

2015

# Visual and Performing Arts Abstracts

Sixth Annual International  
Conference on Visual and  
Performing Arts  
1-4 June 2015, Athens, Greece

Edited by Gregory T. Papanikos

THE ATHENS INSTITUTE FOR EDUCATION AND RESEARCH





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Arts Abstracts  
6<sup>th</sup> Annual International  
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First Published in Athens, Greece by the Athens Institute for Education and  
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ISBN: 978-960-598-002-3

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# Preface

This abstract book includes all the abstracts of the papers presented at the *6<sup>th</sup> Annual International Conference on Visual and Performing Arts, 1-4 June 2015*, organized by the Athens Institute for Education and Research. In total there were 51 papers and 56 presenters, coming from 13 different countries (Australia, Austria, Brazil, Canada, Egypt, France, Israel, Malaysia, New Zealand, Poland, Sri Lanka, UK and USA). The conference was organized into 12 sessions that included areas such as Arts Education, Multimedia, Theatre and Performance, Music, Film and other related fields. 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 and/or journals 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**  
**6<sup>th</sup> Annual International Conference on Visual and Performing Arts,**  
**1-4 June 2015, Athens, Greece**

**PROGRAM**

**Conference Venue: Titania Hotel, 52 Panepistimiou Avenue, Athens, Greece**

**Organization and Scientific Committee**

1. Dr. Gregory T. Papanikos, President, ATINER & Honorary Professor, University of Stirling, UK.
2. Dr. George Poulos, Vice-President of Research, ATINER & Emeritus Professor, University of South Africa, South Africa.
3. Dr. Stephen Andrew Arbury, Head, Visual and Performing Arts Research Unit, ATINER & Professor, Radford University, USA.
4. Dr. Panagiotis Petratos, Vice President of ICT, ATINER, Fellow, Institution of Engineering and Technology & Professor, Department of Computer Information Systems, California State University, Stanislaus, USA.
5. Dr. Nicholas Pappas, Vice-President of Academics, ATINER, Greece & Professor, Sam Houston University, USA.
6. Dr. Chris Sakellariou, Vice President of Financial Affairs, ATINER, Greece & Associate Professor, Nanyang Technological University, Singapore.
7. Dr. David Philip Wick, Director, Arts and Humanities Research Division, ATINER & Professor of History, Gordon College, USA.
8. Dr. Jayoung Che, Head, History Research Unit, ATINER & Research Professor, Institute for the Mediterranean Studies, Pusan University of Foreign Studies, Republic of Korea.
9. Dr. Gilda Socarras, Head, Languages & Linguistics Research Unit, ATINER & Assistant Professor, Auburn University, USA.
10. Dr. Stamos Metzidakis, Head, Literature Research Unit, ATINER, & Professor, Washington University in Saint Louis, USA.
11. Dr. Patricia Hanna, Head, Philosophy Research Unit, ATINER & Professor, University of Utah, USA.
12. Dr. Gregory A. Katsas, Head, Sociology Research Unit & Associate Professor, The American College of Greece-Deree College, Greece.
13. Dr. Alexander Makedon, Head, Education Research Unit, ATINER & Professor of Philosophy of Education, Arellano University in Manila, Philippines.
14. Dr. Nicholas N. Patricios, Director, Engineering & Architecture Research Division, ATINER & Professor & Dean Emeritus, School of Architecture, University of Miami, USA.
15. Ms. Olga Gkounta, Researcher, ATINER.

**Administration**

Stavroula Kyritsi, Konstantinos Manolidis, Katerina Maraki & Kostas Spiropoulos

## Monday 1 June 2015

(all sessions include 10 minutes break)

### 08:00-08:30 Registration and Refreshments

#### 08:30-09:00 (ROOM A) Welcome & Opening Remarks

- Dr. Gregory T. Papanikos, President, ATINER & Honorary Professor, University of Stirling, UK.
- Dr. George Poulos, Vice-President of Research, ATINER & Emeritus Professor, University of South Africa, South Africa.
- Dr. Stephen Andrew Arbury, Head, Visual and Performing Arts Research Unit, ATINER & Professor, Radford University, USA.

#### 09:00-11:00 Session I (ROOM A): Visual Arts/Visual Literacy I

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

1. Paul Duncum, Professor, University of Illinois, USA. The Lure of Wonder: The Miraculous in Popular Visual Culture Past and Present.
2. Kathryn Maxwell, Professor, Arizona State University, USA. Future Print: Re-envisioning Printmaking in a Post-print World.
3. Fenwick W. English, Professor, University of North Carolina at Chapel Hill, USA & Lisa C. Ehrich, Associate Professor, Queensland University of Technology, Australia. Connoisseurship, the Arts and Leadership: Portrait of the Artistic Discerning Eye.
4. Dumith Indika Kulasekara Arachchige, Lecturer, University of the Visual & Performing Arts, Sri Lanka. Representation of Trauma in Contemporary Visual Arts.
5. Esthy Kravitz-Lurie, Ph.D. Student, Ben-Gurion University, Israel. Hercules Versus Rinaldo: Annibale Carracci's Invenzione of Tasso's Epic Hero.

#### 11:00-13:00 Session II (ROOM A): Multimedia/Multicultural/Technological Issues

**Chair:** \*Laura Wayth, Assistant Professor, San Francisco State University, USA.

1. Marie Vautier, Professor, University of Victoria, Canada. Performing Bilingualism in Canada: Writing Autobiographically in English and French to Address Hybridity's Challenges. (Monday, 1st of June 2015)
2. \*Laura Cloud, Professor, Michigan State University, USA. Sky Impressions and Other Thoughts.
3. Yvonne Love, Assistant Professor, Penn State University - Abington, USA, Jacob Benfield, Assistant Professor, Penn State University - Abington, USA, Joe Oakes, Senior Lecturer, Penn State University - Abington, USA, Pierce Salguero, Assistant Professor, Penn State University - Abington, USA, Dolores Fidishun, Head Librarian, Penn State University - Abington, USA, Leah Devlin, Associate Professor, Penn State University - Abington, USA, William Cromar, Senior Lecturer, Penn State University - Abington, USA & Michael Bernstein, Assistant Professor, Penn State University - Abington, USA. Art and the Collaborative Ground; A Course On Visualization.
4. Norfarizah Mohd Bakhir, Lecturer, Universiti Sains Malaysia, Malaysia. The Use of New Media Medium (Holography) in Reengineering Folklore.

#### 11:00-13:00 Session III (ROOM B): Music I

**Chair:** Paul Duncum, Professor, University of Illinois, USA.

1. \*B. Glenn Chandler, Professor, University of Texas at Austin, USA. Jean-Philippe Rameau and the Principle of the *Corp Sonore*.
2. Gyula Csapo, Professor, University of Saskatchewan, Canada. *Phaedra* behind the Curtain-Veil: Her Metamorphoses and Relevance as a Contemporary Message - Thoughts Towards and Ontological Focus of Composition.
3. \*\*Hank Hehmsoth, Professor, Texas State University, USA. Creativity: The Myth and the Role of Research in Creative Work. (Monday Morning)
4. William DiCosimo, Assistant Professor, Syracuse University, USA. The Company Choir in Brazil - An Entrepreneurial Case Study.

5. Catherine Herrgott, Lecturer, University Paris 3 Sorbonne Nouvelle, France & Martine Adda-Decker, Senior Researcher, University Paris 3 Sorbonne Nouvelle, Paris. The Cantu in Paghjella and the European Fp7 I-Treasures Project: Experiencing New Capturing Technologies in Safeguarding and Transmission.

5. Rachel Mazzucco, Ph.D. Student, Texas Tech University, USA & Matthew Santa, Professor, Texas Tech University, USA. Phrases and Cadences in Theory and Practice.

### 13:00-14:00 Lunch

#### 14:00-16:00 Session IV (ROOM A): Theatre and Performance I

**Chair:** \*Laura Cloud, Professor, Michigan State University, USA.

1. Nancy Lee Ruyter, Professor Emeritus, University of California, Irvine, USA. Ancient Greek Themes in Modern Hispanic Theatre.
2. \*Laura Wayth, Assistant Professor, San Francisco State University, USA. The Plays The Thing: A Multi-text Approach to Acting Shakespeare.
3. Richard Finn, Programme Director of Stage and Screen Arts, Whitireia New Zealand, New Zealand. Writer vs. Director.
4. Norzaini Zainal, Lecturer, Universiti Sains Malaysia, Malaysia. Adoption of Nanotechnology Images in Traditional Malay Puppet Designs and Shakespeare's A Midsummer Night's Dream using Holographic Projection.
5. Christina Banalopoulou, Ph.D. Student, University of Maryland, USA. Why do Performing Arts Need Deleuze? A Methodological Inquiry. (Monday, 1<sup>st</sup> of June 2015, morning)
6. Karen Berman, Theatre Chair, Georgia College & State University, USA. Theatrical Performance of Eastern European Holocaust Figures: Wiener, Korczak, Sylvanus.

