

Nicole Wesley

Associate Professor, Texas Tech University, USA

&

Darla Johnson

Adjunct Professor, Austin Community College, USA

The Justice Project: The Ideology of Social Shifting Through Physical Engagement, Collaboration and Authentic Performance

The JUSTICE Project's research lives in the question can physical engagement motivated by ideologies of justice in a collaborative setting bring about social shifting?

The JUSTICE Project is an experiential performance work based on the premise that individuals have an innate sense of justice. Exploring themes of justice through self-expression and creative process in a community setting invites the participant to delve deeply into intimate realms of his/her physic and personal experience. The material is communally explored and then structured and woven together by Darla Johnson and Nicole Wesley, Artistic Directors of the JUSTICE Project. The exchanges and responses inherent in this process encourage the creation of a more authentic performance experience for the participants and the audience.

The fourth inception of the JUSTICE Project will take place at the University of Bedfordshire in England from February 15th-24th, 2013. The project will involve first-year dance majors and other identified artists from the university community. Prior to February 15th, the directors will begin to correspond with the participants via Skype in November 2012 and again in January of 2013. Analytical and artistic assignments will be given and discussed during the Skype sessions. Participants will begin researching, writing and choreographing material based on their personal ideologies of justice. During the 10-day residency, the project will be constructed through conversation, exploration and collaboration.

Data will be collected from the research and reflective writing of the participants and the artistic directors, a video documentation of the rehearsal process and performance, and a questionnaire that critically evaluates the personal and communal experience of the JUSTICE Project will be distributed and collected to all participants and producers/hosts.

Bonnie Blu Williams
Professor, Mississippi College, USA

An Investigation of Selected Female Singing- and Speaking-Voice Characteristics through Comparison of a Group of Pre-Menarcheal Girls to a Group of Post-Menarcheal Girls

The basis for most general music programs in the American public school system is singing. Within the programs, students are asked to sing in music classes from kindergarten to high school. Research is available on many aspects of singing, but the majority of the studies focus on either the young child or the mature adult singer. Research in singing during the pre- and early teen years has addressed mainly choral methods and techniques and the boy's changing voice. Generally, the literature tends to be concerned more with the boy's changing voice than with the girl's voice because of the dramatic differences in boys' singing ranges and the clearly observable changes in voice quality.

Because girls also go through a period of increased growth and development, there is a need for more substantiated information on the characteristics of the changes in the girl's voice. With a better understanding of specific aspects of the girl's voice, music educators should begin to identify stages of vocal development in girls. Also, because the girls themselves are experiencing these vocal changes, perhaps they can help identify the characteristics or symptoms of vocal change.

Paula Wisotzki

Associate Professor, Loyola University Chicago, USA

Classical Sources, Leftist Dreams: American Artist David Smith in Greece, 1935-36

David Smith (1906-1965) passed approximately four months in Greece from December 1935 to April 1936. Although he travelled on the Peloponnesus and visited some of the Greek islands, most of this time was spent in Athens, where he and his wife Dorothy Dehner rented an apartment and devoted themselves to making art, studying antiquities and familiarizing themselves with their new environment. Famous in his later years as a sculptor, Smith worked mostly in two dimensions, producing paintings, notebook sketches and photographs while in Greece. These paintings and drawings were a mix of local scenes executed in a traditional, representational manner, and abstract formal experiments more in tune with modernist practice. While some of the photographs he took in Greece record conventional tourist sites such as the Theater at Epidauros or individual antiquities, the majority show residential neighborhoods with unpaved streets and open sewers -- the refugee settlements for Greeks uprooted from Asia Minor in the wake of the 1923 Lausanne Convention. His interest in documenting this subject was in keeping with his leftist politics. That he found Athenian artists who shared his twin commitments to avant-garde art and Marxist political views corroborated the harmonious relationship between the two movements which he had discovered in the few weeks spent in Paris before reaching Greece. Previous scholars have tended to focus almost exclusively on Smith's time in Paris, succumbing to the city's reputation as the center of the art world and therefore assuming everything significant from his trip to Europe took place there. A careful analysis of the time Smith spent in Greece sheds light on the most productive period of his travels abroad, and reinforces the melding of radical politics and art crucial to this artist's development as a leading figure of American modernism.

