

2014

Visual and Performing Arts Abstracts

Fifth Annual International
Conference on Visual and
Performing Arts
2-5 June 2014, Athens, Greece
Edited by Gregory T. Papanikos

THE ATHENS INSTITUTE FOR EDUCATION AND RESEARCH



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First Published in Athens, Greece by the Athens Institute for Education and
Research.

ISBN: 978-618-5065-46-1

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TABLE OF CONTENTS

(In Alphabetical Order by Author's Family name)

	Preface	9
	Conference Program	10
1	The Initiation Ritual of 'Kuda Kepang Mabuk' (KKM): A Cleansing and Healing Process <i>Mohd Kipli Abdul Rahman, Solehah Ishak & Nurul Farhana Low Abdullah</i>	17
2	Liminal Observation in Multidisciplinary Performance: MTV Meets Franz Schubert <i>Bill J. Adams</i>	18
3	Similar and dissimilar typologies of Turkish and Greek traditional houses of Kula <i>Cigdem Akkurt</i>	19
4	Computational Media as Tools for the Creation of Aesthetic and Affective Experiences in Responsive Spaces <i>Omar Al Faleh & Nikolaos Chandolias</i>	20
5	Environment as Learning Instructors <i>Mohammad Ali</i>	21
6	A Brief History of Censorship in 20th Century Art <i>Firat Arapoglu</i>	22
7	Field of Art in Indian Art Theory <i>Barbara Banasik</i>	23
8	Folk Elements in Music Composition: Exploring the Richness of Language <i>Denis Baptista</i>	24
9	Street As The Art's Memory Place <i>Lütfiye Bozdağ</i>	25
10	Magic Reality: Grant Wood's 1930s Works <i>Viviana Bucarelli</i>	27
11	Savage Gardens, Original Sins: An Anarcho-Primitivist Reading of Wagner's Parsifal <i>Lisa Burnett</i>	28
12	Oum Kulthoum and Popular Culture <i>Arlene Caney</i>	29
13	Speaking Without Words: Dating Violence and Bullying Articulated Through the Medium of the Dance Video, Creating a New Language in the Architecture of Social Education and Awareness <i>Andrew Carroll</i>	30

14	Storytelling Space: Responsive Environment for Improvisational Voice and Body Performance <i>Nikolaos Chandolia, Elena Frantova & FXin Wei Sha</i>	31
15	Cognitive Value of the Hybrid Work of Art <i>Irena Chawrilska</i>	32
16	"Fail Again. Fail Better": The Importance of Failure in the Creative Process <i>Sarah Cole</i>	33
17	A Methodology for Art Teacher Education <i>Rejane Coutinho</i>	34
18	Bolstering Creative and Performing Arts Programs through Learning Outcomes <i>John Doerksen</i>	35
19	From Paper to Stage: Creating Original Theatre in Kuwait <i>Kathleen Downs & Kendall Downs</i>	36
20	Classroom-in-Residence; An Innovative Pedagogical Model for Developing Arts Education Curriculum & Collaborative Community Partnerships <i>Barbara Drucker</i>	37
21	Penelope's Odyssey: Film Form as Meaning <i>Andrea Eis</i>	40
22	Communicating the Lessons of Traditional Classical Ballet Training in the C21st; Old World Pedagogy meets the Multiple Intelligences <i>Sharon Garber</i>	41
23	Reimagining the Design Theories of Twentieth Century Designers Appia, Craig and Jones in Light of Twenty-first Century Theatre Technology <i>P. Gibson Ralph</i>	42
24	Gender Ambiguity and the Erotic: A Queer Analysis of the Body in the Art of Leonor Fini <i>Allison Goar</i>	43
25	Reflecting on the Painter and Process: A Dialogical Approach <i>Alison Goodyear</i>	44
26	Visual Art Teachers Education: considering City as a Culturally Quilted Pedagogical Territory <i>Leda Guimaraes</i>	45
27	Global Jazz: Pushing its Boundaries with Harmonic, Metric, and Instrumental Devices <i>Hank Hehmsoth</i>	47
28	The Hidden Appeal. Anthropomorphic and Narrative Aspects of Visual Perception in Spatial Arts, Architecture & Design <i>Michael Heinrich</i>	48
29	Dying for the Six O'Clock News: Discrediting the Media in Marvel Comics' The 'Nam <i>Martin Heusser</i>	49
30	Returning to Water: Considering Place as a Cultural Lens <i>Diana Hoover</i>	50

31	The Importance of Slow Cinema in Our Ultra Fast World: Theo Angelopoulos' Films up Close <i>Andrew Horton</i>	51
32	Judgment Revealed: Tendering Hope Amid Shrouded Despair <i>Thomas Houser</i>	52
33	The Bobolian Ritual: Its Role in Healing and Space Cleansing Solehah Ishak, Mohamed Ghouse Nasuruddin, Mohd Kipli <i>Solehah Ishak, Mohamed Ghouse Nasuruddin & Mohd Kipli Abdul Rahman</i>	53
34	Disappearing the American Dream: Emergency Managers and Fire Sales in the American Heartland <i>Julie Johnson</i>	54
35	Who Wears what when and why: The African Dashiki Goes Global <i>Constance Kirker</i>	55
36	Polychromy in Early Greek Architecture <i>Nancy Klein</i>	56
37	X Marks the Spot <i>Demetra Kolakis</i>	57
38	The Body as Site of Difference, Dissent and Resistance <i>Claude Lacroix</i>	58
39	The Art of being There - Representational Painting and Visual Spatialisation. <i>Graham Lister</i>	59
40	Archetypal Congruencies between Number and Mysticism found in the sacred Electroacoustic Music of Charon's Pantheon <i>Jennifer Logan</i>	61
41	Malaysian Traditional Healing Performance Practices: Issues and Challenges <i>Nurul Farhana Low Abdullah, Solehah Ishak, Mohd Kipli & Abdul Rahman</i>	62
42	Improving English literacy skills among deaf learners using Deaf Theatre Techniques <i>Elizabeth Malebo</i>	63
43	Art and Cultural Practices: Environmental Dilemmas in Capricorn District Municipality, Limpopo Province, South Africa <i>Methodi Freddie Motsamayi</i>	64
44	Playing Dead in Ancient Greek Drama <i>Dana Munteanu</i>	65
45	The Impermanence of Art and Beauty <i>Laura Osterweis</i>	66
46	Beuys, Hardt and Negri: One World – One Consciousness <i>Alexandria Pierce</i>	67
47	Chaos and Rhythm on Cithaeron <i>Gyllian Raby</i>	68

48	Approximations between Capoeira and the Dionysian Cults: An Aesthetical Analysis to the Performing Arts <i>Odilon Roble</i>	69
49	Putting Old Wine in New Bottle: An Appraisal of Sustainability of the Traditional Oja-Pali Performance of India <i>Pradyumna Sarma</i>	70
50	Metatheatre in Aeschylus' Oresteia <i>Robert L. Smith</i>	71
51	Performing Arts for Tourism <i>Santosa Soewarlan</i>	72
52	Improvising Sound Art <i>Jesse Stewart</i>	73
53	Designers, art educators and craft communities in the Amazonas <i>Ana Mae Tavares Bastos Barbosa</i>	74
54	Teaching Contemporary Art in Primary Schools <i>Chor Leng Twardzik Ching</i>	75
55	The Process Approach: Arts Programmes for At-risk and Underprivileged Youth <i>Vincent Twardzik Ching</i>	76
56	Choreographing Computational Materiality: Interventions in Technologically Augmented Dance Performance <i>Margaret Jean Westby & Nikolaos Chandolias</i>	77
57	The Greek Body in Crisis: From the Protests to the Contemporary Dance Stages <i>Natalia Zervou</i>	79

Preface

This abstract book includes all the abstracts of the papers presented at the *5th Annual International Conference on Visual and Performing Arts, 2-5 June 2014*, organized by the Athens Institute for Education and Research. In total there were 57 papers and 58 presenters, coming from 14 different countries (**Brazil, Canada, Germany, India, Indonesia, Kuwait, Malaysia, Poland, Singapore, South Africa, Switzerland, Turkey, UK and USA**). The conference was organized into 14 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
5th Annual International Conference on Visual and Performing Arts,
2-5 June 2014, 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 2 June 2014

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.

09:00-10:30 Session I (Room A): Dance Discussions

Chair: George Poulos, Vice-President of Research, ATINER & Emeritus Professor of Linguistics, University of South Africa, South Africa.

1. Sharon Garber, Professor, Western Michigan University, USA. Communicating the Lessons of Traditional Classical Ballet Training in the C 21st; Old World Pedagogy Meets the Multiple Intelligences.
2. Odilon Roble, Professor, University of Campinas, Brazil. Approximations between Capoeira and the Dionysian Cults: An Aesthetical Analysis to the Performing Arts.
3. Andrew Carroll, Assistant Professor, University of South Florida, USA. Speaking Without Words: Dating Violence and Bullying Articulated Through the Medium of the Dance Video, Creating a New Language in the Architecture of Social Education and Awareness.
4. Margaret Jean Westby, PhD Student, Concordia University, Canada & Nikolaos Chandolias, Master Student, Concordia University, Canada. Choreographing Computational Materiality: Interventions in Technologically Augmented Dance Performance.
5. Natalia Zervou, PhD Student, University of California, USA. The Greek Body in Crisis: From the Protests to the Contemporary Dance Stages. (Monday 2 of June).

10:30-12:00 Session II (Room A): Art History I

Chair: Nicholas Pappas, Vice-President of Academics, ATINER & Professor of History, Sam Houston University, USA.

1. Nancy Klein, Professor, Texas A&M University, USA. Polychromy in Early Greek Architecture.
2. Irena Chawrilka, Phd Candidate, University of Gdansk, Poland. Cognitive Value of the Hybrid Work of Art.
3. Allison Goar, Master Student, Colorado State University, USA. Gender Ambiguity and the Erotic: A Queer Analysis of the Body in the Art of Leonor Fini.
4. Viviana Bucarelli, PhD Candidate/Adjunct Professor, The Graduate Center CUNY/ Hunter College, CUNY, USA. Magic Reality: Grant Wood's 1930s Works.

10:30-12:00 Session III (Room B): Music I

Chair: Jennifer Spoon, Academic Member, ATINER & Associate Professor, Radford University, USA

1. Jennifer Logan, Director, Los Angeles Sonic Odyssey, USA. Archetypal Congruencies between Number and Mysticism found in the Sacred Electroacoustic Music of Charon's Pantheon.
2. Hank Hehmsoth, Senior Lecturer, Texas State University, USA. Global Jazz: Pushing its Boundaries with Harmonic, Metric, and Instrumental Devices. (Monday, 2 of June, Morning).
3. Lisa Burnett, PhD Student, Stanford University, USA. Savage Gardens, Original Sins: An Anarcho-Primitivist Reading of Wagner's Parsifal.

<p>5. Barbara Banasik, Doctoral Candidate, University of Warsaw, Poland. Field of Art in Indian Art Theory.</p>	
<p>12:00 -13:30 Session IV (Room A): Arts and Culture I Chair: Nancy Klein, Professor, Texas A&M University, USA.</p>	<p>12:00 -13:30 Session V (Room B): Theatre and Film Chair: Jennifer Logan, Director, Los Angeles Sonic Odyssey, USA.</p>
<ol style="list-style-type: none"> 1. Ana Mae Tavares Bastos Barbosa, Professor, UPS/Anhembi Morumbi, Brazil. Designers, Art Educators and Craft Communities in the Amazonas. 2. Constance Kirker, Assistant Professor, Penn State University, USA. Who Wears What When and Why: The African Dashiki Goes Global. 3. Pradyumna Sarma, Assistant Professor, Nalbari College, India. Putting Old Wine in New Bottle: An Appraisal of Sustainability of the Traditional Oja-Pali Performance of India. 4. Firat Arapoglu, Lecturer, Istanbul Kemerburgaz University, Turkey. A Brief History of Censorship in 20th Century Art. 5. Santosa Soewarlan, Researcher, Indonesia Institute of the Arts, Indonesia. Performing Arts for Tourism. 	<ol style="list-style-type: none"> 1. Andrew Horton, Professor, University of Oklahoma, USA. The Importance of Slow Cinema in Our Ultra Fast World: Theo Angelopoulos' Films up Close. 2. Dana Munteanu, Associate Professor, Ohio State University, USA. Playing Dead in Ancient Greek Drama. 3. Robert L. Smith, Associate Professor, Kutztown University of Pennsylvania, USA. Metatheatre in Aeschylus' Oresteia.
<p>13:30-14:30 Lunch</p>	
<p>14:30-16:00 Session VI (Room A): Design Issues Chair: Sharon Garber, Professor, Western Michigan University, USA.</p>	<p>14:30-16:00 Session VII (Room B): Creative Expression Chair: Dana Munteanu, Associate Professor, Ohio State University, USA.</p>
<ol style="list-style-type: none"> 1. John Doerksen, Vice-Provost (Academic Programs and Students), Western University, Canada. Bolstering Creative and Performing Arts Programs through Learning Outcomes. 2. Demetra Kolakis, Course Director, University of the Arts, UK. X Marks the Spot. 3. Martin Heusser, Professor, University of Zurich, Switzerland. Dying for the Six O'Clock News: Discrediting the Media in Marvel Comics' The 'Nam. 	<ol style="list-style-type: none"> 1. Thomas Houser, Director, University of Georgia, USA. Judgment Revealed: Tendering Hope Amid Shrouded Despair. 2. Sarah Cole, Associate Professor, Framingham State University, USA. "Fail Again. Fail Better": The Importance of Failure in the Creative Process. 3. Diana Hoover, Associate Professor, University of Wisconsin-Stevens Point, USA. Returning to Water: Considering Place as a Cultural Lens. 4. Laura Osterweis, Associate Professor, Framingham State University, USA. The Impermanence of Art and Beauty. 5. Graham Lister, PhD Candidate, The Glasgow School of Art, UK. The Art of being There - Representational Painting and Visual Spatialisation.