#### 16:00-17:30 Session V (ROOM A): Theatre and Performance II

**Chair:** Jennifer Spoon, Associate Professor, Radford University, USA.

1. Dennis Christilles, Associate Professor and Artistic Director, The University of Kansas, USA. Common Ground: The Practice of Shared-Language Productions of Ancient Greek Tragedies.
2. \*P. Gibson Ralph, Associate Professor and Chair, Department of Theatre and Music Studies, State University of New York, USA. Expanding the Sphere of the Performing Arts on the Waterways of Mid-Nineteenth Century United States.
3. Hui Zou, Associate Professor, University of Florida, USA. The Jesuit Theater of Memory in China.
4. Lenka Novakova, Ph.D. Candidate, Concordia University, Canada. Space as Performance.

#### 17:30-19:00 Session VI (ROOM A): Art Themes I

**Chair:** \*Gamal Mohamed Yakout, Lecturer, Alexandria University, Egypt.

1. Katherine Schwab, Professor, Fairfield University, USA. The Meaning and Technique of Hair in Ancient Greek Art.
2. Darlene Farris-LaBar, Associate Professor, East Stroudsburg University, USA. At Last Which Thrives: 3D Printing Native Plants Significant to a Region.
3. \*Morgan Rauscher, Researcher, Concordia University, Hexagram Institute, Canada. Tactile Transference: A New Interactive Sculptural Application for Haptic Feedback Robotics.

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

## Tuesday 2 June 2015

### 08:00-10:00 Session VII (ROOM A): Arts Education

**Chair:** Morgan Rauscher, Researcher, Concordia University, Hexagram Institute, Canada.

1. \*Barbara Pemberton, Professor, Ouachita Baptist University, USA. The Arts as Portals for Understanding "the Other".
2. Scott Putman, Associate Professor, Virginia Commonwealth University, USA. Training the Conscious Body: Re-Defining Pedagogy Practices in Contemporary Dance Technique for Increased Architectural Support and Physical Integrity.
3. William White, Associate Professor, SUNY Buffalo State, USA. Aesthetics, Education, and Transactional Experiences.
4. Kaysie Seitz Brown, Assistant Professor, Texas State University, USA & Michelle Nance, Associate Professor, Texas State University, USA. STEAM in Motion: Discovering the Hoops We Must Leap, Whirl, and Crawl Through While Integrating the Performing Arts into the Public School System.
5. Joni Acuff, Assistant Professor, The Ohio State University, USA. Visualizing Theory: Illustrations of Critical Multicultural Art Education.
6. Monika Zabrocka-Sliwka, Ph.D. Student, Pedagogical University of Cracow, Poland. Accessibility to the Visual Art Thanks to Artistic Audio Description.

### 10:00-11:30 Session VIII (ROOM A): Theatre and Performance III

**Chair:** \*Barbara Pemberton, Professor, Ouachita Baptist University, USA.

1. Francis Lowe, Senior Lecturer, Coventry University, U.K. & Gloria Lowe, Visiting Lecturer, Coventry University, U.K. Pencil, Play and Practice; Where Illustration and Performance Meet.
2. \*Gamal Mohamed Yakout, Lecturer, Alexandria University, Egypt. Theatrical Storytelling from Page to Stage an Applied Study in Writing and Performing Techniques.
3. \*Mary-Jane Duffy, Programme Leader, Whitireia New Zealand, New Zealand. Autoethnography, Poetry, Memoir and Performance.
4. Danielle Garrison, MFA Dance Candidate-Aerial Dance Track, University of Colorado-Boulder, USA. Validating Aerial Dance: A High Art?

### 10:00-11:30 Session IX (ROOM B): Music II

**Chair:** \*Nick Higgett, Programme Leader Digital Design, De Montfort University, U.K

1. Helmi Vent, Professor Emerita, Mozarteum University Salzburg, Austria. Other Spaces - Other Sound Spaces. Space as a Catalyst for an Art of Openness. (Symposium on Music)
2. Erin Colwitz, Assistant Professor, Northern Michigan University, USA. Dominick Argento's *A Toccata of Galuppi's*: A Critical Analysis and its Relationship to the Text.

<b>11:30-13:00 Session X (ROOM A): Visual Arts/Visual Literacy II</b>	<b>11:30-13:00 Session XI (ROOM B): Film</b>
<b>Chair:</b> *Mary-Jane Duffy, Programme Leader, Whitireia New Zealand, New Zealand	<b>Chair:</b> *P. Gibson Ralph, Associate Professor and Chair, Department of Theatre and Music Studies, State University of New York, USA.
<ol style="list-style-type: none"> <li>1. Susannah Van Horn, Assistant Professor, Michigan State University, USA. Thomas E. Wolfe: Valuing the Life and Work of an Appalachian Regionalist Artist within his Community.</li> <li>2. *Nick Higgett, Programme Leader Digital Design, De Montfort University, U.K., Yanan Chen, PG Student, University of Newcastle, U.K. &amp; Eric Tatham, Principle Lecturer, De Montfort University, U.K. A User Experience Evaluation of the use of Augmented and Virtual Reality in Visualising and Interpreting Roman Leicester 210AD (Ratae Corieltavorum). (Tuesday, 2<sup>nd</sup> of June 2015)</li> <li>3. **Constance Kirker, Assistant Professor, Penn State University, USA. Eating Beauty: The Aesthetics of Edible Flowers. (Tuesday, 2<sup>nd</sup> of June 2015)</li> </ol>	<ol style="list-style-type: none"> <li>1. Eyal Boers, Head of Film &amp; TV Track, Ariel University, Israel. "Black Book": Dutch Prototype or Jewish Outsider. (Tuesday, 2<sup>nd</sup> of June 2015)</li> <li>2. Andrew Horton, Professor, The University of Oklahoma, USA. Les Blank's CINEMA VERITE.</li> <li>3. Jadwiga Suwaj, Ph.D. Student, Pedagogical University of Cracow, Poland. Allusions in Stanisław Bareja's movies: Is their Translation Possible?</li> <li>4. *Pablo Villavicencio, Ph.D. Student, Pontificia Universidade Catolica de Sao Paulo (PUC-SP), Brazil. The Circular Form of Ten Thousand Waves. (Tuesday, 2<sup>nd</sup> of June 2015)</li> </ol>

**13:00-14:00 Lunch**

<b>14:00-16:00 Session XII (ROOM A): Art Themes II</b>
<b>Chair:</b> **Constance Kirker, Assistant Professor, Penn State University, USA.
<ol style="list-style-type: none"> <li>1. Beth Hinderliter, Assistant Professor, SUNY Buffalo State, USA. Democracy in What State?: Imaging U.S. Civil Rights in the Global Cold War.</li> <li>2. Kyoungmee Byun, Assistant Professor, University of Louisville, USA. Designing of Information Grounds in a College Town as a Medium for Facilitating Communication and Social Interaction.</li> <li>3. David Brittain, Research Associate, Manchester Metropolitan University, U.K. Field Theory in the Neoliberal Cultural Industries.</li> <li>4. Eloise Philpot, Associate Professor, Radford University, USA. The Labyrinth as Time Art.</li> </ol>

**16:30-19:00 Urban Walk (Details during registration)**

**20:30- 22:00 Dinner (Details during registration)**

<p><b>Wednesday 3 June 2015</b> <b>Cruise: (Details during registration)</b></p>
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<p><b>Thursday 4 June 2015</b> <b>Delphi Visit: (Details during registration)</b></p>
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**Joni Acuff**

Assistant Professor, The Ohio State University, USA

## **Visualizing Theory: Illustrations of Critical Multicultural Art Education**

The most consistent, highly-verbalized struggles of multicultural art education in the United States are a) validating its significance and b) enacting it in the classroom. This paper provides tangible strategies that help art educators identify multiculturalism as imperative in the art classroom and effectively practice it. Weber (2010) asserts, "A first step toward understanding oppression is to make visible the processes that obscure and deny its existence..." (p. 21). The guise of the U.S. being "post-racial" is a philosophical barrier that constricts teachers' ability to see issues such as inequality and oppression as significant problems that should be addressed in their pedagogy and curriculum. Particularly in art education, art teachers continuously utilize visual art, artists, images and curriculum resources that maintain and further dominance. Many prospective and practicing art teachers in the U.S believe that multiculturalism is no longer a practice to be invested in because they believe in the "post-racial" concept. In order to tear down this ideological barrier, it is imperative that art teacher educators guide their students in a realistic assessment of the environment (Weber, 2010). This begins with effectively investigating issues such as race, culture, identity, privilege, power, and oppression. This paper is significant in that it claims that preliminary internal, reflective work about identity, privilege, hegemony and power will produce better-prepared, more knowledgeable, effective multicultural art teachers. With a lack of foundational understanding about systems of race, class, gender and sexuality, art teachers may continue to produce art curriculum that fails to interrogate power and privilege (Lee, 2009) and these art teachers will continue to see diversity as a non-issue in education. Investigative, reflective dialogue about concepts such as identity development, and systemic oppression may be required before art teachers are willing to invest in and see themselves as capable of creating art curriculum that is truly critical, attentive to difference and challenges systems of dominance. It is critical that art teacher educators guide their future art teachers through an exploration of their own and others' knowledge, attitudes, and understandings of culture, cultural history, identity and identity development. Critically exploring identity is a new and challenging process for most students (Cosier, 2011). Teacher educators must work to help their students take into account "the powerful political, cultural, and social forces that have shaped



us—often without our knowing it” (Cosier, 2011, p. 43). This paper’s content details how I, an art teacher educator at The Ohio State University, USA, was able to accomplish this objective. Furthermore, I will share students’ artworks that illustrate the process of moving through conversations about identity, race, privilege, class, etc. and how these issues were then threaded through art education and art. These student works include artist statements that communicate personal growth and understanding of racial inequality in the U.S. and beyond, as well as an increased understanding of the importance of critiquing power and systemic oppression.