Dorit Yaron

Acting Director, David C. Driskell Center, University of Maryland, USA

David C. Driskell and his Contribution to the Development of the Field of African American Art

The David C. Driskell Center for the Study of the Visual Arts and Culture of African Americans and the African Diaspora at the University of Maryland, College Park, honors the legacy of David C. Driskell - Distinguished University Professor Emeritus of Art, Artist, Art Historian, Collector, and Curator - by preserving the rich heritage of African American visual art and culture. Established in 2001, the Driskell Center is committed to collecting, documenting, and presenting African American art.

One of the world's leading authorities on the subject of African American Art, Prof. David C. Driskell is highly regarded as an artist and a scholar. He received an undergraduate degree in art from Howard University in 1955 and an M.F.A. from Catholic University of America in 1962.

Prof. Driskell began his teaching career at Talladega College in 1955. He joined the faculty of the Department of Art at the University of Maryland, College Park, in 1977, and served as its Chairperson from 1978-1983. In 1995, he was named Distinguished University Professor of Art and taught until his retirement in 1998.

In 1976, Driskell curated the groundbreaking exhibition "Two Centuries of Black American Art: 1750-1950" which has been the foundation for the field of African American Art History. Since 1977, he has served as curator of the Camille O. and William H. Cosby Collection of African American Art. In 2000 Prof. Driskell was honored by President Bill Clinton as one of 12 recipients of the National Humanities Medal. In 2005, the High Museum of Art in Atlanta, GA, established the David C. Driskell Prize, the first national award to honor and celebrate contributions to the field of African American art and art history. In 2007, Prof. Driskell was elected as a National Academician by the National Academy.

Gordana Yovanovich
Professor, University of Guelph, Canada

Magical Realism in Canadian Art: Dragan Sekaric Shex

While Magical Realism is a term coined by Franz Koh in relation to visual art, the term is associated today mostly with Latin American literature. Canadian journalist Ralph Benmergui used the term Magical Realism to describe the paintings of Dragan Sekaric Shex because it reminded him of the general atmosphere in the fiction of Gabriel Garcia Marquez and Jorge Luis Borges. Shex has subsequently adopted the term as the best manner to describe his art.

My paper will discuss the meaning of Magical Realism as presented by Venezuelan critic Luis Leal as an attitude towards reality. I will also discuss Magical Realism as a return to poesis, as Brazilian literary theorist and critic Luis costa Lima presents it. And I will relate the postcolonial view of Magical Realism developed by Theo L. D'Haen in "Magical Realism and Postmodernism: De-centering Privileged Centers" and by Stephen Slemon in "Magical Realism as Postcolonial Discourse."

The main part of my paper will focus on a close/textual study of Shex's paintings, particularly the effects produced by his *sfumato* style, a technique he uniquely revived from Renaissance paintings. The absence or reduction defined lines, in Shex's painting, creates a blurring situation which invites the viewer to look for a focus. Since there is not a particular focus or a center, the viewer "enters" the world of reality and memories. My papers will discuss 4-5 images from the point of view of the viewer.

Margaret Ann Zaho

Assistant Professor, University of Central Florida, USA

The Power of Love in the Hypnerotomachia Poliphili: A Cautionary Tale

The Hypnerotomachia Poliphili is a printed and profusely illustrated book published in Venice in 1499. The book, published by Aldus Manutius, is a romantic, arcane, allegory that tells the story of Poliphilo and his quest for his true love Polia.

During his journey, Poliphilo encounters, among other peculiar events, a series of parades dedicated to the mortal loves of the god Jove. Each woman, Europa, Leda, Danae, and Semele, is depicted riding on a parade cart adorned with elaborate narrative decoration. The narrative scenes decorate the front, back and sides of each cart and are illustrated in an individual woodcut within the text.

The subject of the decorations is in some instances related to the myth of each love affair and in other instances much more ambiguous. In this paper, I will present a method for viewing those images within the context of contemporary Neo-Platonic thought to expose a surprising and cautionary message about the power of love.