16:00 -17:30 Session VIII (Room A): Education in the Arts I

Chair: Sarah Cole, Associate Professor, Framingham State University, USA.

1. Leda Guimaraes, Full Professor, Federal University, Brazil. Visual Art Teachers Education: Considering City as a Culturally Quilted Pedagogical Territory.
2. Rejane Coutinho, Professor, Sao Paulo State University, Brazil. A Methodology for Art Teacher Education.
3. Chor Leng Twardzik Ching, Lecturer, National Institute of Education, Singapore. Teaching Contemporary Art in Primary Schools.

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

Tuesday 3 June 2014

08:00-10:00 Session IX (Room A): Architectural Interests

Chair: *Arlene Caney, Associate Professor, Community College of Philadelphia, USA.

1. Michael Heinrich, Professor, Coburg University, Germany. The Hidden Appeal. Anthropomorphic and Narrative Aspects of Visual Perception in Spatial Arts, Architecture & Design.
2. Cigdem Akkurt, Associate Professor, Iowa State University, USA. Similar and Dissimilar Typologies of Turkish and Greek Traditional Houses of Kula.
3. Omar Al Faleh, Master Student, Concordia University, Canada & Nikolaos Chandolias, Master Student, Concordia University, Canada. Computational Media as Tools for the Creation of Aesthetic and Affective Experiences in Responsive Spaces.

10:00-11:30 Session X (Room A): Art History II

Chair: *Gyllian Raby, Associate Professor, Dramatic Arts Brock University, Canada.

1. Alexandria Pierce, Professor, Savannah College, USA. Beuys, Hardt and Negri: One World – One Consciousness. (Tuesday 3 June 2014)
2. Claude Lacroix, Associate Professor, Bishop's University, Canada. The Body as Site of Difference, Dissent and Resistance.
3. Alison Goodyear, PhD Student, University of the Arts London, UK. Reflecting on the Painter and Process: A Dialogical Approach.

10:00-11:30 Session XI (Room B): Music II

Chair: Michael Heinrich, Professor, Coburg University, Germany.

1. *Arlene Caney, Associate Professor, Community College of Philadelphia, USA. Oum Kulthoum and Popular Culture.
2. Bill J. Adams, Associate Professor/Coordinator of Performing Arts, Nova Southeastern University, USA. Liminal Observation in Multidisciplinary Performance: MTV Meets Franz Schubert.
3. Jesse Stewart, Associate Professor, Carleton University, Canada. Improvising Sound Art.
4. Denis Baptista, Master Student, University of Calgary, Canada. Folk Elements in Music Composition: Exploring the Richness of Language.

11:30-13:00 Session XII (Room A): Theatre

Chair: Jesse Stewart, Associate Professor, Carleton University, Canada.

1. P. Gibson Ralph, Associate Professor and Chair, State University of New York, USA. Reimagining the Design Theories of Twentieth Century Designers Appia, Craig and Jones in Light of Twenty-First Century Theatre Technology.
2. Elizabeth Malebo, Intern Lecturer, University of the Free State, South Africa. Improving English Literacy Skills among Deaf Learners using Deaf Theatre Techniques.
3. Nikolaos Chandolias, Master Student, Concordia University, Canada, Elena Frantova, PhD Student, Concordia University, Canada & Xin Wei Sha, Researcher, Concordia University, Canada. Storytelling Space: Responsive Environment for Improvisational Voice and Body Performance.
4. Nurul Farhana Low Abdullah, Senior Lecturer, Sains Malaysia University, Malaysia, Solehah Ishak, Professor, Technology Mara University, Malaysia, Mohd Kipli, Associate Professor, Pendidikan Sultan Idris University, Malaysia & Abdul Rahman, Associate Professor, Pendidikan Sultan Idris University, Malaysia. Malaysian Traditional Healing Performance Practices: Issues and Challenges.
5. Solehah Ishak, Head of Post Graduate Studies, Technology Mara University, Malaysia, Mohamed Ghouse Nasuruddin, Emeritus Professor, Sains Malaysia University, Malaysia & Mohd Kipli Abdul Rahman, Associate Professor, Pendidikan Sultan Idris University, Malaysia. The Bobolian Ritual: It's Role in Healing and Space Cleansing.
6. Mohd Kipli Abdul Rahman, Associate Professor, Pendidikan Sultan Idris University, Malaysia, Solehah Ishak, Head of Post Graduate Studies, Professor, Pendidikan Sultan Idris University, Malaysia & Nurul Farhana Low Abdullah, Senior Lecturer, Pendidikan Sultan Idris University, Malaysia. The Initiation Ritual of 'Kuda Kepang Mabuk' (KKM): A Cleansing and Healing Process.
7. Kathleen Downs, Assistant Professor, The American University of Kuwait, Kuwait & Kendall Downs, English Instructor, American School of Kuwait, Kuwait. From Paper to Stage: Creating Original Theatre in Kuwait.

13:00-14:00 Lunch

14:00-15:30 Session XIII (Room A): Arts and Culture II

Chair: Barbara Drucker, Associate Dean & Director of Arts Education, School of the Arts and Architecture, University of California, USA.

1. Lutfiye Bozdog, Academic Faculty Member, Istanbul Kemerburgaz University, Turkey. Street As The Art's Memory Place.
2. Julie Johnson, PhD Student, Michigan State University, USA. Disappearing the American Dream: Emergency Managers and Fire Sales in the American Heartland. (Tuesday 3 June 2014)
3. Mathodi Freddie Motsamayi, PhD Candidate/Researcher, University of KwaZulu-Natal, South Africa. Art and Cultural Practices: Environmental Dilemmas in Capricorn District Municipality, Limpopo Province, South Africa.
4. *Gyllian Raby, Associate Professor, Dramatic Arts Brock University, Canada. Adaptation as Belle Strategem: How Hannah Cowley's Feminism of 1783 can Shout out to Young Women of the Post-Dramatic Era.

15:30-17:00 Session XIV (Room A): Education in the Arts II

Chair: Stephen Andrew Arbury, Head, Visual and Performing Arts Research Unit, ATINER & Professor of Art History, Radford University, USA.

1. Barbara Drucker, Associate Dean & Director of Arts Education, School of the Arts and Architecture, University of California, USA. Classroom-in-Residence; An Innovative Pedagogical Model for Developing Arts Education Curriculum & Collaborative Community Partnerships.
2. Vincent Twardzik Ching, Master Student, National Institute of Education in Arts, Singapore & Lecturer for PEED Institute. The Process Approach: Arts Programmes for At-Risk and Under-Privileged Youth.
3. Mohammad Ali, PhD Candidate, Birmingham City University, UK. Environment as Learning Instructors.
4. *Andrea Eis, Associate Professor, Oakland University, USA. Penelope's Odyssey: Film Form as Meaning.

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

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

Wednesday 4 June 2014

Cruise: (Details during registration)

Thursday 5 June 2014

Delphi Visit: (Details during registration)

Mohd Kipli Abdul Rahman

Associate Professor, University Pendidikan Sultan Idris, Malaysia

Solehah Ishak

Head of Post Graduate Studies, Professor, University Pendidikan Sultan Idris, Malaysia

Nurul Farhana Low Abdullah

Senior Lecturer, University Pendidikan Sultan Idris, Malaysia

The Initiation Ritual of 'Kuda Kepang Mabuk' (KKM): A Cleansing and Healing Process

This article delves into the ritual performance of *Kuda Kepang Mabuk* (KKM) to fathom the phenomena of initiation as a cleansing and healing process which are efforts undertaken by the players to change and or maintain their social and religious status in society. This qualitative research is undertaken by applying ethnographic strategies which focusses on the relationships between behavioral actions and culture. Mircea Eliade's *homo-religiosus* theory known as *initiation* is applied to prove that man is not a fully perfect being at birth. Man must undergo rituals and ceremonies of initiation as cleansing and healing processes so as to change their religious and social status. This is also to facilitate the changes in their existence and being in this world. From this research it can be discerned that there is a strong relationship with the metaphysical world as seen from the various processes and levels of initiation. The occurrence of *mabuk*/trance has become a cleansing and healing phenomena. These findings show that the ritual of KKM still plays a significant role in today's social context, especially amongst the doers of this performance. This is because they believe in the various initiation processes in spite of various religious influences and or interventions.

Bill J. Adams

Associate Professor, Coordinator of Performing Arts,
Nova Southeastern University, USA

Liminal Observation in Multidisciplinary Performance: MTV Meets Franz Schubert

The combination of exceptional poetry and masterfully crafted music react to create the art song in which one plus one is three. The performance of the art song masterpiece “Erlkönig” is more than the sum of its parts. The words of Goethe plus the music of Schubert explode into a work of art which is simultaneously expansive and diminutive, thrilling and horrifying. In the traditional song recital format, songs are performed standing near a piano – no costumes, no special lighting, and with little more than generalized movement and facial expressions to convey the story. Of course, if one does not understand the German text or if part of the performance is recorded, how does this affect the equation? What if visual images are added which may complement or contradict the poetic story?

This paper will explore performance by creating, blurring, and/or destroying relationships within song/s and throughout the audience by manipulating visual image, text, and live performance. Through this process new paradigms might be established building audiences for song recitals, creating fodder for filmmakers, inspiring the composition of new works, and providing educational tools for performers and teachers.

The presentation of this paper will include a multimedia performance.

Cigdem Akkurt

Associate Professor, Iowa State University, USA

Similar and Dissimilar Typologies of Turkish and Greek Traditional Houses of Kula

Kula is a town in the Province of Manisa, Turkey. The region is spotted with volcanic mountains formed on the fault developed during the third geological period. The region is also enriched with unearthed temples, gymnasiums, market places and baths belonging to different cultures from different periods because the history of Kula goes back to medieval times. Kula had been ruled by Lydia, Persia, Rome and Byzantium. The region came under the Turkish rule first in the 1300s with the Germiyanogullari, one of the Turkish tribes settled in the area and, later, in 1420 with the Ottoman Empire.

The area exhibits many archeological evidences of the past rulers but it is the Greek-Turkish co-existence that makes the strongest statement in the continuum of history. However, on the 28th of June 1920 Greeks occupied Kula only to be freed by the Turks on September 4, 1922. Shortly after this date that the governments of Turkey and Greece agreed to exchange their ethnic groups, thus uprooting both groups from their homes and neighborhoods.

The built environment, in addition to the local oral history, demonstrates the characteristics of both Greek and Turkish craftsmanship in the traditional houses and the public buildings though the craft people remain anonymous. The historical Old Kula is a registered site to be preserved with its over 800 houses, fifteen mosques, a market place, two burned Greek churches and a seminary.

This paper will present, with the aid of images, the different applications of building techniques by the two groups of builders and the craft people and the ease, both Greeks and Turks found in living in these environments regardless of the ethnicity of their builders. The comparative analysis will include typologies of facades, plan types, relationships of the houses to the courtyards, to the street, colors and materials used.

Omar Al Faleh

PhD Student, Concordia University, Canada

&

Nikolaos Chandolias

PhD Student, Concordia University, Canada

Computational Media as Tools for the Creation of Aesthetic and Affective Experiences in Responsive Spaces

This paper discusses the role of non-representational computational media and digital technologies in the creation of aesthetic and affectively marked experience in responsive architectural spaces.

Designing responsive spatial installations pays attention to the individual and collective experience of a space and the objects within it. The temporary and temporal nature of digital media, as well as the detachment between the mediated source and the disseminating channels, augment the physical affordances of the space, which opens the door to experimentally examining the interrelations of movement and presence, the subjective experience of dynamics and change: *temporality*, as well as *spatiality* -- the experience of the relation between bodies and space. This allows for a re-examination for concepts like enclosure and scale, which opens up the possibilities for designing more nuanced and powerful artistic experience.

A critical look at the differences between interactive and pre-composed media, and their influences on the aesthetic and affective experience of participants, allows for redefining the role of the participant from a spectator to a co-author, and for redefining the space from "where the event takes place" to becoming the event itself.

This paper examines some of these concepts through describing and discussing experiments and installations that were carried out by the authors within the Topological Media Lab at Concordia University, and discusses some future work and projects that build upon previous and current work.

Mohammad Ali

PhD Candiudate, Birmingham City University, UK

Environment as Learning Instructors

The term 'effective learning environment' is discussed from several perspectives which clearly identify the significant effects that learning environments have on learning. Two key factors are considered to be important in enhancing the learning outcome; educational structure and practices, and educational environment.

Educators and scientists are mostly concerned with modifying and developing the pedagogic system and curriculum in search of the best appropriate style of learning and teaching efficiency. They recommend creation of a self-organised learning system that leads the learners to drive their education without continual supervision (Robinson, 2006). The alternative view among educationalists promotes the development of a structured learning system that stresses supervision and is fully managed by teachers and educators (Powell, 2012).

On the other hand, designers and architects interact with the "environment", which refers to everything around us, and within it; each aspect of which has a different effect on human behaviour, productivity and perception. The main purpose of a learning environment is to support and enhance the physiological modes of human understanding, including visual, auditory and kinetic. The learning environment consists of numerous factors that shape the physical environment which consequently have direct or indirect effects on learning, productivity, behaviour and academic achievement (Kopec, 2006, Allen and Hessick, 2011, Wannarka and Ruhl, 2008).