**Christina Banalopoulou**  
Ph.D. Student, University of Maryland, USA

## **Why do Performing Arts Need Deleuze? A Methodological Inquiry**

How to theorize about performance in non - representational terms? In the following paper I will argue that the philosophy of Gilles Deleuze, because of its ontological bond with pragmatic reality, offers a material understanding that unfolds the infinite and unimagined morphogenetic capacities of performance.

Performance both engages and experiments with bodily matter. According to Deleuze, matter envelops both properties, that are infinite and actual, and capacities, that are always relational and therefore infinite and virtual. It is my contention that this theorization of the virtual capacities of matter could be Deleuze's groundbreaking contribution to the field of performance studies.

Additionally I argue that the focus on the virtual capacities that are immanent in material performances, invents unimagined ways of political praxis that do not get lost in general abstracts such as The State. In terms of methodology, a Deleuzian approach of performance moves beyond identity, truth, symmetry, unity, negation and analogy. It invents concepts that are affirmative to the matter's immanent potential for morphogenesis, or in other words, to the matter's immanent capacity to be on a constant state of pure becoming. Deleuze defines these capacities as intensive potentialities that cause difference.

More specifically I am focusing on Deleuze's concepts of Bodies without Organs and becoming - animal / becoming imperceptible in order to explain how this abstraction of such expressive intensities offers a methodological lens that is insightful enough to understand difference within performance as a politically charged variation. Both of these concepts challenge organic unities, unities that according to Deleuze belong to representational philosophies that establish binaries with specific political implications (like freedom and necessity) in ways that open the doors to processes of self - ordering.

**Karen Berman**

Theatre Chair, Georgia College & State University, USA

## **Theatrical Performance of Eastern European Holocaust Figures: Wiener, Korczak, Sylvanus**

This paper addresses three important, but lesser known, figures of the Holocaust through performance. One is a Czech patriot Jan Wiener, one is a Polish hero Dr. Korczak, and one is a former Nazi sympathizer turned apologist Erwin Sylvanus. They will be analyzed in their theatrical representations through the eyes of a theatre director.

Through my direction of two productions of the play *Dr. Korczak and the Children* written by former Nazi turned apologist Erwin Sylvanus and performed by non-Jewish college students at Georgetown University and Georgia College, the unique lens of this post-World War II German play will be analyzed. This searing play tells the true story of Jewish Polish hero Dr. Korczak and the children of his orphanage in the Warsaw ghetto who were ordered to their deaths in a gas chamber. The play powerfully portrays Dr. Korczak's dilemma, the evil of the Nazi belief in order and authority, and reasons that the squad leader became a Nazi.

Prior to the productions at both campuses, incidents of religious intolerance occurred that revealed the need to educate the entire community. The play provided an excellent opportunity to educate both campuses about the Holocaust and to foster understanding.

My new play *The Flights of Jan Wiener* uncovers Czech Holocaust hero Jan Wiener in performances by Georgia College students in Prague and at an international theatre festival in Hradec Králové. Wiener begins his flight just after his father and step-mother used poison in his presence to commit suicide, motivating him to flee through several countries to escape the Nazis. Landing in England, he joined the Czechoslovak bombing squadron of the Royal Air Force to fight the Nazis.

Through directorial dramaturgy, these three Eastern European Holocaust figures will be uncovered in the unique ways they contribute to Holocaust theatricalization.

**Eyal Boers**

Head of Film & TV Track, Ariel University, Israel

**"Black Book":  
Dutch Prototype or Jewish Outsider**

This paper shall explore recent developments in the portrayal of the "Jew" in the war film genre. Specifically, the paper shall examine whether Rachel Stein's character in the film "Black Book" (2006. Paul Verhoeven) is a prototype of the "Dutch Woman" or that of the "Jewish Other?"

The main hypothesis in this paper maintains that the "Jew" in recent war films reflects a national prototype as well as characteristics which can be defined as specifically Jewish: Rachel in "Black Book" possesses both features of the Dutch prototype (a white, secular, sexual, freedom - loving individualist) and specifically Jewish features (a black haired victim persecuted by the Nazis, transforming herself into a gentile, while remaining loyal to her fellow Jews and ultimately becoming a Hebrew teacher).

Based on Jon Stratton's article "Not really white -again: performing Jewish difference in Hollywood films since the 1980s" (2001. Screen 42,2, pp 142-166), this paper claims that the "Jew" in recent war films reflects trends in Hollywood films of the 1950s,1960s and 1980s: Rachel in "Black Book" corresponds with the trend of the 1950s and 1960s in the sense that she is a Jewess undergoing assimilation into white Dutch society. The ending of the film, however, corresponds with the trend of the 1980s -Rachel's assimilation to the "dominant" culture is doomed to fail and in an individualistic act she makes Aliyah and lives in a Kibbutz - in Stratton's words, her Jewish difference is produced through a specific experience and through "performance".

Finally, this paper claims that Rachel's "Dutchness" is symptomatic to Dutch nostalgia in the 21<sup>st</sup> century to the Jews as "others" who blend into Dutch dominant culture, while Rachel's "Jewish Otherness" reflects a transnational identity - one that is always shifting and traverses cultural and national boundaries. In this sense, a film about Dutch Jews in the War reflects on issues of identity in the 21<sup>st</sup> Century in general and on recent developments in the war film genre in particular.

**David Brittain**

Research Associate, Manchester Metropolitan University, U.K.

## **Field Theory in the Neoliberal Cultural Industries**

Pierre Bourdieu's field theory has been a useful tool for scholars of both culture and journalism. There have always been significant interactions between the fields. Today, however, we are witnessing unprecedented areas of convergence between journalism and cultural production that are driven by the internet and neoliberal economics, among other things. How can Bourdieu help us understand this new situation?

The paper takes as its study the simultaneous publication, in 2000, of an edition of the Austrian news magazine *Profil* and a close facsimile produced by the German artist Hans-Peter Feldmann. Feldmann's publication was identical to the original edition except that it lacked its journalistic texts and advertising. The catalyst for this usual alliance of journalists and an artist was resurgent fascism within Austria.

Bourdieu considers the fields of journalism and culture as bifurcated into poles of 'large scale' (economically rich) and 'small scale production' (rich in symbolic capital). In journalism these are, respectively, the mass media and the 'alternative' press, with the equivalent positions in cultural production being commercial art and the avant-garde. Traditionally, the crossovers between journalism and art that are most fertile in symbolic capital have occurred through the alignment of small publications and the avant-garde. But in this case the collaboration unites large scale production and small scale avant-garde production. It is by no means unique within the liberal press in Europe. Several titles, including the UK *Guardian* and the magazine of *Sddeutsche Zeitung*, have worked with artists in the production of culture. Yet, as Bourdieu recognizes, such activities holds risks for both journalists and artists. What are these? More importantly, what are the incentives to overcome these risks?

**Kaysie Seitz Brown**

Assistant Professor, Texas State University, USA

&

**Michelle Nance**

Associate Professor, Texas State University, USA

## **STEAM in Motion: Discovering the Hoops We Must Leap, Whirl, and Crawl Through While Integrating the Performing Arts into the Public School System**

In the fall of 2013 Assistant Professor Kaysie Seitz Brown and Associate Professor Michelle Nance of Texas State University received an internal research grant to implement a tuition free after-school program at Crockett Elementary School in San Marcos, TX. This project began as an investigation into the benefits of teaching standard curriculum (Science, Technology, Engineering, Mathematics, a.k.a. STEM) via the Bodily -Kinesthetic intelligence, specifically through creative movement. The program totaled twelve weeks during which participants in grades Kindergarten through Fifth grade, consisting of a wide socio-economic spectrum, are guided to create movement and dance based upon the Texas State Science Standards curriculum.

Primary research questions originally included: What are best practices when teaching artists create dance lesson plans? What strategies generate more student engagement and knowledge retention? How do movement and the creative process facilitate the aspect of teaching scientific concepts in a holistic manner? Are classroom teachers, school administrators, and parents able to see an enhanced understanding of taught scientific concepts in the children?

During the implementation of this project, a secondary, theme has emerged, which merits further discussion along side the original research questions. This secondary discernment revolves around the actual complexity and difficulty of enacting an arts education program once funding has been secured. The many logistical/administrative obstacles encountered by the investigators throughout the project has inspired a secondary agenda to better prepare future arts educators in the implementation of their own projects. It was discovered during the project that arts educators need more support to properly implement programs that are sustaining. The areas of support needed most include: (1) administrative assistance to properly follow state/regional/national procedures. (2) educational support to prepare the arts educator for the "red tape" they will encounter, and (3) support in the partnership between school administrators, teachers, community members, and parents to more fully integrate the arts into daily learning activities.