The proposed paper analyses the above views and proposes the consideration of learning environments. In addition, it examines some of the important factors that the designers should take into account for providing a learning environment that supports needs for this century. The research methodology is based on social relation methods and mixed approaches such as surveys and case studies within the Kuwaiti public school environment.

Firat Arapoglu

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A Brief History of Censorship in 20th Century Art

It is easily asserted that censorship has a long history in art history. While artworks produced by Dadaist artists like Otto Dix and George Grosz announced as “entartete kunst” (degenerate art) by National Socialists, the New York Dadaist Marcel Duchamp’s “Fountain” was removed from the exhibition programme of New York Society of Independent Artists. Herewith Marcel Duchamp generated a “Is this art?” discussions at the beginning of 20th century.

Censorship attempts and implementations have been increasingly going on in our times. Herein, refreshing memory and handling the “censorship” subject on a large-scale approaching are needed. The history of censorship in visual arts must be revealed and analyzed with various examples; it must be positioned according to them. Thus, it can be said that the censorship disappeared by decoding it.

To ask an artist to produce an artwork meeting the audience demand, by contrast with an ideal thinking proposal, is already an intent knocking the ethical role of art out in its production rational. No artist is obliged to reduce his/her art’s standard and form for the environment, art lovers or audiences. On the other hand some institutions have put some artist, writers and academicians into the code with hostile acts and they have shared them with engaged media. Their acts like these have been putting vengeful policies into effect. The institutions doing this with the definitions like anti-religious, obscene, immoralist etc. have made public feelings against contemporary art. As a result of these acts - people are already afraid of things they hardly define -, these events complicated these matters further - It goes without saying that people already visit the museums/galleries infrequently.

Art becomes “art” if it can annoy the society in real terms; it makes a sense in that circle. Art history is the history of crossing frontiers; it consists of names reversing and deconstructing the thinking until his/her time. This study will exemplify censorship acts in recent art history and point out the acts which must be developed against the censorship.

Barbara Banasik

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Field of Art in Indian Art Theory

The objective of my work is to identify and define main differences in Western and Indian approaches to the theory of art and by extension to the works of art itself. I examine three problems: classification of art or art disciplines, theory of senses and strategies in perception of art.

Concerning first problem, I analyse origins of art, its boundaries and inner division to identify the Field of Art, connection between disciplines (theatre, music, painting, sculpture, etc.) and their position in the Art World. The following Sanskrit treatises serves me as a basis – *Natya Śāstra* (*Nāṭya-śāstra*), *Kamasutra* (*Kāma-sūtra*) (collection of *bahya kala* (*bāhya-kalā*)) and *Vishnudharmottara Purana* (*Viṣṇu-dharmōttara-purāṇa*).

Significant distinction can be found in the theory of senses. Based on *Samyutta Nikaya* (*Samyutta Nikāya*), *Nyaya Sutra* (*nyāya*), *Vaisheshika Sutra* (*vaiśeṣika*), etc. I examine classical collection of senses and their roles with the special insight to the position of mind (*manas*) as sixth sense or organ linked to senses.

With that background I can analyse the theory of taste (*rasa*) including the roles of emotion (*bhava*) and mind (*manas*).

Contemporary Art History, developed on the foundations of works of Roman Ingarden, Roland Barthes and others, tries to find new strategies for perception of art, but also directs its interests to spectator as it was in Classical Indian theory of art.

Denis Baptista

Master Student, University of Calgary, Canada

Folk Elements in Music Composition: Exploring the Richness of Language

Although, as pointed out by Arnold Schoenberg, folk music loses its character when used as an object in a much more complex composition it always brings a different accent, flavor and sometimes innovative approaches to music composition. When we talk about folk elements and regional sounds, language itself is one the greatest representatives of a region; if we listen carefully, every dialect has a different character, rhythm, melody and timber. Even places that theoretically speak the same language have different accents and vocabulary. Some composers have used this combination of regional sounds and pitch transcriptions of short speech samples with traditional instruments, but in my opinion this approach have a great potential and still have much to be explored. Steve Reich, for example, used in his piece "City Life" sounds like taxi horns, door slams, speech samples and many others, all collected around his hometown of New York, combining them with traditional instruments. Hermeto Pascoal, a Brazilian composer, in his album "Festa dos Deuses", shows some pitch transcriptions of short speech samples harmonized by him in many different ways; however, he has never expanded this specific idea. Based on that, I intend to talk about my research and how I intend to explore the great potential of this approach. I will show the way this approach to the use of pitch transcriptions of short voice samples has been used by the aforementioned composers and present my currently compositional project which involves collecting field recordings of Indigenous language and sounds from a specific region in Brazil, recording native people reading a selected text from that place, and using all these materials to compose a piece that will resemble the culture of that specific region in a innovative way.

Lütfiye Bozdağ

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Street as the Art's Memory Place

Street, belongs to everyone ... Where people meet, come together and where life is going on... The place where mutual life exhibited, self and the other take shelter together, the authenticity covering the life with everything and the most effective communication area... The only public area where people experience the freedom of speech and assembling and use the freedom of protest and criticism.

The 20th century people's attempts to expose its depressions using all the possible ways caused the art to move public areas and to be protest. Because the art is a resistance, because the art is a rebel and because the art is a desire to destroy creations of existent to replace with the new ones. Depressed classes of unjust monopoly capitalism era and of the wars and suffering people have found rebelling in the art. Street art is the art of rebelling. However, it is risky to make art in a forbidden area. It is illegal - because it occupies a public area without permission. It is risky - because street art grows from opposing. It is against the authority or the "official" art, manipulating public area and together with vandalistic and rebellious entities it is an underground art form.

Street art while destroying the elitist walls of art denying the boundaries also offend against the law by occupying the public area without permission. Therefore, it is an illegal art activity and needs to be performed in privacy. Street art activists who mostly have political expressions too, while they are persons of normal life during the day perform their activities in secrecy in the night time. Street is a platform and a means especially for young activists from different infrastructures and occupational groups and also for everyone interested in art to express their ideas.

However, monopoly capitalism age is gradually separating the streets and squares from publicity and privatizing them. Foucault says: "In the modern society, domination works continuously and in silence." Today, domination is continuing with the total control of the public area which is the only suitable freedom place for the young activists. Day after day, streets and squares are separated from publicity, privatized and the authentic relationship established between the city and public is removed. Privatization implementations with rapidly developing spatial deployments decrease the public places day by day.

Despite all prohibitions and domination and despite disordered and irregular production, the art performed in the restricted area is a charming platform with freedom and with no borders of creativity.

This paper aims to emphasize the importance of revolutionary and creative power of street art with reference to Taksim Gezi Park protests in Istanbul in 2013.

Viviana Bucarelli

PhD Candidate, The Graduate Center, USA

Magic Reality: Grant Wood's 1930s Works

Grant Wood is one of the most celebrated artists in the history of American art. His *American Gothic*, 1934, is a national icon, and is both revered and satirized. As is the case with Regionalist artists, with whom he has frequently been grouped, Wood's reputation has suffered, especially with the rise of Abstract Expressionism. He has been situated as part of a homespun indigenous realism, an exemplar of an anti-*avant-garde*, anti-European and politically conservative regionalism. This common perception of Wood's work overlooks its clear relationship to the international Magic Realism to which he was exposed in Europe in the 1920s. However the influence of Magic Realism has rarely been discussed or even mentioned in the literature on Wood. An exception is the author Seymour Menton, who, in his *Magic Realism Rediscovered* (1983), compared Wood with other European and American Magic realists and contrasted his style with Hart Benton and Stuart Curry's. Wood's Magic Realist work did not appear in either MoMA's 1943 seminal exhibition *American Realists and Magic Realists*, which included artists such as Edward Hopper and Andrew Wyeth; or in the recent Trip Evans biography, (2010), in which Wood's art is only discussed as Regionalist. My paper focuses on the underemphasized influence of Magic Realism on Wood's work, and its importance in interpreting his significance.

Franz Roh defines Magic Realism as a style that suggests hidden values beneath surface appearances. This is also an essential element of some aspects of American Protestantism, which advocates for each individual to see the divine in the quotidian, and of Transcendental philosophy, one of whose main aims is to reveal the ordinary as extraordinary. The relationships between these two aspects of Wood's life (in his Quaker/Puritan family he was encouraged to focus on everyday "true things," and was also interested in Walt Whitman's writings) and his art have not yet been studied. Indeed, Wood's 1930s subjects reveal the language of Magic Realism as the most effective vehicle through which to express the American spirit.

Lisa Burnett

PhD Student, Stanford University, USA

Savage Gardens, Original Sins: An Anarcho-Primitivist Reading of Wagner's Parsifal

Imaginings of a lost Eden often feature humanity in harmony with the natural world, but should that natural world be a garden – tame, gentle, harmless – or untouched wilderness? For anarcho-primitivists, the answer is clear. Popularized by contemporary writers such as Jared Diamond, Daniel Quinn, and John Zerzan, the anarcho-primitivist movement holds that humankind's decision to cultivate the earth many millennia ago ultimately led to the host of modern societal ills it faces today, including socio-economic inequality, hierarchical power structures, plague and communicable disease, and environmental degradation. Though it has grabbed headlines in recent years, anarcho-primitivism can in fact trace its history to ancient Greek and Indian thought and the Judeo-Christian Book of Genesis, via Rousseau's noble savage and a variety of nineteenth century environmental, intellectual, and health reform movements. Entwined with these last three we find Richard Wagner's final opera, *Parsifal* (1883), known for its lush music and cryptic message, and frequently associated with the composer's exploration of contemporary political and social ideas in western Europe, including racial theory, theosophy, and vegetarianism. The opera's fundamental contrast, in music and text, lies between the villainous Klingsor, the cultivator of an enchanted garden of flower maidens, and the virtuous Grail knights, who leave their land as pristine wilderness and depend for sustenance on what is provided by the Holy Spirit. This paper examines the musical and textual portrayal of nature in *Parsifal* in the context of the larger anarcho-primitivist movement in Western culture, which itself broadly encompasses many of the ideologies that so captivated its composer.

Arlene Caney

Associate Professor, Community College of Philadelphia, USA

Oum Kulthoum and Popular Culture

Even though Oum Kulthoum, an Egyptian singer, songwriter, and actress, died almost 40 years ago, her recordings still sell over one million copies per year, her work continues to influence the music and culture of many countries and You Tube comments covering one of her performances alone ("Inta Omri) span over 46 pages. Recently a museum covering her life was opened in Egypt and a street in Jerusalem was named after her.

Her career grew in Egypt during the first half of the twentieth century when it was very difficult for a woman to achieve fame and wealth, especially with a career as a singer and actress. Her performances continued to be popular during changes in the political environment even though she and her work were associated with a former regime. She was able to successfully portray herself as a strong female figure in Egyptian society and still be adored by her many male and female listeners.

By covering various aspects of her life and work, this paper chronicles and formulates how her performances and career choices led to her fame. It begins with a video clip of her funeral to show the extent of her popularity at the time of death and goes on to look at her career including the development of her stage personality and singing style.

A video clip of the song "Inta Omri" is played and discussed, and the results of an analysis of hundreds of You Tube comments in French and English about that song, her style, use of musicians and contributions to music are codified and examined in order to look at her transformation from performer to legend.

It concludes with a summary of the enduring qualities that led to her immortality as a performer and continued influence on current musicians and the public.

Andrew Carroll

Assistant Professor, University of South Florida, USA

**Speaking Without Words:
Dating Violence and Bullying Articulated Through
the Medium of the Dance Video, Creating a New
Language in the Architecture of Social Education
and Awareness**

Bullying and Dating Violence each occupy prominent places in the arena of Social ills. Numerous strategies for awareness and education exist in the educational landscapes of organizations eager to facilitate knowledge geared towards these issues.

Artistically, the dance field has produced abundant concert work dedicated to these sensitive subject matters. Choreographers and dancers alike who have produced works based in the issues of bullying and dating violence have respectively committed to illustrating these issues through movement. In addition to communication, artists can and often wish to impart meaning, atmosphere and mood to further explore and expand the parameters of what is presented as a final product. Whether through live concert means or in more contemporized mediums available through the digital age, this final product often reflects the personal ideas and or statement that the respective choreographer wishes to impart. Long hours of experimentation with movement are often undertaken to deliver these elements. One can say the artist is imploring an audience to listen, to think, and to reflect on what they have chosen to verbalize through the articulation of movement. The power of dance to communicate facilitates this individual creative need. The suggestion to incorporate dance's power to communicate via this platform beyond the concert stage is not often envisioned or utilized as a tool to draw attention to these issues, yet this intersection of dance and tangible educational mechanisms emerged through a new creative project initiated by dance professor Andrew Carroll. The resulting projects have yielded a new language in the architecture of educational strategies which disseminates information via new media platforms. In addition, they have profited the dance genre by the sheer volume of audience participants who view and experience the artistic contributions of the choreographer, dancers and of dance at large.

Nikolaos Chandolias

PhD Student, Concordia University, Canada

Elena Frantova

PhD Student, Computer Science at Concordia University, Canada **FXin**

Wei Sha

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Storytelling Space: Responsive Environment for Improvisational Voice and Body Performance

Responsive systems that do not follow a deterministic logic enable us to poetically address issues regarding the way people perform in a space and perceive it. In this paper, we describe an in depth investigation for the realization of a system, able to combine gesture and vocal recognition for live events and performative spaces. We propose a responsive environment that is not based on pre-determined interactions, but we build a dynamical system as an ecology that performs and evolves on its own and that is able to co-perform and interact with the spectator, without dictating an effect or playing the role of puppeteer. Practically, we create a flexible platform for collaborative and improvisatory storytelling combining voice and movement. Our work advances both conceptual and technical research regarding speech and voice, body, and performance using digital technologies and interactive media.