**Kyoungee Byun**

Assistant Professor, University of Louisville, USA

## **Designing of Information Grounds in a College Town as a Medium for Facilitating Communication and Social Interaction**

Issue: Information grounds form continuously in prosaic, daily environments. An information ground can be defined as an “environment temporarily created when people come together for a singular purpose but from whose behavior emerges a social atmosphere that fosters the spontaneous and serendipitous sharing of information,” (Pettigrew, 1999). In the modern society, Internet allows creating information grounds easily and people can use them. However the importance of the knowledge of the particular circumstances of time and place was minimized. Besides Fisher, Landry and Naumer concluded that physical, place-related factors play “an extremely important role in the effectiveness of an information ground,” suggesting that place-related factors may be the single greatest influence on member loyalty and satisfaction, surpassing even the quality of the information acquired as a central evaluation point (Fisher, 2006). Thus it should be considered that how place-related information grounds will be designed and which factors of interior aspects will be applied.

Purpose statement: The purpose of this study is to propose the design of information grounds in the college town for facilitating communication and social interaction among students. In this particular study, a college town was chosen because of the increasing number of information grounds in a college town. Besides students suggested that an information ground plays an intrinsic role in facilitating communication with people and social interaction. This social interaction is very critical to enhance ones’ understanding of the area and facilitate the generation of approaches that are feasible and unique in education (Jill, 2006).

This study constructs a theoretical framework, which is a design guideline; how to create place-related information grounds for enhancing communication and social interaction with interiors based on human emotions and behaviors toward physical settings so that not only can designers and students efficiently create it, but they can also suggest new insights in research fields to scholars in interior design research.

Method: This model, the adaptive theoretical framework, has been developed based on four major areas (social factors of third place, place

attachment, M-R model and place-related information ground factors). Especially, social and physical factors for place-related information ground, which are non-purposive and simultaneous focal activity, conviviality, comfort levels, location and permanence, privacy and ambient noise, will be mainly analyzed and utilized for the framework.

This study applies the findings in place-related information grounds design processes and proposes design solutions for creating communication and social interaction through analysis of an existing space located in a campus town.

Implication: Through this study, the importance of place-related information grounds is presented. Also it is beneficial to contribute to education by fulfilling needs of information grounds in a college town. The theoretical framework could be adapted to other setting in the design field. Thus, the rationale of making an informational ground for communication and social interaction is a significant aspect of design and the influences in interior space are addressed.



**B. Glenn Chandler**

Professor, University of Texas at Austin, USA

## **Jean-Philippe Rameau and the Principle of the *Corps Sonore***

Four years after the publication of his *Traité de l'harmonie* of 1722, in which he revealed his revolutionary theory of the *basse fondamentale*, Jean-Philippe Rameau published a second treatise entitled *Nouveau système de musique théorique*. It was deemed an introduction to the *Traité* in order to clarify aspects of that monumental work; and while it brought some clarity to the rather unorganized content of the *Traité*, its real *raison d'être* was to announce his newly discovered principle of the *corps sonore*. Having originally predicated his theory of the fundamental bass on Pythagorean string division, the publication of the *Nouveau système*, in which he first applied the principle of the *corps sonore* to his theory of harmony, represents the beginning of a fundamental shift from a dependence on numbers to that of acoustical evidence as the basis for harmonic theory.

The fact that Rameau created his revolutionary theory of harmony without the help of acoustical science attests to his innate musicianship. But why was he unaware of the concept of overtones before the *Traité* considering the extensive writings on the subject during the previous century? And how did he become acquainted with the principle of the *corps sonore* after the *Traité*? While his discovery provided him with a natural basis for his *basse fondamentale*—an especially pertinent phenomenon during the time of the Enlightenment—it also presented him with significant difficulties regarding other aspects of his theory of harmony such as the minor mode and subdominant chord.

This study examines the principle of the *corps sonore*, its history of investigation, how Rameau became acquainted with this principle, how he applied it to his theory of harmony, and lastly the subsequent positive and negative ramifications it had on his theory.

**Dennis Christilles**

Associate Professor and Artistic Director, The University of Kansas,  
USA

### **Common Ground: The Practice of Shared-Language Productions of Ancient Greek Tragedies**

As the world grows increasingly smaller through the no-longer novel use of telecommunications and the Internet, language continues to prove a barrier to communication and a source of national identity. In the theatre we have long explored bi-lingual productions and shared language productions. How and why do playwrights, directors and other theatre practitioners use multiple languages in performance? In this paper I hope to share some of my own experiences and objectives in utilizing shared language in productions that I have purposefully adapted and directed for that purpose.

For fifteen years I have been the director of a study abroad program with the University of Kansas. My students and I live for six weeks in Greece in the village of Katohi that is only a few miles from the Ancient Theatre of Oiniades. One of the primary objectives of the program is to produce a full-length Greek tragedy using American actors and shared language. I have adapted (with the aid of my friend and colleague Dimitra Pitsikou) and directed five productions utilizing shared language as a device on several levels. The method of adaptation has evolved over the years so that now I believe I can speak of a particular methodology that I have developed.

I will present examples from my adaptations of *Eumenides* (2004), *Bacchae* (2006), *Agamemnon* (2008), *Trojan Women* (2010) and *Orestes* (2012). The results have varied. However, I think that the utilization of shared language – how it is done, its relative effectiveness, its use as a teaching tool for students as well as the inherent difficulties and dangers -- continues to be an interesting field of study in theatre performance. My presentation will use examples from the latest endeavor in this area – our 2014 production of Sophocles' *Electra*.

**Laura Cloud**

Professor, Michigan State University, USA

## **Sky Impressions and Other Thoughts**

During the **6<sup>th</sup> Annual International Conference on Visual and Performing Arts** I would like to discuss my own creative work and process. My large-scale multimedia installations document personal experiences and the ephemeral quality of nature. Most of my work has a sociopolitical edge to it.

**Sky Impressions** is an attempt to communicate across a diversity of cultures. This piece disregards differences and instead emphasizes commonality. Everyone has some relationship to the sky regardless of where you are located geographically. The one exception would be someone visually impaired. When showing this work I hear a variety of different stories and experiences.

**The Water Series** (working title) on the other hand emphasizes drama and the ephemeral quality of nature. It is meant to make us aware of beauty, nature and water in a time when we should be questioning the use of our natural resources and the effects of climate change on the world's future.

Another body of work, **The Poetic Dialogue**, had been in collaboration with the poets; most recently with Francisco Aragón. Francisco and I started our collaboration by exchanging information; he then sent me two books, **Puerta del Sol** and **Glow of our Sweat**. After a careful reading, I finally focused on the bilingual English/Spanish collection of poems in **Puerta del Sol**.

Once again, as in my other collaborative work, I wanted to represent the conceptual base of the poem without merely creating an illustration. It was important that both the poem and the artwork function separately. Together however there is a distinct richness in the sharing of thought, language and the visual.

In my installation piece, **Night's Light**, I use the overall tone of Francisco's poem, **City Moon/Luna urbana**. This poem describes a specific plaza in Madrid at a specific moment in time. I translated his words and images into physical materials: stone, light, vellum. In the introduction to **Puerta del Sol**, Francisco writes: "When it came to making linguistic choices, however, what most held sway was sound – the pleasure of sound, not subject." It was very important that my installation included a sound component: Francisco reading his own work: **City Moon/Luna urbana**.

**Erin Colwitz**

Associate Professor, University of Alabama in Huntsville, USA

**Dominick Argento's *A Toccata of Galuppi's*:  
A Critical Analysis and its Relationship to the Text**

Dominick Argento (b. 1927) is a modern composer living in Minnesota, USA who is known for his operatic and choral work. Throughout his career, he has written fourteen operas as well as major song cycles, orchestral works, and many choral pieces for small and large performing ensembles. Argento won a Pulitzer Prize in 1975 for his opera song cycle, *From the Diary of Virginia Woolf*, and in 1997, he was appointed Composer Laureate of the Minnesota Orchestra, a lifetime appointment.

Argento's *A Toccata of Galuppi's* (1989) is twenty-minute work for chamber choir, string quartet, and harpsichord. Because of his experience writing for opera and other vocal mediums, Argento set this poem by Robert Browning in a very dramatic fashion. The nature of the poem allows Argento to draw from three different time periods: Galuppi's eighteenth-century era; Browning's nineteenth-century views; and Argento's twentieth-century musical style. As a result, Argento includes literal excerpts from two of Galuppi's keyboard sonatas within the scope of the work. The chorus serves as narrator, and the string quartet supports both the chorus and harpsichord in the usual accompaniment capacities, allowing the harpsichord to bring us back to the era in Italy when Galuppi was composing.

By using some examples of Argento's other works, namely operas, this paper will demonstrate how Argento exploits both the text and the music to create drama in *A Toccata of Galuppi's*. The choice of poetry and melodic setting thereof allows the singers to sing with a sincere sense of emotion and theater. He capitalized on the conversational nature of the poem, often creating a recitative-like style for setting text, which further enhances the dramatic qualities of the work. This presentation will also feature sound clips from a professional recording of the piece, as well as recorded samples of Argento's operatic works.

**Gyula Csapo**

Professor, University of Saskatchewan, Canada

***Phaedra* behind the Curtain-Veil: Her Metamorphoses  
and Relevance as a Contemporary Message - Thoughts  
Towards and Ontological Focus of Composition**

Jean Racine's *Phaedra* (1645) followed a long tradition of *Phaedras* from Euripides' *Hippolyte and Aricie* of ancient Greek times through Seneca and Racine all the way into our time. How and why a contemporary Canadian-Hungarian composer picked up the thread and where did it lead him?

The "tragédie en musique" *Phaedra* – a tetra-lingual, multi-stage opera using no less than four *Phaedra* alter egos – is a three decades long undertaking by Canadian-Hungarian composer Gyula Csapó. The author (after briefly introducing the audience to the main issues of this work accompanied by brief recorded excerpts) will focus on the *universal* questions behind its creation. Thus, this essay will trace the creative *decisionmaking* process along the following lines: a) how did this subject force a rethinking of music, stage, stage-direction, feminism, prosody and why? b) how did Antonin Artaud, Peter Brook, Jacques Derrida, Raymond Roussel and French post-modern thought influence it and why? c) what expectations of contemporary opera does it address or defy? d) how, and what does contemporary music communicate? e) what informs the process of selecting its technical and aesthetical means? f) how can an expected engagement with these issues by listeners and performers occur, on what factors does it depend? g) what makes this topic utterly relevant today?

In the summary, an ontological approach to deal with contemporary composition in general will be suggested, with flashbacks to Heidegger's *Sein und Zeit* in order to find new relevance for art music in our vital global contemporary social discourse.

**William DiCosimo**  
Assistant Professor, Syracuse University, USA

### **The Company Choir in Brazil - An Entrepreneurial Case Study**

Choral singing as a means of musical expression framed around a community and supported by arts organizations and governmental agencies has been well documented. Tobias, S., & Leader, S. (1999). "Vox Populi" to Music. *Journal of American Culture*, 22(4), 91-101. Tuohey, T. (2012). Sing, Play, Dance! Music and Music Education in Industry. *Journal of Historical Research in Music Education*, 34(1), 23-44. Fones-Wolf, E., & Fones-Wolf, K. (2003). Cold war Americanism: Business, pageantry and antiunionism in Weirton, West Virginia. *Business History Review*, 77(1), 1-61. The purpose of this paper is to examine the concept of company choirs comprised of company employees from mailroom personnel to executives using a music business lens. Through the entrepreneurial efforts and innovations of Dr. Eduardo Lakschevitz in Rio de Janeiro, Brazil, choral singing was used as a means of strengthening the company's vision and creating an innovative approach to team building, collaboration, and time management. Lakschevitz built, led and directed these company choirs. Using data from a recorded interview that was later transcribed, this paper identifies Lakschevitz's program as a potential model for choral directors in other countries. Lakschevitz's entrepreneurial business model looks to music as a creative outlet and a tool for advancing cultural activities within what might be considered an unconventional environment. The perception of music from a consumer perspective often deals with the transient opportunities of listening to and enjoying music that suits one's personal taste by listening in places such as the home, while commuting, through attending a concert, or incorporating music as an ambient background such as social activities, shopping, dining at a restaurant, working out at the gym, staying at a hotel, resort or casino, going to a dance club, traveling by air, etc.

Additionally, this paper investigates the importance of music in the workplace by examining the potential for immersive musical activities—in this case, choral singing—as an integral and viable component of the extended business world of both public and private corporations. The implications of this corporate musical model are significant. As an often marginalized discipline, this project demonstrates that music not only has a place in the business world, but a possible role to play in improving both the quality of life and the

quality of work of employees in a wide range of positions. We have much to learn from Dr. Lakschevitz.

**Mary-Jane Duffy**

Programme Leader, Whitireia New Zealand, New Zealand

## **Autoethnography, Poetry, Memoir and Performance**

Poetry is traditionally recited, read and performed. Its life on the page is enhanced by performance. In the development of a poetry manuscript, *Sigh After Sigh*, around the theme of poetry and memoir, it became clear that the performance of the poems would be enlivened by contemporary songs around the lives of the poem's subjects.

*Sigh After Sigh* unpacks my obsessional interest in the lives and writing of a number of women of the 1920s Parisian Left Bank, – Gertrude Stein, Colette, Djuna Barnes, Sylvia Beach, Adrienne Monnier, Renee Vivian, Janet Flanner, Natalie Barney, Liane de Pougy. It recreates their voices through the poems, telling aspects of their lives as they resonate with mine. Their voices and mine intertwine to talk about independence, gender, femininity, identity, art, and experience. *Sigh After Sigh* is a kind of autoethnography linking my experiences back to historical women's lives and stories.

In the first performances of *Sigh After Sigh*, I worked with a singer and musician. At specific intervals in the manuscript, songs were matched to the content of the poem – these were songs by Cole Porter, the Gershwin Brothers, and Mitchell Parrish amongst others. The songs were performed by the musicians. This worked well enough but feedback suggested that the songs weren't fully embedded into the performance – there was a 'stop-start/stop-start' quality between the songs and the poems that was distracting, and a sense of the musicians being separate from the poems.

A year later I was invited to read the poems at venues outside my home city and couldn't bring the musicians with me. Yet I felt that the songs were important to the overall performance. My solution was to sing a chorus or a verse or lines from the songs myself.

Since making this decision, I have performed *Sigh After Sigh* now renamed *The Gertrude Stein Workshop*, on several occasions. The feedback has been overwhelmingly positive. For now not only are the voices of the women represented in the poems alongside my poetic voice, but also my singing voice punctuates the reading with songs that are commas and fullstops, but which also add context and another layer of text.

This paper explores the development of *The Gertrude Stein Workshop* and the way in which performance contextualises and enhances the poetic experience.



**Paul Duncum**

Professor, University of Illinois, USA

## **The Lure of Wonder: The Miraculous in Popular Visual Culture Past and Present**

The paper draws on a study of the miraculous in the popular imagination as expressed through many forms of visual culture past and present.

A comparison is made between a belief in miracles during Biblical and medieval times with features of contemporary life both religious and secular. Examples of contemporary religious supernatural beliefs include television evangelists who promise viewers healing and prosperity, recent apparitions of religious figures, and recent pareidolia sightings. Examples of secular investments in unseen miraculous powers include astrology, tarot, and numerology while modern advertising and fantasy and science fiction genres operate as if miracles were an everyday occurrence

The paper offers four proposals: first, whether miracles are considered as supernatural events, rare events that conform to natural laws, or common events like sunsets, miracles inspire wonder. Secondly, miracles inspire wonder for believers and skeptics alike though for skeptics wonder is coupled with the pleasures of debunking miracles as due, variously, to medical abnormalities, social and natural phenomenon, and wishful and magical thinking. Additionally, for skeptics there is the pleasure of being confounded by confusion between the bona fide and the bogus, and in exposing hoaxes. Third, miracles rely for their believability on their spectral nature. For believers, seeing is believing; being visual, miracles demonstrate patterns and purpose in invisible forces. Fourth, magical thinking, far from being left behind in childhood, is a common feature of adult life because humans are hard wired to seek patterns and purpose and thereby to find comfort and security in an uncertain world. Many people find patterns and purpose in what others consider random and inconsequential phenomena, and people who reject religious supernatural beliefs commonly hold secular supernatural beliefs. Additionally, like religious communities, the secular supernatural creates social bonds between like-minded people. Despite the common assumption that the Enlightenment caused a disenchantment with the world of ordinary objects and events, for many people today an enchanted world of unseen forces continues to be confirmed by spectral phenomenon and to inspire wonder. The miraculous offers evidence of a remarkable continuity of human thought and practice.

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**Fenwick W. English**

Professor, University of North Carolina at Chapel Hill, USA

&

**Lisa C. Ehrich**

Associate Professor, Queensland University of Technology, Australia

### **Connoisseurship, the Arts and Leadership: Portrait of the Artistic Discerning Eye**

This paper is based on a larger study of connoisseurship in Australia and America that explored the processes in which both visual and performing artists engage when they create art. The purpose was to reimagine creative sources of leadership by using a fresh fount for understanding its emotional and intuitive aspects. The heart of connoisseurship is the development of the discerning eye. Our focus in this paper is on one of our participants, an Australian sculptor, and her journey towards developing a discerning eye. We begin the paper by referring to Eisner's (2002) four cognitive functions of the arts and these are inscription, editing, communicating and discovery. This framework is used to provide a way of understanding the creative process through which the sculptor creates art - from a piece's inception through to its completion. Here we also discuss the way the sculptor is able to make meaning of her work and how she uses the constraints of medium and framing in the production of a piece. The second framework is one that emerged from our larger empirical study where we identified eight broad themes that point to the way in which artists are able to develop what Eisner calls, "a discerning eye". These themes revealed that the development of a discerning eye is developmental and evolutionary; begins in childhood and shaped by the early environment; emerges from hard work and is influenced by factors of serendipity; is the result of personal efforts to attain competency; is the outcome of an artist's increasing differentiation in her/his work; is developed through feedback via public recognition; is developed by benchmarking; and is aware of the tension between tradition and innovation in art. In this paper we explore the sculptor's evolution as an artist by using these broad themes as signposts in painting a portrait of her creative life. In the paper we also include several photographs of her art (both commissioned and non-commissioned) as illustrations of her artistic journey towards developing a discerning eye. Finally, we end the paper with a conceptual linkage to leadership and how leaders also develop a discerning eye.