We create an immersive audio-visual Storytelling Space that responds to vocal and gestural inputs. Speech implicates speaking bodies, a subset of bodies in motion. Thus, we concentrate on how natural language and body movement can work smoothly, non-hierarchically together to construct meaning in live performance. Our purpose is not to duplicate the performance but to supplement and augment the experience of the story that is being unfolded with a performer and audience. Deepening the work in the direction of performance, and engaging in projects with artists, gives us the opportunity to reproducibly and rigorously investigate the potentialities of such systems under the demands of live improvised situations using speech and voice for expressive purposes.

Irena Chawrilka

Phd candidate, University of Gdansk, Poland

Cognitive Value of the Hybrid Work of Art

From the time when deconstruction has led to the dethronement of sound in favor of writing, it is said that *pictorial turn* has happened in culture. Parallel, the *linguistic turn*, related to the question of language as a communication tool – which apart from the links with the *linguistic turn* in philosophy, is linked with influences coming from structuralism and poststructuralism – is being discussed in art.

In this paper I will focus on the attempt to describe the works in which the integration of visual and verbal signs occurred (on selected examples), which in effect changes the perception of such works. Language in this type of works (located on the border between literature and visual arts), and in fact the writing with its visual aspects, is the material that serves as the foundation of the process of forming an artwork. At the core of hybrid works lies the ontological heterogeneity, because the carrier of sense is homogeneous in their case. An important role is played by the materiality of the work, which also fulfills the semantic role. From the perspective of literary studies and the Ingarden's categories, the situation is worrying. The elements of language have been appearing in art since a long time. Suffice it to recall cubist experiments with language elements in the early twentieth century. It is worth to ask yourself whether concrete poetry, artist's books, liberature, new media literature should be considered as literature or art? It seems that hybrid works negated the division on the interior and exterior. It represents an organic whole – a form. This type of work, I propose, following Luigi Pareyson, as a form. Pareyson's theory of formativity is the basis of my argument, since, according to researcher, the art-forming process covers all aspects, including the matter, which becomes significant. I shall base my reflection on how the hybrid works realize the cognitive value on the theory of formativity and a few examples of hybrid works of art.

Sarah Cole

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“Fail Again. Fail Better”: The Importance of Failure in the Creative Process

I spent my sabbatical writing. I was writing a full length play and I was in what theorist Csikszentmihalyi had termed 'flow.' Suddenly, I found myself fumbling. First, there was writer's block. It grew worse in direct proportion to my fear. Then, when I had pushed the block aside enough to resume, I began to get rejections from play writing competitions. Again, I stopped writing. I began to examine these instances within the framework of the creative process.

I studied my writing before and after my block, and found that I was much happier with the 'after' material, when I had put aside the fear of failure. I saw that writing fueled by fear of rejection is inauthentic and anemic. My writing fed on instances of failure, though, was richer than ever.

Failure is vital to the creative process. This paper explores the definitions of failure within the creative process and the importance of failure within the creative process. Failure should be reframed as a positive signpost within creative processes; as a call to examine the foundations of one's truthful approach to a creative project.

Creativity is essential to human nature, and failure is vital to creativity. Traditional models of the creative process, however, do not tend to address the component of failure as a large part of this process. In these models, failure is, at most, an interruption in the process, a thing to fear.

Failure is nothing to fear. One of our greatest teachers is failure. Samuel Beckett wrote, “Ever tried. Ever failed. No matter. Try Again. Fail again. Fail better.” Failure should be embraced as an opportunity to reevaluate one's creative truths.

Rejane Coutinho

Professor, Sao Paulo State University, Brazil

A Methodology for Art Teacher Education

This research is focused on a methodology that is part of the Visual Arts Teachers' Education process. A methodology whose essence is the autobiographical processes related to the field of art. The students are invited to reflect upon the way they have built and build concepts about art (JOSSO), understanding the meaning of a transitive and reflexive education, and getting closer to a self-education practice (NÓVOA)

This is a risky exercise, opened to the unpredictability of the teaching act, which requires commitment and solidarity from the participants, since it goes beyond the affection barriers and takes into account life experiences not included in the curriculum, and the differences and conflicts between identities with its various traits. It is an exercise that bears possibilities for the agency and political changes (ELLSWORTH).

To prepare the ground, it is paramount to have basic knowledge of the history of Art Education, from a perspective that includes the many historical narratives and takes into account the different models and trends of teaching which are all present at the same time in the schools ideology

The core of the process is the individual presentations, in which every student recreates his or her own story with art, presenting it to the group by means of the poetic language which best fits his or her own story. It could be used oral or visual narratives, performances or theatrical acts, all media and languages are welcome. At the end, a reflective text about all the process is written.

This research is part of a reflection process about the teachers' education. The examples chosen show that the work with autobiography has helped explore and expand the difficulties that young people face today, in a globalized world, helping us understand the power of directionality of educational acts, and the diversity of individuals' stances – as students and teachers – before a methodology which has as a basic principle the emancipation (RANCIÈRE).

John Doerksen
Vice-Provost, Western University, Canada

Bolstering Creative and Performing Arts Programs through Learning Outcomes

In 2010 the Council of Ontario Universities approved the Quality Assurance Framework, which for the first time in the province's history extended a robust review process to all undergraduate programs of Ontario universities. Each university was required to develop an Institutional Quality Assurance Process, at the core of which lies a focus on learning outcomes linked to provincial degree-level expectations. Learning outcomes are not new for professional programs, which often must meet competency thresholds for accreditation, but they are new for many of the core creative and performing arts programs.

The scrutiny of curriculum and focus on learning outcomes has not been uniformly welcomed by scholars in the creative and performing arts. Some argue that the drive to articulate competency thresholds in these disciplines diminishes the grand arc of higher education, that it cannot account for the special place of creativity, indeed, serendipity, in the teaching and learning nexus.

This paper acknowledges that learning outcomes cannot capture the full scope of learning in the creative and performing arts, but it also argues that by taking full advantage of the clarifying capacity of learning outcomes, programs can help ensure their long-term viability. There is little doubt that the liberal and creative arts in North American universities are under attack, with the media routinely questioning the relevance and value of degrees in these disciplines. Students and, more importantly, their parents want assurances regarding their return on investment in higher education, and to the extent that creative and performing arts programs can articulate the valuable knowledge and skills their students gain, they will increase their likelihood to flourish in an increasingly competitive environment.

Kathleen Downs

Assistant Professor, The American University of Kuwait, Kuwait

&

Kendall Downs

English Instructor, American School of Kuwait, Kuwait

From Paper to Stage: Creating Original Theatre in Kuwait

Writer Craig Loomis, Assoc. Prof. of English at the American University of Kuwait, published a book last year called *The Salmiya Collection*. In it he described the diverse experiences of everyday life in a part of the world not clearly known or understood by outsiders: Salmiya, Kuwait. His tales chronicle ordinary Kuwaitis, expat professionals, local students, parents, and children as they struggle to make their way in a complex and changing world. The collection's complex group of characters and situations resonated with me on a universal level, rather than just speaking to a specific time and place. I became convinced that the stories' themes of change and transition, and the tensions they cause, would resonate with a larger audience in our ever-changing world.

First, however, Dr. Loomis' short stories had to be adapted to fit the theatrical structure of short plays. Writer Ken Downs, a former newspaper editor and current teacher, transformed the short stories into staged vignettes about daily life in the Middle East and, in particular, Salmiya, Kuwait. Several revisions later, the collection of short stories has emerged as nine one-act plays woven together as the full-length play, *Long Ago and not so Far Away*.

Bringing this project together was not easy. Casting, rehearsals, rewrites, and weaving together both the pieces and the ensemble posed special challenges. This paper discusses how these challenges were overcome in our quest to create an original theatre experience about the Middle East—and life in general—that would be reflective without being alienating, and remain true to Dr. Loomis' vision and voice.

Barbara Drucker

Associate Dean & Director of Arts Education, School of the Arts and
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Classroom-in-Residence; An Innovative Pedagogical Model for Developing Arts Education Curriculum & Collaborative Community Partnerships

- Collaborative project initiated by the Visual and Performing Arts Education (VAPAE) Program in the UCLA School of the Arts and Architecture and developed and implemented with the UCLA Hammer Museum and UCLA Community School (UCS)
- Impacted 120 sixth-grade pupils from UCS, a Title I K-12 LAUSD school located in an urban, under-resourced neighborhood, who participated in 33 hours of arts-integrated instruction in-residence at the UCLA Hammer, a world class contemporary art museum.
- Implementation dates - March 2013 & March 2014

Classroom-in-Residence at the Hammer (CIR@H) is an innovative collaborative arts-based project, designed to strengthen and advance student and teacher learning through a unique weeklong, immersive experience at the UCLA Hammer Museum. Developed by the Visual and Performing Arts Education Program (VAPAE) in UCLA's School of the Arts and Architecture, in collaboration with the Hammer Museum and the UCLA Community School, this ground-breaking project provided a collaborative, multi-faceted, co-cognitive learning experience, with an emphasis on arts-integration, for 120 sixth-grade pupils, 2 UCS classroom teachers, UCLA undergraduates, graduates and faculty, along with Hammer Museum educators, curators, artists, and staff.

CIR@H was first implemented in March 2013 (and repeated in March 2014) when two specially selected sixth-grade classes from UCS (with 30 pupils in each cohort) each consecutively spent their school week "in residence" at the Hammer, in the newly constructed Education Lab located at the center of the museum. This weeklong curriculum-based program integrated traditional models of classroom learning with hands-on arts-based experiences that emphasize the development of creative thinking, critical problem solving, collaborative process, and writing and literacy skills. In order for students to fully engage with curricular material, they must be

physically, mentally, and emotionally prepared to actively engage with a subject—and current research indicates that 6th graders are at the optimum developmental stage for an immersive project like the CIR@H. Current research also demonstrates that the amount of learning actually absorbed in one-day field trips is typically minimal, greatly reduced due to the “novelty effect” of the unique event. Whereas, the format of an extended weeklong experience at one site, in an experiential and stimulating learning environment, has been shown to produce a lasting impact, both for the teachers and pupils involved, helping them to develop and sustain meaningful connections to the specific subject matter explored and to their extended community.

Planning and support for this multi-layered project extended over three academic quarters. During the fall quarter, two VAPAE students and one PhD candidate from the UCLA Graduate School of Education & Information Sciences, with a research focus on arts education, and Hammer Museum educators and staff, collaborated with classroom teachers at UCS to design and plan curricular units leading up to the week-in-residence at the Hammer Museum. During the winter quarter, Associate Dean Barbara Drucker, Director of Arts Education, and Sue Bell Yank, Assistant Director of Academic Programs at the Hammer, co-taught a course entitled Socially-engaged Pedagogy incorporating the Classroom-in-Residence project as its core focus and pedagogical model. Additionally, during the winter quarter, VAPAE students began to implement their eight-week arts-based units in the sixth-grade classrooms, prior to the actual residency at the Hammer, to provide crucial instruction in the arts including lessons in drawing, journaling and Visual Thinking Strategies – to lead up to and support the culminating event – the week-in-residence at the Hammer Museum. During the spring quarter, three follow-up arts workshops were implemented with the pupils and teachers at the school site, to further strengthen and solidify all that was learned and experienced in-residence at the museum.

For each cohort, the actual week at the museum was structured as follows – the first part of each day (approximately 2.5 hours) focused on exploring various aspects of the museum, facilitated by Hammer Museum educators, curators, artists, and staff. Lunch each day was followed by approximately 45 minutes of a specially integrated dance, movement, and mindfulness curriculum that allowed pupils to kinesthetically focus on their experience and increase their understanding of the concepts and themes of the week’s curriculum. The final segment each day (approximately 2.5 hours) was led by the UCS classroom teachers, during which lessons from the museum were discussed and integrated into the 6th grade curriculum, followed by time for writing, sharing and reflecting upon what had been learned that day and throughout the week.

This pilot program, inaugurated by UCLA in Los Angeles at the Hammer Museum, was developed from the Open Minds project, which was originally designed by Dr. Gillian Kydd in Calgary, Canada. The format of the CIR@H is based upon current research in the field of cognitive science, especially the recent findings about creativity and how the brain functions. More and more evidence is being collected to support learning theory that demonstrates students learn best by:

- Participating in concrete, engaged, project-based learning experiences
- Developing tangible, transferable skills by applying writing and math techniques to real-life situations
- Building on prior knowledge by making meaningful connections between disciplines
- Communicating in a variety of forms including music, dance, and the visual arts
- Fully engaging in educational experiences through developmentally appropriate modes of reflection and observation
- Demonstrating the ability to work both individually and collaboratively through project-based instruction

This UCLA Arts VAPAE Classroom-in-Residence Project has been well documented, evaluated and analyzed at all stages of the process via photographic and video documentation, teacher journals, the collection of student work, evaluation surveys and extended observation in the classroom and at the residency site. The project provides valuable professional development opportunities for the participating classroom teachers and school staff through extended access to and support from UCLA faculty and students, Hammer Museum educators, staff and professional artists, and their own, unique experiencing of the project during the week at the museum. UCLA students benefit from this project through their exposure to and involvement in the extensive planning, design and implementation process of this substantial and multi-layered pilot program. The Hammer Museum benefits by introducing the world of contemporary art to its future audience and is enriched by engaging more deeply with the local community. Finally, the Los Angeles Unified School District and the UCLA Community School is provided with a well-researched and documented project demonstrating the importance of arts education as a core subject that can be introduced and replicated in other classrooms, schools and alternative learning environments.

Andrea Eis

Associate Professor, Oakland University, USA

Penelope's Odyssey: Film Form as Meaning

Film theorist/critic David Bordwell once noted that film scholars “know how to make movies mean.” Filmmakers, regardless of their receptiveness to critical interpretations of their work, might find some irony in this locus of the meaning-maker's identity. Through their choices, filmmakers are the ones who “make movies mean” in the first place. In my film-in-progress, *Penelope's Odyssey*, I decided to consciously engage with the post-facto vision of meaning-making. Employing a purposeful approach to film form, limited dialogue, and minimal narrative-driven action, I “make my movie mean” and make viewers' interpretive activity requisite to understanding. *Penelope's Odyssey* consists of short sections set apart with intertitles that are both precise and elusive (Year One: Settling, Year Ten: Slipping, Year Fifteen: Pushing, etc.). Each section has a distinctive schematic of film technique and visual content, making film form the power source of narrative changes in Penelope's emotional journey over the twenty years of Odysseus' absence. One year employs quick straight cuts, another slow fades to black, another superimposes images with dissolves – establishing a different mood, rhythm, and pace to the passage of time for each year. Penelope's perspective and world view change: from images filling the frame to ones cropped, reduced, and nearly overwhelmed by a black background; from the domestic sphere to scenes in nature; from point-of-view to omniscience. Close-ups connote intimacy – or is that claustrophobia? Long shots, a sense of emotional and physical distancing – or perhaps contemplative ease? By deliberately emphasizing variations of form, I aim viewers' attention at a highly premeditated, mediated, and intentional space, encouraging reflection and meaning-creation. Ambiguity is inherent in this process, and viewers' interpretations may result in alternative narrative conclusions. I made my own meaning out of Penelope's twenty years, and I actively offer the same option to my viewers.

Sharon Garber

Professor, Western Michigan University, USA

Communicating the Lessons of Traditional Classical Ballet Training in the C21st; Old World Pedagogy meets the Multiple Intelligences

Professional dancers are expected to perform at extraordinary levels of technique, versatility and athletic conditioning. Classical performance training has evolved for current technical and choreographic demands, but our approaches to communication have remained rather traditional.

The field of education took a great leap forward with Howard Gardner's theory of multiple intelligences (Harvard, 1983/2003) which sparked a revolution in educational communication methods and justified a place for dance in education with the introduction of Kinesthetic Intelligence. I suggest that ballet pedagogy would also take a grand jeté en avant toward more successful training by recognizing multiple intelligences. By incorporating a variety of communication styles in technique classes, traditional materials are more fully accessible, leading to students' improved understanding of concepts and, ultimately, improved personal dancing.

These pedagogical goals can be achieved by including the multiple intelligences in technical performance training. The key is to focus on how we communicate and how we design exercises for a particular step, skill or technique. Through the specific planning of exercises, as well as shaping new ways of teaching those exercises, each of Gardner's 7 (or 9!) intelligences can be utilized as windows to a wider range of our students' talents, understanding and achievement. My expertise is in pre-professional ballet training at the university level and my research indicates that the lessons instilled by traditional exercises can be enhanced by the creative involvement of multiple intelligences. Whether this is because certain intelligences are traditionally not utilized in ballet training or because the change of communication jolts students into new discoveries is debatable. My on-going research in the use of multiple "teaching styles" to address a full range of multiple "learning styles" has had successful results and its dissemination can serve the field, not only in ballet, but in dance teaching of other genres as well.

P. Gibson Ralph

Associate Professor and Chair, Department of Theatre and Music
Studies, State University of New York, USA

Reimagining the Design Theories of Twentieth Century Designers Appia, Craig and Jones in Light of Twenty-first Century Theatre Technology

Turn of the twenty-first century designers Adolphe Appia, Edward Gordon Craig, and Robert Edmond Jones, visionaries of their day, changed the concepts of theatrical design and influenced a century of theatre production. Forged within confines of the technology of the day including the developments of a burgeoning stage lighting industry, the theories and practices of these designers projected beyond the possibilities of a realized setting.

Drawings and sketches frequently indicate the effect of light on setting and actors.

This paper investigates ways in which the design theories of these twentieth century designers could be more fully realized using the innovations of twenty-first century stage lighting.

Allison Goar

PhD Student, Colorado State University, USA

Gender Ambiguity and the Erotic: A Queer Analysis of the Body in the Art of Leonor Fini

Leonor Fini, an Argentinian-born artist primarily known for her portrayals of aggressive, monstrous female forms was a pioneer in the transgressive positioning of the human body. Marginalized by the male dominated art world, her art was rediscovered by feminist art critics in the 1970s. While most prior criticism of her work has focused on her portrayal of the feminine, very little has focused on her portrayals of masculine or androgynous bodies. Prior art critics have viewed Fini's work through a feminist lense, focusing on her art as woman centered and rooted in goddess worship and mythology (Colvile, 1990) (Lauter, 1980) (Mahon, 2013) (Orenstein, 1975). However, through her positioning of forms in her work, Fini's paintings open themselves to a queer reading. Her portrayals of the erotic in her paintings *Les Aveugles* (The Blind Ones), *Phoebus endormi* (Phoebus Asleep) and *L'Entre-Deux* (The Intimate Couple) focus on sexually ambiguous, gender non-conforming bodies and reverse traditional gendered norms of erotic poses normally seen in visual art. Even though Fini herself did not identify as lesbian, bisexual, or queer, her erotic art can be seen as exceptionally queer and subversive of gender norms in painting, as well as resistant to male normative Surrealist art. Through the lens of queer theory, utilizing Judith Butler's writing on the performativity of gender, and José Muñoz's theory of disidentification, I will present an argument for Fini's art to be read as queer. This paper will disrupt prior understanding of the male versus female binary in Leonor Fini's work to provide an alternate reading of gender ambiguity.

Alison Goodyear

PhD Student, University of the Arts London, UK

Reflecting on the Painter and Process: A Dialogical Approach

The letter has always been a way of connecting the past to the present. Through the voice of the writer we find ourselves transported through time and space to the moments that are held captive within its lines, sharing an intimacy and deeper understanding, otherwise reserved for the intended recipient of the letter. In the realms of art, the letter has enabled us a peek into the minds of some of the great contributors, helping us decipher a process whilst gaining deeper appreciation of the individuals involved.

For example during the eighteenth century the letters sent between Falconet and Diderot, one of the earliest art critics, reveal that he had read Pliny on Art. From this information we can begin to see how his learning from the ancients influenced his theories on art, on absorption, theatricality and the tableau, theories that still have an impact on the art world of today

The letters Vincent van Gogh wrote to his brother Theo about his daily experiences of his art; his inspirations, hopes, and worries give us a profound awareness of the struggles that Vincent faced in his all consuming passion for his art.

More recently in their epistolary exchange, the artists John Christie, John Berger wrote about their own personal experience and understanding regarding the aesthetics of colour. The book 'I send you this cadmium red' (1999), gives the reader insights into their friendship and thoughts regarding perception, process, and art, insights usually confined to the studio.

With this legacy in mind this paper turns to the letter as an instrument for building a dialogue between artists, and process. It discusses the dialogical aspect of an on-going collaboration of a select group of painters, and it's pursuit to find new understandings regarding the role of the aesthetic experience within painting practice.

Leda Guimaraes

Full professor, Federal U., Brazil

Visual Art Teachers Education: considering City as a Culturally Quilted Pedagogical Territory

This paper aims to share reflections on my experiences dealing with teachers' education at the College of Visual Arts in a public university which is the main space for arts teachers' education in the State of Goiás, Center-West region of Brazil. Like many teachers' educators (Barbosa, 2006, Daniel, 2005, Bastos 2006, Freedmam and Stuhr, 2009), I am engaged in developing teachers' skills into a contemporary scenario, understanding the pedagogical as political and the political as pedagogical (Freire, 1996). Realms of the political and the pedagogical have expanded with globalization, which has brought the idea of the global cultural supermarket, coupled with the fascination with different and local cultures. In contemporary cities, new identities result from increased transit between global and local spheres. Life in urban spaces can overthrow fixed identities, in part because a multiplicity of cultural aspects builds a complex net of information and behaviors. Bastos (2006) argues, "if educators are not equipped to engage with our globalized world, they will not be able to carry out this aspect of the educational mission" (p. 2).

Aguirre (2010) argues that urban education has taken on increasing importance as the world's population has shifted to cities. One aspect of this contemporary scenario is the concern for preparing students for urban education as a critical teaching practice. These seem to me to be very intriguing reasons for considering the city as a scenario in which educators can engage with aesthetic experiences connected to a complex and plural world. Such an approach to urban teacher's education can spark fascination with diverse local cultures and ameliorate fears of difference. Toward that end, this work is organized to (a) provide a conceptual framework for understanding urban art teacher's education as a culturally quilted pedagogical space (b) examine the goals, structure and context of a student-led research project (c) analyze its outcomes and discuss implications for an approach to the preparation and professional development of art educators that is attuned to the issues of our contemporary global society.

The city is a live and dynamic territory and it can be a source for visual arts educators' praxis, changing closed notions about education towards perspectives that link together daily life and visual culture. The city scriptures as urban visualities such as outdoors, graffiti, public art, daily objects, commercial storefronts, different architectural solutions

and much more unveiled narratives of ordinary experience can be “community-based pedagogical components” (Daniel, 2005) as a means of connecting teachers, community members and students through educational cultural practices. Thus the conception of city as a culturally quilted pedagogical territory will give us a base-line to discuss the asset-based approach.

These work is based on the idea of ethnography as research immersion in contexts of learning process whereas the diversity of players involved on pedagogical teaching/learning process is connected to "(...) a concern with the meaning, with the proper way that people look at themselves, their experiences and the world that you close them (André, 1995: 29). The objective is highlight ethnography experiences with urban context into art teachers' education as explains Zeichner (1995), critically immersed on their practice process.

Hank Hehmsoth

Senior Lecturer, Texas State University, USA

Global Jazz: Pushing its Boundaries with Harmonic, Metric, and Instrumental Devices

Contemporary Jazz in the twenty first century, is tumbling ahead and absorbing, introducing, and synthesizing elements from US/Euro art music, and world cultures. New techniques are being developed to broaden, and expand the vision of contemporary improvisation, composition, and arranging, to include ethnic improvisatory traditions, new compositional techniques in art music, and unconventional instrumentation. This paper will explore devices used by musicians/composers Bob Mintzer (Yellowjackets), Michael Brecker, and Chick Corea to provide a snapshot of current techniques in rhythm, fresh orchestration, and incorporation of world music. Particular attention is given to music examples and detailed analyses of harmonic explorations, odd meter groupings, parallel time feels, and unique choices in instruments.

Michael Heinrich

Professor, Coburg University of Applied Sciences, Germany

The Hidden Appeal. Anthropomorphic and Narrative Aspects of Visual Perception in Spatial Arts, Architecture & Design

Our visual perception is an evolutionary gift, created to select and construct what we call reality – out of a universe of infinite complexity. The reality given by our perception is a world that is much different from that of, for instance, our dog. In our special world we are able to judge threats and potentials for ourselves and our species in a blink and to react accordingly, fulfilling our needs and supporting the survival of our species.

Shaped in jungle, savanna or forest, our perception was most successful when it was essential to find out if the behaviour of living creatures was good or bad for us. We extracted live-saving information from the slightest shades of movement, attitude, composure, facial expression and figure of every creature we encountered. We interpreted intuitively every appearance crossing our way, trying to read their aims, intentions, needs, skills and powers.

All these tiny elements of subconscious perception we integrated immediately into versions of mental film sequences (with us taking the star role); we choosed the most realistic one and reacted upon it with attraction or repulsion, with greed or fear, with lust or escape. And all these progresses we withdrew within split seconds. The evolvement from perception to reaction was so successful that – until today – models of interpretation gained from the constant confrontation with living creatures and natural processes of growth, transformation and decay are instinctively transferred to artefacts of any kind, operating as mostly hidden narrative extrapolations and conclusions.

As modern and rational as we think we are, these patterns of interpretation still regulate our decisions and aesthetic preferences behind the wings of our daily consciousness. From this point of view, every house has got a face, every chair has got an attitude. Every design attempt that reflects these archetypal motifs is necessarily a more holistic approach, and perhaps a more effective one. Design education finally has to draw consequences from behavioural and Gestalt psychology.

Martin Heusser

Professor, University of Zurich, Switzerland

**Dying for the Six O'Clock News:
Discrediting the Media in Marvel Comics'
The 'Nam**

In 1986, barely a decade after the United States had formally ended their military presence in Vietnam, Marvel introduced a new comic book series entitled *The 'Nam*. Intended to tell the story of “what the War was really like for those who fought it,” the comic ran through 84 monthly issues until it was terminated in September 1993. Technically, the medium of the comic was particularly suitable for the purpose because of its medial kinship with highly successful illustrated magazines like *LIFE* who had an enormous influence on the public opinion.

Conceptually and ideologically, *The 'Nam* was designed to “set things right” by creating an alternative mythology of the late war - a verbo-visual version of the events in which a distinctly American story would unfold. To prepare the ground for this manoeuvre, an entire issue was dedicated to a critique of the media early on in the series. Taking the story presented in that issue as a starting point, this paper will analyze the complex cross-medial strategies through which *The 'Nam* undertakes to revalorize the lost war by reinscribing American cultural memory.

Diana Hoover

Associate Professor, University of Wisconsin-Stevens Point, USA

Returning to Water: Considering Place as a Cultural Lens

Water is Life. For millennia people have returned to lakes, rivers and oceans for inspiration, exchange and rejuvenation. Waters are repositories of memories, stories and teachings. We navigate by water and it marks for us both direction and time. The personality, presence or absence of water shapes the sense of a place. Numerous great works of art, literature, film and poetry have carried water themes. This paper describes a new body of my artwork inspired by a specific lake, how I have combined visual information from various disciplines, and how the work reflects on human relationships with water.