**Darlene Farris-LaBar**

Associate Professor, East Stroudsburg University, USA

**At Last which Thrives:  
3D Printing Native Plants Significant to a Region**

My recent work that involves the designing and 3D printing of native plants and flowers that exist within protected and preserved places. My work serves a diverse community that provides education and awareness about a changing culture and vulnerable natural environment. It concerns the health of our natural surroundings and the vulnerable species that influence our future existence. Historically, my art embodies the results of research through environmental interaction and the studying of a variety of eco-systems such as frogs, crabs, bees that pollinate and many more. These vulnerable species have large roles in the world we all thrive, during a critical point in time, with our planet currently existing in a fragile ecological state.

In an attempt to shift my audience's experience about the environment and transform the way they value it, I used 3D printing and software technology to recreate the small native plants. The plants were designed on 3D software and printed in a solid model as they appear in their natural state. These works of art promote the awareness and education of protected lands throughout the Pocono region. It is hoped that these sculptures will continue to be used to inspire and teach about the natural environment.

This body of work shows a three-dimensional archival record of the indigenous plants of the Pocono Region of Pennsylvania. This new archive will allow for the future study of these plants, even if any become extinct. These three-dimensional representations can be used as scientific tools and then utilized in the study of these plants. Educators and professionals in the fields of art, science and three-dimensional technology acquired new information that benefited one's teaching pedagogy or profession. I am continuing to work on a digital library containing the designs of various plants species from around the work.

**Danielle Garrison**

MFA Dance Candidate-Aerial Dance Track, University of Colorado-  
Boulder, USA

## **Validating Aerial Dance: A High Art?**

How does an art form become validated? King Louis XIV birthed a model to which Western dance has depended upon to answer this question since 1661. By creating the Royal Academy of Dance, he established an aesthetic split between ballet and acrobatics, causing a hierarchical binary to form in ballet's favor. This aesthetic split between dance and acrobatics is currently alive in the U.S. between aerial dance and aerial circus. Do aerial dance practitioners align their genre with dance rather than circus in order to validate the young art form? Is aerial dance its own genre or a genre of dance?

Aerial dance is a young genre (created in 1976), and is still in the process of defining itself. This genre straddles the worlds of both aerial circus and dance. Although aerial dance uses the same aerial apparatuses and training methods as aerial circus, leading aerial dance practitioners in the U.S. define their work with dance aesthetic.

I will do a genealogic abstraction of the founding, history, and current practice of aerial dance to reveal if the idea of dance, as a more legitimate art than circus, exists within the genre. I will also perform a case study with Aerial Dance Chicago (ADC), shifting my focus to a Marxist economic lens, to analyze if funding determines the validity of the art. Are there economic benefits for this company from shifting its aesthetics from acrobatic to balletic over its existence since 1999?

Through this research I will provide clarity regarding the aerial dance genre that has never been done, given there is only one book written on aerial dance. It is important to provide more scholarly research into this growing international art form, and to not be afraid to study a genre that is in the midst of forming.

**Hank Hehmsoth**  
Professor, Texas State University, USA

## **Creativity: The Myth and the Role of Research in Creative Work**

The Creation Myth – the role of research in creative work

It's not about waiting for inspiration; we artists pursue inspiration through research, either consciously or subconsciously. The creative process is different for every artist, scientist, academic and entrepreneur. Each employs a unique personalized way of gathering data and developing and defining the ideas that become their work. In science, it's easy to recognize: a chemist works in a lab; the aquatic scientist tests sea water. Creative people, on the other hand, rarely are seen doing this. Many people see a creative person as a free-spirit nonconformist who gets worked into a fever by natural or unnatural means, or a tortured soul working in cavelike solitude. It's not at all like this. Creative writers rely on the day-to-day practice of research.

Research Builds Worlds

It absorbs the world you are creating. As architects of artificial worlds, artists should be adept at conducting research so that the audience can submit to the patterns and internal realities you are creating. It's like trying to create a dream from which the dreamer does not want to wake, and research is one of the tools you can use.

Research Saturates the Mind

Some folks define this sort of research as a state of receptivity. It's having unanswered questions and being ready for information that speaks to it.

On the Origin of Ideas

Research is in the DNA of creative endeavors. Techniques used to originate creative ideas encompass: Restoring the Past, Creating Narrative, Painting Sound Ideas, and using Backstory to create Connections.

**Catherine Herrgott**

Lecturer, University Paris 3 Sorbonne Nouvelle, France

&

**Martine Adda-Decker**

Senior Researcher, University Paris 3 Sorbonne Nouvelle, Paris

**The *Cantu in Paghjella* and the European Fp7 *i-Treasures*  
Project: Experiencing New Capturing Technologies in  
Safeguarding and Transmission**

The *Cantu in paghjella* is a traditional corsican multi-part singing practice, which has joined in 2009, the UNESCO List of Intangible Cultural Heritage in need of urgent safeguarding. The *Cantu in paghjella*, combining three vocal men registers, represents a pillar of local cultural knowledge and is sung *a capella* on festive, social and religious occasions. The *i-Treasures* project (Intangible Treasures - Capturing the Intangible Cultural Heritage and Learning the Rare Know-How of Living Human Treasures FP7) is an Integrated Project (IP) of the European Union's 7th Framework Programme "ICT for Access to Cultural Resources". The main objective of *i-Treasures* project is to develop an open and extendable platform to provide acces to ICH resources, enable knowledge exchange between researchers and contribute to the transmission of rare know-how from Living Human Treasures to apprentice, like rare traditional songs, as Corsican *Cantu in Paghjella*, Sardinian *Canto a Tenores* or the Byzantine music of Mount Athos monasteries in Greece. The described work, part of the European FP7 *i-Treasures* project, aims at increasing our knowledge on *Cantu in paghjella* productions, both from acoustic and articulatory sides, in order to develop news tools for transmission. We report on our work of capturing, studying and transmitting singing ICH (intangible cultural heritage). This paper deals with new capturing technologies to safeguard and transmit Corsican multipart singing and includes (i) a field study to collect feedback from traditional singers about relevant aspects of their practice, (ii) a presentation of our new multi-sensor data capturing system who allows the simultaneity of the recordings of three voices and a synchronization of the acoustic and articulatory data, (iii) a first *in situ* data collection. We discuss how our work may contribute to the Unesco recommendations in general with a focus on the Corsican's initiatives in particular.

**Nick Higgett**

Programme Leader Digital Design, De Montfort University, U.K.

**Yanan Chen**

PG Student, University of Newcastle, U.K.

&

**Eric Tatham**

Principle Lecturer, De Montfort University, U.K.

**A User Experience Evaluation of the Use of Augmented  
and Virtual Reality in Visualising and Interpreting Roman  
Leicester 210AD (Ratae Corieltavorum)**

An earlier paper presented to this conference in 2013 entitled “Augmented Reality iPhone/iPad App Development to Visualise Roman Leicester (Ratae Corieltavorum) described the research, design and development of a GPS location based mobile app which showed 3D reconstructions of buildings and objects in Roman Leicester (Ratae Corieltavorum) focusing on the period around 210 A.D. This development was part of the Virtual Romans project which began in 2008 whose aim was to explore the potential for using creative technologies to present life in Roman Leicester. This follow on paper describes the launch of the app and its subsequent evaluation with museum visitors in 2014. The results of the evaluation indicate that GPS inaccuracies can lead to low immersion, inconvenience and a reduced visitor experience. However the results also indicate that these digital technologies can be particularly engaging and exciting for children in terms of heritage interpretation.

Virtual Romans Web site <http://www.romanleicester.dmu.ac.uk/>

Virtual Romans App <https://itunes.apple.com/us/app/virtual-romans/id704260926?ls=1&mt=8>

**Beth Hinderliter**

Assistant Professor, SUNY Buffalo State, USA

**Democracy in What State?:  
Imaging U.S. Civil Rights in the Global Cold War**

This paper examines the role of race within Soviet visual propaganda of the Cold War, focusing particularly on the works of Russian photomontage artist Alexander Zhitomirsky. Posters by Zhitomirsky may have conjured up fantastic images of American capitalists as wolves and sharks, but his imagery of lynchings in “democratic” America were strikingly realistic in contrast. Such posters not only made race a central theme in the Cold War, but shaped it into a narrative more compelling to black audiences in the United States and newly independent African countries than denunciations of dollar imperialism and the military-industrial complex. They queried how the United States hypocritically promoted a “free world” abroad while enforcing racial hierarchy at home. The importance of such propaganda, though, is confirmed by CIA authorities in the United States who noted that, as early as the late 1940s, “the bulk of Moscow’s criticism appears to be focused on U.S. discrimination against Negroes.” If United States civil rights activists of the 1950s and 1960s offered many voices and approaches to the end of fraudulent Jim Crow “democracy,” Soviet Cold War artists approached the topic through the lens of official propaganda, consistently subordinating racial discrimination to issues of class. This project looks at the confluence of civil rights imagery and anti-colonial imagery within Soviet propaganda of the 1960s in order to give a larger view of the Cold War as a global struggle. What did US activists have to gain from international pressure put on the US government? Conversely, how did the adoption of social issues seek to put a humanizing lens on USSR propaganda during an era of economic stagnation?