The Great Lakes collectively hold a fifth of the world's fresh water. Currently our fresh waters and our seas are experiencing mounting threats from aquatic and plant invasive species, chemical pollutants and an ever more demanding human population. As an artist, designer and an educator, I often seek to raise awareness of socio-political, cultural, and environmental issues. Cultural identity is rooted in the sense of 'home'. My own sense of place, my sense of 'home' is the Western Great Lakes and particularly Lake Michigan. This body of work examines our vital connections to water and cultural beliefs of ownership and notions about 'home.'

The work consists of twelve installations and a single-channel video documenting specific locations around Lake Michigan. Multilayered digital prints are the focal points for installation. These utilize photography, cartography and scientific and historical documents to evoke a deeper connection to the Lake and a sense of time. Vials of water, sand, pebbles, rocks—bits of detritus—and a contoured shelf describing the lakeshore at the location, accompanies each print. The series of twelve represents both a physical journey circumnavigating Lake Michigan and a spiritual journey finding my home.

Andrew Horton

The Jeanne H Smith Professor of Film and Media Studies,
University of Oklahoma, USA

The Importance of Slow Cinema in Our Ultra Fast World: Theo Angelopoulos' Films up Close

We live in an increasingly «speeding up» world in every nation where life is now a combo of talking and text messaging on cell phones while watching television and driving and checking our emails and facebook. This is true of cinema as well for the average shot length in a Hollywood film today is 2 or 3 seconds long. But there is a growing awareness of the importance of SLOWNESS for all aspects of life including health and sanity as discussed by Carl Honore in his book, *In Praise of Slowness: Challenging the Cult of Speed* (New York, 2005) in which he notes, «In this media-drenched, data-rich, channel-surfing, computer-gaming age, we have lost the art of doing nothing, of shutting out the background noise and distractions, of slowing down and simply being alone with our thoughts (p 11).»

As a film scholar and author who has studied cinemas around the world, I wish to give a special focus on the importance of the late Greek award winning filmmaker, Theo Angelopoulos, whom I knew personally for over 35 years, as one of the champions of «slow cinema» that has and continues to have a global influence on filmmaking. I am speaking as a scholar who has written two books and many essays on Angelopoulos' cinema including my Princeton University Press (1999) work, *The Films of Theo Angelopoulos: A Cinema of Contemplation*.

I wish to share how Angelopoulos' shots that averaged between two to eight minutes in length as compared to Hollywood's two or three seconds, deeply challenge the world's «cult of speed» and thus allows viewers to «see» film and their own worlds in a very different way. I will use several scenes from his films including *Eternity and a Day* (1998), *Ulysses' Gaze* (1995) and *Landscape in the Mist* (1988).

Finally, I will make the point that his slow cinema is also highly VISUAL cinema rather than dialogue centered like Hollywood and other cinemas and television. Angelopoulos' films open us up to a visual world that we can take in and enjoy without being victims of speed and fast editing of our experience.

Thomas Houser
Director, University of Georgia, USA

Judgment Revealed: Tendering Hope Amid Shrouded Despair

This paper examines how the author/artist introspectively explores the Final Judgment within a series of installations, specifically two recent projects, *Attrition* and *Contribution*, and two under development, *Babel Overture* and *Seven*. The installations deal more with the inner struggles of laymen than eschatological concerns of the clergy, although these perspectives converge.

The series sprang from a lighthearted trip to scavenge pieces of colorful glass from the Murano Glass landfill in Venice. Almost immediately re-emerging slag became a metaphor for re-awakening bones – imperfect souls with unsure afterlives. Things were not as they seemed. Bright and beautiful objects were fronting false hopes.

The *Prelude to Judgment* installations symbolically addresses the after-life through temporal concerns of recycling, sustaining, and protecting the environment. However, the significance of religious tradition in these projects is undeniable. As a sign of the covenant between God and man in Judeo-Christian traditions the rainbow symbolizes hope. It does so in these installations, but with faded, withdrawn warnings of loss and despair.

Like rising souls, recycled bottles are pulled upwards by symbolic birds or angels in *Attrition* and hoisted aloft by abstract calipers in *Contribution*, thus referencing the measuring of souls, inevitable by-products of Judgment. Embossed images on larger calipers depict autobiographical losses: *ex-votos* representing hope while rising upwards.

The balance between temporal concerns and Eternal Order appears throughout. The rising helixes in *Attrition* are punctuated with the Fibonacci numbering sequence. As the forms rise the sequence grows and more perfectly approaches the Golden Mean. The Particular Judgment of the moment moves towards the Final Judgment with more perfect resolution. Similarly in *Contribution* two shafts proportioned to the Golden Mean serve as conduits for forms escaping Purgatory.

Positive and inverse images from the Murano landfill and temples of Zeus, Apollo and Poseidon suggest what is seen may be unreal.

Solehah Ishak

Head, University Technology Mara, Malaysia

Mohamed Ghouse Nasuruddin

Emeritus Professor, University Sains Malaysia, Malaysia

Mohd Kipli Abdul Rahman

Associate Professor, Universiti Pendidikan Sultan Idris, Malaysia

The Bobolian Ritual: Its Role in Healing and Space Cleansing

This paper takes a look at the *bobolian* healing and space cleansing rituals done by Odun Linjunan, a *bobohizan* in Kampung Panjut, Sabah. Based on a fieldwork in Sabah, this ethnographic study focuses on the rites-de-passage of becoming a *bobohizan*, the roles and functions she used to play in her community and her current status and presence. This paper is a study of the above two rituals involving the ceremonies of healing individuals and cleansing communal spaces. The sick person in this specific case is a man, in his forties, who is suffering from a sickness which could not be cured by using modern, scientific medicine. The communal space is the surrounding areas around his house. It sees the central role played by the *bobohizan*, her communications with other-worldly beings as illnesses are diagnosed and cures found and implemented. It situates her getting into a trance state to get out of her normal, everyday realm to enter into the realm of the spirit world. These transformations are delineated showing that as she moves in and out of her trance state she is dealing with spirits of the nether realm. The paper concludes by juxtaposing the *bobohizan's* individual contributions and communal beliefs in their emic contexts with the etic observations of the researcher.

Julie Johnson

PhD Student, Michigan State University, USA

Disappearing the American Dream: Emergency Managers and Fire Sales in the American Heartland

Public space exists as part of the democratic process. Whether that space is architectural and relates to real estate, institutional in the instance of public schools, or social with respect to forums and programs that service and support entire communities, the presence and vitality of space for the public is critical to the communication and conflict ultimately required to ensure the survival of a democracy. Without this space critical thought, lively discourse and protest are stifled.

As a visual artist and sculptor, my research questions the politics of artistic and social space in an age of globalization and privatization. My studio practice probes visual ways to represent the increasing disappearance of public space and the social ramifications attendant to that. My scholarly work is based upon research and works by Rosalind Deutsche, "Evictions: Art and Spatial Politics," and Branko Milanovic, lead economist at the World Bank's research division and author of "The Haves and the Have-Nots." My research also includes selected works on globalization and articles detailing the role of emergency managers in determining fiscal policy and economic strategy at the local level within the United States.

This arc of inquiry has produced question that include but aren't limited to: What causes the current and unusual reimagining of what constitutes a post-recession economic emergency at the local level, in light of the pressing global economic issues of recent years? What role do current state-level governments now have in determining how and for whom those fiscal emergencies are mediated at the local level? My work investigates the recent and vastly expanded role of emergency managers now routinely installed by one state governor in particular, Rick Snyder of Michigan. I question whether this practice also serves as a test for other states seeking through the politicization and privatization of public space to diminish the influence of a vibrant and at times contentious public, and the heretofore democratically determined territory that it occupies.

Constance Kirker

Assistant Professor, Penn State University, USA

Who Wears what when and why: The African Dashiki Goes Global

“An insect that bites in certainly in your clothes” - Swahili Proverb

As in the past, textiles and clothing continue today to carry significant and ambiguous meanings in African cultures, both literally, as in printed Swahili proverbs on East African kanga, and symbolically as in the patterns woven into West African Ashanti kente cloth. The dashiki is a colorful men’s shirt deriving its name from the Hausa Nigerian word “danchiki” referring to an inner dress worn under a flowing garment.

This illustrated presentation considers the question: How did the printed “Dashiki” evolve into an international symbol of “African” identity with particular significance to the African diaspora?

In true global fashion, this one particular textile, named “Angelina” by the Vlisco Company, happened to be conceived in the 1960’s in the Netherlands by a Dutch designer, who based the design on an Ethiopian embroidered tunic dating from the 1800’s, then manufactured in the Netherlands using a batik technique born in Indonesia to be exported and specifically sold in West Africa, by African market women who still consider it as the most desirable of textiles for dress.

The research continues to explore the question of how the meaning of this garment continues to change as cheaper versions made in China and Thailand flood market places worldwide from Brazil to Singapore to New Zealand.

In African-American poet and performer, Sundiata Sekou’s words “If you cook a kitten in an over, it doesn’t make it a biscuit” reflecting upon questions of the “African-ness” of this meaningful and ambiguous garment.

Nancy Klein
Professor, Texas A&M University, USA

Polychromy in Early Greek Architecture

The relationship between color and architecture is expressed in a variety of ways across time and cultures. Our understanding of polychromy in the ancient Greek world is based on surviving works of art and architecture, including famous statues known since antiquity, surviving temples such as the Parthenon, and fragmentary remains recovered through archaeological excavation. It is also complicated by a history of scholarship that began in the 18th century with Johann Joachim Winckelmann's publication of *History of the Art of Antiquity*, and is filtered through the works of European architects and artists who visited Italy and Greece. While the study of polychromy has focused largely on figural sculpture, there has been less research on the use of painted decoration in early Greek architecture. In the 19th and 20th centuries, *Prix De Rome* winners studying at the French Academy in Rome were required to produce an *Envois*, a study of the monument in its ruined state and an ideal reconstruction, the decoration and coloring of which was often highly imaginative. Since then, archaeological excavation has uncovered many examples of buildings with preserved polychromy. This paper will summarize the evidence for painted decoration in early Greek architecture from the seventh through fifth centuries B.C., a time when monumental stone architecture first appeared in Greece and led to the development of the classical orders. It will consider where paint was used, what colors were employed, and the association of specific decorative patterns and colors with individual architectural elements. This documentation allows us to reexamine our understanding of ancient polychromy and to question the contribution of painted decoration to ancient architecture, including rules for how color and decoration are associated with specific building elements, the function of painted decoration (practical, symbolic, or representational), and whether the use of polychromy changed over time.

Demetra Kolakis
University of the Arts, UK

X Marks the Spot

This paper will explore the phenomena of visuality and brandscaping. An inquiry into the representational conventions of environment, image, time and space questioning the paradox of vision and attention; merging aesthetics and cultural commentary in ways that initially mask underlying meanings of spectator/shopper; consumerism and hyper-consumption.

The aim of this research is to investigate the use of spatial communication of brandscaping as material culture. This paper will explore brandscaping through aesthetics, form and its function to better understand the role of the aesthetic fashion environment as spatial communication. Firstly the paper will identify the reasons why fashion brands are using this platform and secondly it will examine how brands are using it. The findings will offer additional insights into the multi-sensory experience brandscaping concept. This study explores the meaning and usage of branded spaces and atmospheric strategies and those who experience the fashion environment. According to John Potvin, "the encounters with fashion happen within a space at a given place and do not simply function as backdrops but are pivotal to the meaning and vitality that the experiences of fashion trace" (2009, pp. 1-2). Space is integral to shaping both singular and quotidian experiences of fashion, such as in the diary-like blog's presentation of everyday fashion imagery.

This research provides opportunities to identify emotional and psychological connections in the differentiating and distinguishing of a brand as an image. The reinvestigation of space will consider fashion's function as both discursive and experiential. The image building is linked to the consumption of brands and experiences, which give individuals an opportunity to create their own unique identity and image. The sensory experience is linked to the individual's striving for identity and image, as well as for self-fulfillment and entertainment.

Claude Lacroix

Associate Professor, Bishop's University, Canada

The Body as Site of Difference, Dissent and Resistance

Between the two world wars in Europe, idealism and disenchantment coexisted on the political and intellectual levels as well as within the cultural sphere. Such dichotomy is also found in artistic representations of the human body, most notably under the Weimar Republic where, for example the visions of the Bauhaus opposed those of Dada. This raises questions about how, in a specific historical context, ideology, nationality, identity and sexuality *take shape* and are *embodied* in images of the body.

Collages made by Hannah Höch during the rise of Nazism will serve as a thread to our thinking, because they deal, in a way, with themes dear to the nazis - such as athletes, warriors, and racial issues - while they divert the meaning and role of propaganda. Höch resists to normative aspects of a unified, idealized and academic concept of the body, that is even to be seen within the international avant-garde of the time (for example: in Moholy-Nagy, Baumeister, Paladini, and Klucis): fragmented, disparate, and incongruous bodies in her work assert her - their -, difference, resistance and dissent. First on an aesthetic level, where violence is made to realism, beauty and idealisation; second on gender issues by the way she challenges and blurs distinctions between male and female; thirdly, through her use of the 'primitive' and the exotic in a colonial context; and, finally on ethical and political grounds, by her transgression of ethnic and racial categories.

Thus her artwork develops into an ironic and critical discourse on the representation of the body and the ideology it carries. By opening the meaning of the image to multiple, ambiguous and unstable interpretations the artist literally *embodies* an alternative and anti-conformist individual body.

Graham Lister

PhD Candidate, The Glasgow School of Art, UK

The Art of being there - Representational Painting and Visual Spatialisation

The Art of Being There argues that the creation of representational visual art can be utilised as a methodological tool suitable to investigate the relationship between our contemporary daily online activity and the experiential aspects of our everyday lives. Drawing upon ongoing doctoral research entitled 'The Altermodern Everyday' at the Glasgow School of Art, this paper argues that in the age of Altermodernism (Bourriaud, Hardt & Negri) and of a network built upon a 'space of flows' (Castells, Moores), the experiential 'ground level' which forms part of our everyday (Lefebvre, de Certeau) has moved; or has at least expanded to include digital territory.

Representational paintings can be described as depictions of fragments, as small parts of a much larger overarching whole. This paper extends Critchley's position of a fragment never existing in isolation, and positions this notion in the context of the contemporary online, digitised network. The act of engaging with the networked and informational realm can be expressed as moving between fragments which are only fleetingly apprehended. As such, this paper unpacks the implications of aligning the production and display of representational, fragmented, artistic images with the rapid and changing nature of accessing and comprehending visual material in the age of the networked society.

The Altermodern approach to representational painting which I have developed, and which is characterised by the network and the fragment, holds implications for our contemporary understanding of spatialisation with reference to the everyday. For Michel de Certeau (*The Practice of Everyday Life*), the everyday begins at *ground level*, with footsteps. The everyday, as that which we know and can experience in physical terms, is perfectly suited to being represented visually. As an increasingly prevalent aspect of contemporary daily experiences, it stands to reason that engagement with the Internet, as a territory in which users flow through information and view physical locations, deserves to be considered as a *new ground level*, but one which now *begins on an electronic keyboard, with fingertips*.

The practice-based research I conduct has included creation of *Physically Travelling Route 66, Virtually* (2012) which visually describes the process of navigating the iconic American Road using a combination of digital screen captures from mapping software, personal photographs and representational paintings created *en plein*

air. A series of montage-based images then serve to visualise the dialogue between real and virtual imagery which now infiltrates our daily lived experiences. This paper points toward the notion that in the altermodern everyday, rather than spatialising physical places, it may be more useful to discuss and describe an emerging process of spatialising 'flows' within the informational realm.

Jennifer Logan

Director, Los Angeles Sonic Odyssey, USA

Archetypal Congruencies between Number and Mysticism found in the sacred Electroacoustic Music of Charon's Pantheon

For several years now, I have been composing electro-acoustic music which takes into consideration sacred geometry and archetype, focusing on the architecture of psychoacoustic spaces that have proportions congruent with geometrical and numerical systems that are essential to physics and have implications regarding the idea of consciousness, but do not necessarily "sound" this way; we are not looking at each others' skeletons when we speak, we are connecting with another person, a soul, a consciousness, thus the equal importance of intuition, so that the organization of time, harmonic system, and other musical parameters with a conception of spirituality are also congruent.

In this paper, I present the ideas in my work "Charon's Pantheon" (a 13-piece cycle of electro-acoustic works based on archetypal Goddesses, commissioned by artist Myron Dyal), by discussing the inception of the work, the significance of the Goddesses and their order as they move from more conscious-level archetypes to subconscious, how they are formally linked using numerical systems found in nature, the unifying harmonic material between each work based on patterns of fundamental frequencies, cycling through each "key area" of the circle of fifths in a specific order, beginning and ending on C, an important aspect of the mystical journey; coming full circle with the Final State of Alchemy.

What ultimately happens in this cycle is that there is a union between archetype and structure, the tangible sculpture and the intangible song, supra-rational versus rational functions; in other words, the infinite and unknowable come together with what is absolute, resulting in a musical experience similar to a mystical journey in time and space.

I will make reference to a few important thinkers in music, science, philosophy, and psychology such as Pythagoras, Plato, Jung, Democritus, Epicurus, Chalmers, and Feynman, and will present slides of the sculptures, audio examples and diagrams of the material used in the work.

Nurul Farhana Low Abdullah

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Malaysian Traditional Healing Performance Practices: Issues and Challenges

Traditional healing practices have long been the focus of study and documentation in western academia as various agencies recognise the importance and efficacy of indigenous traditional and cultural practices in maintaining the health of its adherents.

The scenario in Malaysia however presents an entirely different picture, where indigenous healing is often incorporated into the performance structure. The decline in interest can be related to several factors, primarily the socio-political development the nation has taken since independence. This paper will present an overview of socio-political developments in Malaysia and their effect on local cultural practice, followed by a description of three popular Malaysian traditional healing practices in order to construct a general model of local healing performance. It will then discuss issues and challenges faced by the community of practitioners and believers of such performance healing practices to try to explain the decline in their popularity. The central question that this paper hopes to address is whether such healing practices through performance are still relevant in Malaysia today and if so, how they can be “rehabilitated” and conserved for future generations.

Elizabeth Malebo

Intern Lecturer, University of the Free State, South Africa

Improving English literacy skills among deaf learners using Deaf Theatre Techniques

The aim of the study was to improve English Literacy skills of deaf learners using deaf theatre techniques. Many studies have investigated why learning to read is so problematic for deaf children. These studies have revealed that deaf readers have problems with the text-based sub-skills such as; word identification, vocabulary, and with reader-based skills like working memory.

According to Chauhan (2004), deaf people's mode of cognitive functioning seem to rely more on their sense of sight which is also practical (they learn by doing) as they use their body language to acquire knowledge. Thus theatre capitalises on the use of visual communication as a positive and efficient alternative to the auditory channel of communication. On the other hand Maxwell (2005) demonstrates how his method of sequencing the deaf students' emergent reading can ultimately develop their language usage competencies. Although this may seem effective, many questions have been raised. For example the emphasis is still on rote and memorisation using almost exclusively lower levels of cognitive functioning compared to theatre where the whole learner is involved both emotionally and cognitively. Theatre encompasses all four of the language arts modalities and is an effective medium for building decoding, vocabulary, syntactic, discourse, and meta-cognitive knowledge.

The study was informed by the Critical Emancipatory Theory and it employs the principles of Participatory Action Research. Through practicing Boal's Theatre of the Oppressed and the theoretical framework, participants engaged as spect-actors and equal partners in the pursuit formulating creative methodologies to improve the English Literacy Skills among deaf learners through deaf theatre techniques.

Methodi Freddie Motsamayi

PhD Candidate, University of KwaZulu-Natal, South Africa

**Art and Cultural Practices: Environmental
Dilemmas in Capricorn District Municipality,
Limpopo Province, South Africa**

Environmental issues play significant roles in supporting or hindering cultural practices and productions of art in the Capricorn District Municipality of Limpopo Province, South Africa. This paper focuses on the rural communities of this locality who find their local natural resources to make different various kinds of art. For instance, men of the community use specific trees to make wooden sculptures, tools, wooden objects and medications, whereas women excavate colourful soils and clays to use as decorative symbols painted on homestead walls, to plaster floors; local clays and combustible materials are collected in the environment to make pottery for cultural rituals.

Ongoing traditional practices in contemporary cultures of the Capricorn District continue to depend on environmental products to sustain their societal needs. I argue that art and cultural practices are vital agents that form integral part in the lives of people in relation to environments. However, currently there are huge challenges faced by local communities, for example in increasing soil erosion, deforestation (and defacement of trees) in pursuance of art-making, both in connection with domestic cultural practices and in productions for visitors and tourists. My paper explores how end-products like art, as well as contemporary cultural practices are affecting the local environment and contribute to the degradation of our milieu. I propose that there is an urgent need to develop sustainable ways of preserving the natural environment regarding art- and cultural practices for future generations. I will contextualise the ways in which Capricorn District people are utilising specific environmental resources in order to synthesise a harmony relationship between the needs of artists and cultural practitioners in rural villages of Limpopo.

Dana Munteanu

Associate Professor, Ohio State University, USA

Playing Dead in Ancient Greek Drama

No systematic study examines the scenes of staged death in Greek drama, in which characters perform the rites for someone's false funeral. In this paper, I intend to examine such scenes (particularly Sophocles' *Electra*; Euripides' *Helen*) and comedy (Menander's *Aspis*), as well as possible connections between the motif of false death within drama and Dionysus' myth of resurrection. Special attention will be given to the staging directions that characters give in order to make the death scene credible to certain viewers.

From literary sources we know that Dionysus was falsely supposed to be dead before he reemerged triumphantly. In tragic-type myths, Dionysus appears as an *avenger*: the god was believed to be dead by Pentheus, for example, in Euripides' *Bacchae* (cf. fragmentary tragedies), but returns alive to punish the non-believer. In happy-ending types of myth, Dionysus becomes a *lover* who marries Ariadne, after bringing her back to life. The stories about Dionysus coming back to life or resurrecting the dead find reenactment in the ritual for the god. The neophyte follower of Dionysus had to undergo a phase of "as if dead" before being re-born into the god (Seaford 2006).

Echoing the myth of Dionysus, the counterfeit death occurs in connection with the theme of revenge in tragedies, whereas it serves the theme of escape and love in comedies. Tragedies that deal with the return of Orestes (Aeschylus' *Choephoroe* and Sophocles' *Electra*) present the false news about the death of the hero as a prelude for his revenge. Despite the fragmentary nature of Menander's *Aspis*, there is evidence that the play employed a staged death to lessen the troubles of young lovers. Euripides' *Helen* uses the staging of Menelaus' death as an intermediary between the comic and the tragic genre.

Laura Osterweis

Associate Professor, Framingham State University, USA

The Impermanence of Art and Beauty

Using lipstick as my medium, my work deals with the impermanence of art and beauty. I created the series, "Can't You Put on a Little Lipstick?" from an enormous collection of giveaway lipsticks I amassed over a number of years.

But that's not the whole story...since I was of dating age, my grand-mother has always gently urged, "Can't you put on a little lipstick?" This repeated suggestion, combined with my lipstick collection, started me thinking about how wearing lipstick contributes to our concepts of beauty. Is everything more beautiful with lipstick? Can lipstick make a frown more attractive? Does it make an old woman prettier? That's what led me to put on a little lipstick, on watercolor paper, to see how it might be perceived. Questions about the endurance of my art emphasize the impermanence of lipstick as a medium as reflected by the notion that beauty fades.

I am interested in exploring concepts of beauty and graphic expression with an economical use of materials. I crop subject matter to draw particular attention to one specific aspect or feature and to encourage the viewer to more closely observe and think about parts of subjects that we see regularly but do not often consciously examine. I also explore the meaning and value of original artwork by incorporating appropriations of iconic images. Working with a bright palette, I want to explore how my use of recycled or repurposed material might add to the content of my work.

Examples of my work can be seen at www.thelipstickartist.com.

Alexandria Pierce

Professor, Savannah College of Art and Design, USA

Beuys, Hardt and Negri: One World – One Consciousness

With the “Social Turn” in art, ideas proposed by Joseph Beuys (1918-1986) gain renewed currency. This paper will explore how actions such as planting 7,000 oaks at Kassel, Germany, are harbingers to the realization of the truth of Beuys’ slogan, “Art is the Only Revolution.” Today this has become what Michael Hardt and Antonio Negri as the biopolitical because it produces relationships, networks and subjectivities (*Multitude, War and Democracy in the Age of Empire*, 66). One of Beuys’ platforms – democracy – is defined by Hardt and Negri as “the rule of all by all based on relationships of equality and freedom, and peace without war. In 2004, they speculated on the rise of a new society based on blurring distinctions between the economic, the political, the social, and the cultural, similar to Beuys’ Social Theory of Sculpture. Notably, Beuys abandoned his hermetic performances for direct action of thinking, molding thoughts into actions, and speaking out. The realization that contemporaneity demands communication forces ethical decisions because “we are *here*, and we cannot escape to *elsewhere*.” (Negri, *Art & Multitude*, 119). Beuys’ metaphor for human society as bees and the hive is co-opted by Hardt and Negri as “the common,” a “swarm” or a united front determined by revolutionary will. Hardt and Negri propose that “the world is in an interregnum with economic wealth and power shifting.” If Beuys can be seen as demarcating the beginning of this interregnum, do events such as The Arab Spring and Occupy Wall Street movement signify what Hardt and Negri predicted a decade ago, that, “time is split between a present that is already dead and a future that is already living...” Like Beuys before him, Negri suggests that it is art, not reason, that stimulates imagination to realize consciousness of one united world.

Gyllian Raby

Associate Professor, Dramatic Arts Brock University, Canada

Chaos and Rhythm on Cithaeron

Cithaeron, the third play of Antonio Negri's "Trilogy of Resistance" (2009) adapts Euripedes' *The Bacchae* to express his political thought. Euripedes' play offers an experience of ecstasy and chaos in a ritual that re-defines community through a social drama that is a transcendent, symbolic encounter with divine delirium. One might expect that Negri, the Marxist, materialist author of *Empire*, would struggle with this concept of divine inspiration as it has been explored by adaptors such as Wole Soyinka, Derek Mahon (1996) and David Grieg (2009).

In *Cithaeron*, Antonio Negri imagines and theorises the rebellion of the commons—represented by the internet-- necessary to shred the corporate body of Empire—represented by Pentheus. Negri reduces the Chorus central to the Euripedeian play from a constant on stage presence, to a single woman with a laptop and three sparse utterances by "Voices". Negri's Agave is a sane agent throughout, who allies with the Dionysian forces for change. She rationally dissolves her maternal and dynastic ties in order to defeat the tyrant. Negri's Dionysus is a human rebel: the forces he represents are not super or natural but those of living in joyous, creative freedom in a labour- produced commons.