**Richard Finn**

Programme Director of Stage and Screen Arts, Whitireia New  
Zealand, New Zealand

**Writer vs. Director**

RICHARD FINN tries both hats on to find out who has the bigger head.

"I can say only one thing," Chekov wrote to his wife about the premiere of *The Cherry Orchard*. "Stanislavski has been the undoing of my play..."

Stanislavski, on the other hand, felt he knew the play better than the playwright and wrote to Chekov "...this is not a comedy nor a farce. It is a tragedy."

What right do Directors have to take scripts and make them succeed on stage? Frankly, do Writers know what's good for them?

Conversely, what rights do Writers have in creating scripts that allow directors to succeed? Frankly, do Directors know how lucky they are?

Last year, a script of mine that I had written as a simple one-person-talking- directly-to-the-audience-about-suicide, was re-imagined by an enthusiastic director as a 3-person, multimedia, semi-musical! I was stunned.

Later, I directed a Thomas Sainsbury play at BATS Theatre, Wellington, New Zealand, of which the reviewer said of Opening Night that he "...couldn't see the play for the acting."

In both cases the Director's 'vision' dominated the Writer's. In both cases the productions were well received by the audience.

So how important is the Writer?

In his book 'The Empty Space' Peter Brook writes "A man walks across this empty space whilst someone else is watching him, and this is all that is needed for an act of theatre to be engaged." Brook states the three main elements of theatre are space, actor, and audience. He doesn't mention a need for text.

So, then, is this the 'way of the world'? Anyone who goes regularly to the theatre will have "What an amazing production!" stories. Or even "what powerful performances" stories. Even shows where we haven't agreed with the staging concept are still often discussed with some admiration at the bravery/bizarreness of the Director's attempt.

Whose is it, this thing called a production?

It's an old example, but the film 'Play it Again Sam' is a screenplay by Woody Allen, starring Woody Allen, based on a play by Woody

Allen. Yet who's name is above the title? Yep, the director's: "A Herbert Ross Film".

In his book 'Mis-directing the Play' Terry McCade believes that there is only one creative artist in the theatre: the playwright "...the only one who makes something out of nothing. The rest of us - directors, actors, designers - are interpretive artists."

Really?

This paper explores, via research, and personal experience, the question who should be held up, the Writer, or the Director, as the primary creative force in theatre.

**Andrew Horton**  
Professor, The University of Oklahoma, USA

### **Les Blank's CINEMA VERITE**

One of the world's most original documentary filmmakers, LES BLANK, passed away last year (1935-2013). I had the privilege to know him over the past thirty years and publish numerous essays and articles on him as well as write the cover essay for Criterion DVD's 5 DVD Les Blank collection that will be released in 2015 in memory of his fine work.

I propose to speak on his impressive documentaries that covered everything from Cajun and Creole musicians, roasted garlic, New Orleans jazz funerals, gap-toothed women and Lightnin' Hopkins to mention some of the subjects of his over 40 films that I call not cinema verite, but a *CINEMA VITALITE*. Yes, "cinema vitalite" for each film is so full of creativity, life, energy and the cultures of jazz, blues, cooking and particularly Louisiana and New Orleans where I lived for over twenty years as I taught at Loyola University and come to appreciate Blank's vivid documentary accomplishments.

Films I will discuss and show short clips of include *Spend It All* (1971). *Garlic Is As Good As Ten Mothers* (1980) *Always for Pleasure* (1978). *Gap-Toothed Women* (1987) and *The Blues Accordin' to Lightnin' Hopkins* (1968).

My main theme is that Les Blank's films take us so completely into the cultures and individuals he chooses to focus on and thus celebrate that we can more accurately describe his cinema as *cinema vitalite*, for Blank himself has commented that, "Poetry and music are closely related and I like to think the *images* I use are similar to the words: the two sort of blend together. "

**Constance Kirker**  
Assistant Professor, Penn State University, USA

**Eating Beauty:  
The Aesthetics of Edible Flowers**

This presentation explores the relationship between flowers and food in a global context, in both contemporary and historical terms, by considering the practice of “Eating beauty” in the form of edible flowers. Botanically, the purpose of the flower is sexual, attracting pollination and thus reproduction. Is the use of flowers as a food source, ingredient, flavor, garnish, or enhancement an extension of human desire to literally capture, “consume” and control the beauty in our environment? Why is there a reticence to “eat flowers”? French doctor and gourmand, Anthelme Brillat-Savarin, wrote “Tell me what you eat and I shall tell you what you are.” If you eat something beautiful, do you become beautiful? There is much historical evidence of the practice of ascribing meaning to specific flowers, hanakotoba (Japanese) and florigraphy (English). What does it mean to eat them? What are cultural, historical, contextual, sociological, psychological, gender, and personal factors that affect this experience?

**Esthy Kravitz-Lurie**  
Ph.D. Student, Ben-Gurion University, Israel

## **Hercules Versus Rinaldo: Annibale Carracci's Invenzione of Tasso's Epic Hero**

In 1581 the Italian poet, Torquato Tasso, in his epic poem *La Gerusalemme Liberata*, warns his hero, the Christian warrior Rinaldo, from entering the palace of the beautiful pagan sorceress Armida, by describing an engraving, posted as a warning sign on the palace's doors. In the engraving Tasso addressed the shameful episode in which Hercules, captivated by love, loses his strength and masculinity to become a maid, working the spindle in Iole's (queen of Lydia) chambers (XVI:3). With this episode, earlier mentioned in Ovid's *Fasti* (II:303-58), in Claudian's *Epithalamium*, and in Poliziano's *Stanze* (I:14), Tasso tries in vain to prevent Rinaldo from falling into Armida's trap. However, she temporarily succeeds in neutralizing\domesticating the warrior with the magic power of love.

Twenty years later, the Bolognese artist Annibale Carracci painted *Hercules and Iole* on the ceiling of the Farnese Gallery. His representation of the mythical hero leans on Tasso's description of Rinaldo in the company of Armida (XV:20). This paper will argue that Annibale's interpretation starts a tradition in visual art, of representing Rinaldo with the effeminate passive characteristics of Hercules. This trend, later followed by Albani and Domenichino in their paintings of *Rinaldo and Armida*, evolves into ridiculing Rinaldo by exaggerating his passivity and his female physical characteristics.

Moreover, this paper also examines Annibale's poetic invention, which dares to trade Hercules' traditional attribute (the spindle) in favor of a tambourine, which the hero holds as a mirror in front of Iole's face. It focuses on Annibale's freedom of representation, drawing on the hybridity of poetry and mythology. It's also about Annibale's legacy, his followers and their understanding of their master's wit. The paper uses a contextual cultural approach stressing the contribution of the classic ancient concept of love, which bends the rules and changes the traditional roles between women and men in the game of love. This concept of love was applied by Annibale in his paintings at the Farnese Gallery and was used by him to represent the contradictions of love as Tasso did in his poetry.

**Dumith Indika Kulasekara Arachchige**

Lecturer, University of the Visual & Performing Arts, Sri Lanka

## **Representation of Trauma in Contemporary Visual Arts**

This paper attempts to explore the theme of *Trauma* and its representation in the field of Contemporary Art. In particular, analyzing the concept of *trauma* with its origin as a term in human history philosophically and culturally, the paper will bring a comprehensive understand of human *body and mind* as a subject and a content of the works produced in Contemporary Visual Arts. In another words, the paper will be an extensive discussion of representation of physical and psychical *traumas* in the works of art. And also the paper will attempt to analyze how the theme has become hidden meaning of some of the works. Indeed, it is one of the key points of the paper that to take the theme into a discursive space by investigating the terrain of Contemporary Visual Arts including its broadly expanded mediums such as the body art and performance, new media art, installation, happening art, etc. Significantly, another aim of the paper is to discuss the theme by contextualizing on visual art practices as made by both male and female artists. It means the paper becomes a critical on the point of view in exploring the theme on the basis of cultural construction of gender identity.

In fact, to explore the theme, the paper will broaden its analytical sphere with cultural and philosophical concepts such as psychoanalysis, gender and other visual cultural theories. Bringing together visual art practices and those cultural concepts in developing the theme, it will be a significant to get profound understanding of interrelationship of the theme trauma and gender role in the works subjectively and as the role of the artists who made them. At the end of this paper, the research will be included the author's own experience as an artist who has been working on the themes *trauma* and *gender* for more than ten years. Furthermore, although the paper focuses on Contemporary Art particularly, it will also provide information of different periods of the Art History in formation the theme and its representation in Contemporary works of Art.