The paper deploys a cross-disciplinary approach to address the dramatic ritual and the political philosophy embedded in Negri's concept of a commons that incorporates the delirium of the radical and the desperate, and to investigate the manner in which this political commons substitutes for the ritual sublimation of a god. Negri's insight that "chaos is rhythm" is used to assess the extent to which *Cithaeron*, a project designed as a '*lehrstucke*' after the model of Brecht, can deliver community binding ritual and create a dynamic dramatic voice for the commons.

Odilon Roble

Professor, University of Campinas, Brazil

Approximations between Capoeira and the Dionysian Cults: An Aesthetical Analysis to the Performing Arts

One of the Brazilian performing arts that carries an expressive spectrum of interpretation possibilities is, certainly, Capoeira. This is due to its features from dance, fight, game, ritual and spectacle, besides being built very closely to the Brazilian behavior. For this tight connection with demeanor, we can consider that Capoeira has an ethos. Grounded in the perspective of philosophical aesthetics, our research has sought similar senses between the Dionysian dithyrambic choir and the "Capoeira roda" (the scene of Capoeira). As we focus our analysis in the relation between transcendental meanings which can be present in the art of Capoeira and how they resemble to certain Dionysian cult meanings. We searched references in Nietzsche, especially in his thoughts that reveal how the Dionysian cults represented, for the Greeks, more than mere distraction or religious dogma, but as a central element in the relation between man and nature, man and divine, man and his peers. Our interpretations led us to identify mainly three congruencies between the scene of Capoeira and the Nietzsche's interpretation of Dionysian cults: the rupture of the principium individuationis, a circular aesthetical orientation and an upheave sense in the scene. Through these crossed results, we identify that Capoeira, as a revealing phenomenon of an ethos, shows interesting possibilities of aesthetic comprehensions in the field of performing arts.

Pradyumna Sarma

Assistant Professor, Nalbari College, India

Putting Old Wine in New Bottle: An Appraisal of Sustainability of the Traditional Oja-Pali Performance of India

The performing arts are intangible heritages which bridge culture of a given society with its forthcoming generations. They embrace numerous cultural expressions that reflect human creativity. Proper appraisal of performing arts throughout the globe may give us insight as to how these cultural heritages have immensely enriched the human civilization across the ages. Here lies the significance of promotion and preservation of performing art forms.

The present study is spatially confined to the contemporary state of Assam which is situated in the North Eastern part of India. Since early times, Assam remained the meeting ground of diverse stock of people. As a result of such cultural assimilation of diverse ethno cultural groups, the Assamese culture becomes a rich and exotic tapestry of speckled cultural entities.

The proposed paper is a blend of two ideas. The first part deals with the thematic concept of *Oja-Pali*, which once was one of the most prolific performing art forms of Assam, particularly in the lower Brahmaputra Valley. *Oja-Pali* is a semi-religious institution. It is a group of chorus singers and dancers who use to narrate different episodes from epics or other religious scriptures with the help of songs, dance and stylized acting. The second part concentrates on the avenues of revitalization of this presently obsolete art form. The key focus of this paper lies in this second part where an attempt has been made to find out the causes of the decaying state of *Oja-Pali* and a few pragmatic suggestions have been made for its promotion and preservation.

Robert L. Smith

Associate Professor, Kutztown University of Pennsylvania, USA

Metatheatre in Aeschylus' *Oresteia*

Lionel Abel coined the word "metatheatre" in his 1963 book, *Metatheatre: A New View of Dramatic Form*, claiming he had discovered a new type of theatre, and cited Shakespeare's *Hamlet* as the first metatheatrical play. Over the intervening decades, various scholars have pushed the incidence of the earliest metatheatrical play back beyond *Hamlet*. Richard Hornby, in his 1986 book, *Drama, Metadrama, and Perception*, finds instances of metatheatrical elements in many plays before Shakespeare and likewise finds it in the theatre of other cultures. Despite that, he did not accept classical drama as being fully metatheatrical. At the same time, Hornby provided the fullest taxonomy of metatheatrical characteristics: ceremony within the play, literary and real-life reference, role playing within the role, play within the play, and self-reference. Since that time, Old Comedy has been accepted as fully metatheatrical, primarily because of the inclusion of the *parabasis*. For many, the Greek tragedies have not yet been fully accepted as being fully metatheatrical. An earlier paper by the author advanced the claim that Euripides' *Medea* was a metatheatrical play. Now a point-by-point comparison with Hornby's metatheatre taxonomy and Aeschylus' *Oresteia* posits that the *Oresteia* is also a fully metatheatrical play. The inference to be drawn is that each day's plays by the tragic playwrights at Athens's City Dionysia, particularly with the inclusion of the satyr play, makes those plays fully metatheatrical. Hence, we should conclude that metatheatricalism is a characteristic that may be applied to all drama, and not just to plays from a particular period.

Santosa Soewarlan

Researcher, Indonesia Institute of the Arts, Indonesia

Performing Arts for Tourism

This paper is about how to create a performing art for tourism program. Several steps will be explored: finding the theme, choosing the media of expression, constructing the structure of the performance, designing and teaching how to make costumes, to dance, play music, and sing songs.

Survey was conducted to investigate foundations that served for values of the tourist interest. Explorations of various local arts and legends resulted in the use of “Macan Gadhungan” [literally: the false tiger] story as the basic concept for the art. Since it was widely known among people in the community and was thought of as having significant values in the village, it finally became the proper main idea underlying the art.

Interview and discussion with important local figures lead us to identify some basic elements of the performance: story, costume, dance, music and songs. Based on the initial ideas from monuments, story, and information from villagers we created those elements and let the villagers and children from elementary and secondary schools learn how to make costumes, to dance, play music and sing. Allowing the local people to study and perform the art was important strategy to reflect the village uniqueness and identity.

Performance of the art was done in a natural setting using genuine waterfall, forest in the hilly environment, and the chilly weather of the mountain area. In this situation invited officials, villagers, domestic and foreign tourists watched the show in a real context, where the story fitted the atmosphere, while enjoying the presentation of the art surrounded by natural views. This unique performance was meant to permit the audiences to understand the profound values of the community contained in the art.

Jesse Stewart

Associate Professor, Carleton University, Canada

Improvising Sound Art

Improvisation—defined for the purposes of the proposed essay as any action or set of actions that are performed in the moment in which they are conceived—has played an important role as a conduit between the fields of experimental music and “sound art,” a convenient (if contested) term that is used to describe a range of interdisciplinary practices that generally incorporate sound and listening within institutional frameworks associated with the contemporary art world. In most music scholarship, improvisation tends to be regarded primarily as a performer’s art. As such, improvisation has rarely been discussed in the burgeoning literature on sound art, which instead tends to trace sound art’s lineage to the Futurist, Dadaist, and Fluxus movements and to the work of figures such as John Cage and R. Murray Schafer who are identified primarily as composers, not improvisers. Despite the paucity of scholarly writing on the subject, improvisation is germane to the experience of many works of sound art. The proposed paper will begin with a discussion of the interdependent histories of improvised music and sound art before moving to an examination of the improvisatory actions/experiences of those who engage with selected sound-based works, becoming, in effect, improvisatory agents within the aesthetic experience.

Ana Mae Tavares Bastos Barbosa
Professor, UPS/Anhembi Morumbi. Brazil

Designers, Art Educators and Craft Communities in the Amazonas

The paper is about the work of designers, art educators and crafts people together in order to produce great variety of object and to build a system of subsistence. We have several experiences but most of them invasive, creating resistance among the crafts people. I am studying the group Piracema of Heloisa Croco and José Nemer, since 1994.

Their idea is to develop perception, historical consciousness, creativity, exploratory behavior, and sustainability. The perspective of sustainability requires a redesign of attitudes, of objectives and of the capitalist model of development.

I intend to analyze the work in Benevides and Marajó in the Amazon Region. The motto of this group of designers is: no imposition and no directiveness towards the development of the creative process. The education process is based on research of the materials from and on the development of visual perception.

The designers stimulate the participants to look around at local things to use as visual motives that generate the logo, the patterns and the forms of the objects. In workshops the designers help to make the crafts people aware of their personal history, local history, and of each other's experiences, all enveloped by visual imagination. A local historian is always invited to talk about the city, its history and its architecture.

Chor Leng Twardzik Ching

Lecturer, National Institute of Education, Singapore

Teaching Contemporary Art in Primary Schools

This paper proposes that educating students in Contemporary Art is essential in the 21st century classroom. In this global climate, being able to understand and translate visual data is vital to one's ability to navigate through a complex world. The ability to understand visual 'language' is a teachable skill that can empower the classroom teacher to likewise enable their students in creative and critical thinking. One of the most challenging tasks an art teacher faces in today's classroom is to explain the meaning behind art that is sometimes deemed as too vulgar, meaningless or shocking. Understanding the historical context of the work, appreciating the reasons for its creation, articulating their significance and participating in the art making process, helps students gain confidence in their own ability. Contemporary art in the classroom, because it encourages these skills, becomes an aid to encourage higher level thinking, problem solving and deep reflection. Art educators who are empowered with a broad knowledge of contemporary art and culture, who have an understanding of the link connecting art of the past and contemporary art, and a renewed appreciation of the importance of art education, are better able to bring art education in primary schools beyond step-by-step activities. This paper will explore the benefits of teaching contemporary art to children at a young age and will debunk the myth that contemporary art is beyond the cognitive abilities of young children. The challenging nature of many contemporary artworks and ideas can be used to stimulate the curiosity that is natural in young children and imparts an understanding of art as a whole.

Vincent Twardzik Ching

Lecturer, National Institute of Education, Singapore

The Process Approach: Arts Programmes for At-risk and Under-privileged Youth

The Arts have proven to be an important component of development in young children and also seem to offer unique opportunities for development in older children and youth. Worldwide the arts are used as a balm for suffering, underprivileged and at-risk children and youth. How and why are the arts regarded as capable of such all encompassing benefit to children and youth? It is often assumed by artists and like-minded teachers and volunteers that participation in the arts is a healthy and beneficial activity. The conditions under which institutions are involved in providing such programmes are as varied as the places where they are conducted. The approaches of the instructors/teachers are likewise varied in their pedagogy and goals for the children and youth under their care, with these two factors often influencing each other. This paper will look at two examples from the author's experience. The first example will recount and examine the experience of a drama practitioner teamed with a visual artist under the auspices of a provincial Canadian art gallery offering an arts workshop to an inner city school known for students affected by poverty and other social distress. The programme in this instance was short term. The second example is the recollection of a long term and ongoing programme taking place in Singapore at a charity arts school offering programmes to underprivileged and at-risk youth. The common approaches between the two, each taking place on opposite sides of the globe and separated by almost fifteen years in time, will be reviewed and analyzed in comparison with the process approach as advocated by current early childhood education theory.

Margaret Jean Westby

PhD Student, Concordia University, Canada

&

Nikolaos Chandolias

PhD University, Concordia University, Canada

Choreographing Computational Materiality: Interventions in Technologically Augmented Dance Performance

For the 5th Annual International Conference on Visual and Performing Arts Conference, the following paper addresses in-process explorations of a sonic performative installation *Orbital Resonance*. The paper will be performed as a collaborative dialogue between two practitioners to understand what strategies were created, what methodologies were used, and what possibilities arise in interdisciplinary collaboration. The following paper explores the affective, corporeal and performative dimensions of 'method' in ways that go beyond a critique of Cartesian rationality to sketch out an alternative methodology. In the dance of entanglements between human and non-human phenomena, what are the repercussions of such roles each plays?

One goal is to break down gender binaries in the process through skill-sharing and in the performance. Our divergent backgrounds support transdisciplinary, collaborative approaches and provide an opportunity to explore gender discrepancies. Feminist Science and Technology studies supports and informs our research into how to understand all aspects of these complex entangled systems—the economic, political, social, and cultural power dynamics involved in technology domains and artefacts. *Orbital Resonance* is one intervention into exploring how digital, computational performances can create and promote transdisciplinary, horizontal collaborative approaches between dance performance studies and technological design in non-conventional spaces.

Orbital Resonance follows current threads into open source projects (in software and movement creation) and the DIY (do-it-yourself) ethos, hacking and creating sensors to explore performer's internal physiological data to develop new methods in choreographic creation for sonic performative environments and technological design informed by and for the body. Performers' movements create the data mapped to sonic representations in surface transducers under the floor and in surrounding speakers for an engaging, sensorial experience for the audience. The paper will explore our process in the creation of

technological apparatuses and choreographic choices in the performance of live bodies in motion.

Natalia Zervou

PhD Student, University of California, USA

The Greek Body in Crisis: From the Protests to the Contemporary Dance Stages

Throughout the recent period of economic and socio-political turmoil in Greece, people protesting, going on strike, or demanding to be heard through a peaceful sit in (such as the Indignant citizens movement) have become an all too common occurrence, that has moved beyond the sphere of the media into the relatable realm of lived experience. Images of violence, vandalisms, and Syntagma square filled with Indignant citizens are all too familiar. It is important here to pause and consider how each act of protest, each strike, each small act of resistance is carried out by a body engaging in a performative act. A body that patiently waits at a sit-in, or that purposely marches from the Omonia Square to the Parliament, a body that runs, that falls, that struggles and that symbolically revolts just by embodying an act of resistance.

In this paper, I unravel the resonances between street protests and the narrative and aesthetic development of contemporary dance in Greece. How are these embodied street acts transferred on contemporary dance stages? How do contemporary dance productions capture and debate this shift in the national body politic? Through ethnographic research and interviews with contemporary choreographers and dancers, this essay maps out the ways that the Greek reality of crisis is represented on Athenian stages. In doing so, it seeks to demonstrate that contemporary Greek dance is a valid site of social commentary and a window into understanding the constantly fluctuating¹ formations of national identity.