**Yvonne Love**

Assistant Professor, Penn State University - Abington, USA

**Jacob Benfield**

Assistant Professor, Penn State University - Abington, USA

**Joe Oakes**

Senior Lecturer, Penn State University - Abington, USA

**Pierce Salguero**

Assistant Professor, Penn State University - Abington, USA

**Dolores Fidishun**

Head Librarian, Penn State University - Abington, USA

**Leah Devlin**

Associate Professor, Penn State University - Abington, USA

**William Cromar**

Senior Lecturer, Penn State University - Abington, USA

&

**Michael Bernstein**

Assistant Professor, Penn State University - Abington, USA

**Art and the Collaborative Ground;  
A Course on Visualization**

The collaborative ground. This is where 8 interdisciplinary faculty from art, religious studies, history, neuroscience, library, psychology, as well as information science and technology meet 23 students, equally dispersed by discipline in a common course experience. Using a fifth-century Chinese Buddhist text on visualization meditation as a point of departure, visualization surfaced as a commonality in each of the disciplinary practices. The 'Buddha mind,' or one who is awake, also married our intentions for students to move through many processes and practices in research, discussions, creative out put, and most importantly, synthesizing these different practices into a final product. Currently, on the outset of the course, we are only beginning to explore the dynamics of the collaboration - but have mutual trust in the process. Each three-hour class meeting begins with a meditation, followed by an experiential sketchbook response, the disciplinary lecture of the day, and collaborative work time. One outcome of our interdisciplinary exploration may be to reveal changing institutional academic practice.

This paper will explore each of our experiences as faculty, and observations on student learning when exposed to differential learning experiences, including the visual arts as both a possible finished product as well as an immersion for all participants each class. The learning flow encourages a continuous conversation through blogs,

collaborative work and a reflection of the process in the products, one of which may be the creation of these experiences virtually. This course also marries time, from the fifth-century Buddhist text to the contemporary cutting edge technology of the Oculus Rift, a virtual reality device we will be using in the course.



**Francis Lowe**

Senior Lecturer, Coventry University, U.K.

&

**Gloria Lowe**

Visiting Lecturer, Coventry University, U.K.

### **Pencil, Play and Practice; Where Illustration and Performance Meet**

Inspired by folk tales, myths and legends, as well as stories created afresh, *Pencil, Play and Practice* examines the research, development and reception of a cross-collaborative project in which traditional storytelling meets with digital technology. Drawing upon their experiences, as animator and performer respectively, Francis and Gloria Lowe (known jointly as Glow) explore the live fusion of illustration, animation and performance in educational, theatrical and community settings, bringing together two seemingly disparate practices and opening up a dialogue in which the audience can play an active part. The paper is two-fold, analysing the design and delivery of multi-media workshops in educational settings, as well as the production of interactive story-telling performance *Story Stew*, in which the artists experiment with the delivery of live illustration, through the use of a WACOM drawing tablet and projection screen.

After investigating the value and nature of illustration and animation in this digital age for the paper *The Travelling Line* delivered as a two-part series in both Canada and the USA, *Pencil, play and practice* takes this philosophy one step further, as it examines the communication of narrative through the means of both image generation *and* oral storytelling. Taking the Japanese tradition of Kamishibai as its starting point and imbued by the rich oral traditions of the English, Irish and Greek culture, Francis and Gloria propose that narrative-making whether on page or stage, is ultimately a social act, with the power to generate meaning beyond the commercial. From schools and parks, to theatres and kitchens, this innovative blend of visual and oral storytelling demonstrates the potential to enrich communities, break down barriers, and perhaps, most crucially, bring people together.

Play and practice are at the forefront of this research, as both performer and visual artist create, investigate and evaluate together.

**Kathryn Maxwell**  
Professor, Arizona State University, USA

## **Future Print: Re-envisioning Printmaking in a Post-print World**

The digital revolution impacts individuals and their interaction with one another. Fundamentally these technologies can alter the matrix of society through changes in the way we work, play, communicate, and relate to our environment. Changes in digital technologies have certainly changed printmaking over the past 25 years; greater shifts due to the digital culture and in the broader field of art have also influenced the field of printmaking.

The dispersion and dissemination of images and ideas, traditional strengths of the multiple and printmaking, have increased exponentially due to the digital revolution. The Internet provides an unlimited ability to “sample” or re-envision existing works of other artists creating unwitting collaborators as well as issues of authorship and originality. How we see and view the digital world as opposed to the physical, from losses of tactility, the translation of color, even changes in attention spans, have impacted the field of printmaking and the wider world of art. Are artists beginning to exploit some of these perceived negatives to create new images and collaborations? Have some print artists found freedom to create beyond the traditional print now that images can be so easily reproduced? Have print artists responded to the digital by moving beyond the traditional print to the post-print? How is the visual seen on different screens and formats, with each device creating a different “navigation” of the image? Can this be an aspect of exploration? How are print artists utilizing digital strategies to create objects that exist in the physical and virtual worlds?

**Rachel Mazzucco**

Ph.D. Student, Texas Tech University, USA

&

**Matthew Santa**

Professor, Texas Tech University, USA

## **Phrases and Cadences in Theory and Practice**

Musicians often use the terms “phrase” and “cadence” very differently. As early as 1944, Willi Apel alludes to this issue in his definition of phrase in the *Harvard Dictionary of Music*: “...the term [phrase] is used with so little exactness and uniformity that a more precise definition can scarcely be given.” Ann Blombach (1987) suggested more precise definitions after surveying 81 texts, most of which were harmony, music fundamentals, and music appreciation textbooks. While her article captured the use of these terms in the classroom, they may have not adequately captured the use of these same terms outside of an academic context. Even in the scholarly community when discussing the convention-bound music of the late-18<sup>th</sup>-century, authors often disagree. The definition of phrase in Caplin (1998) does not require a cadence, a point of fact that Darcy (2000) calls “distinctly problematic.” This paper reexamines the definitions of phrase and cadence by expanding the discussion to consider the full range of contexts in which the concepts are employed. It begins by extending and expanding Blombach’s survey, then suggests the following principles that one should consider when choosing how to define the terms “phrase” and “cadence.” First, definitions for “phrase” and “cadence” are most useful when they are closest to the general consensus shared by the largest number of musicians. Second, definitions of “cadence” should not be overly restrictive. Finally, definitions for “phrase” and “cadence” should support multiple interpretations, not discourage them. Analyzing music is a subjective enterprise, and it is possible to have different valid interpretations of phrase structure in the same piece of music. Two-way communication between analysts, performers, conductors, and composers is made possible not only by a shared common language, but also by mutual respect.

**Gamal Mohamed Yakout**  
Lecturer, Alexandria University, Egypt

## **Theatrical Storytelling from Page to Stage an Applied Study in Writing and Performing Techniques**

Storytelling is one of the most important performing arts, which began to attract theater practitioners, and because the audience is the main target for the storytelling - as is the case in all the performing arts - the success of the narrator in communicating with the audience is one of the biggest challenges that occur to the creator of storytelling performance. If the traditional theater has a number of elements and components that facilitate the communication process, such as Scenery, lighting, costumes, and other items that can help to attract the audience during the play; the storytelling performance depends mainly on the story, and the narrator, and even if some elements such as songs or music have been used, the success of the communication process between the audience and the performance depends on the quality of the written story, as well as the quality of the performing, which consider the sole guarantee to express the story.

Therefore, this study aims to view the most important techniques to create a well-made story, on the level of the text and the performance. And if we know that we only have the story and the narrator in the story-telling performance, we will realize the challenges that could occur for capturing the audience's attention all the time.

Before going into the storytelling techniques on both text level and performance level, the researcher will differentiate between storytelling and imitation, and characterization, since accurate understanding of these differences would pave the way for achieving the goal of the study, which is to determine specific techniques for the text and performance structure of the story in a way that achieves successful communication with the audience. Despite the fact that there are a lot of techniques that could be used to achieve a good structured story on the level of writing, it is more important that we point to the things that would distort this story structure, noting that narration itself is based on the single sound and sometimes it contains detailed description, So, the immersion in the narrative process that does not involve an incident as far as involving the description is the most dangerous element. Because this preoccupation would demolish communication between the narrator and the audience and in case there is a need to describe imposed by the story, it is imperative for the writer to create a means of suspense in this description to achieve the audience suspense.

As for the text, condensation and concentration might be the main ways that a story writer should follow in order to reach a good tale, from here, the good writer, is the one who uses his pen in cancellation and deletion more than he does for the addition, and after a repeated deletion process, the writer should read his story again because it's inevitable that there are additional lines that need to be deleted. The research also exposes some help techniques for the aim of building a good rhythm of the story in the text stage, and the start of an interesting story that can be launched from a point of attack or different other points that that will be subjected in details in the research, which is targeting to raise the attention of the audience from the beginning.

In a related context, the research exposes to a range of techniques related to the structure of the story on the text level such as building of event, and determination of the form of conflict and types, and the language used by the narrator and the structure of the diagnostic viewer included in the body of the story, the research also contains some of the techniques in how to end the story.

As for the performing level, the research addresses the most important techniques to successfully communicate between the narrator and the audience, such as creativity of the prologue, and mastering the end, and ways to maintain a good rhythm to the story, and the use of body language and eye contact with the audience, and methods of using any Objects related to the story, and many of the techniques that enable the narrator to capture the audience's attention all the time.

The researcher will use a number of videos for storytelling performances to show the applied part of the study.

The research concludes a set of conclusions and recommendations, which focuses on making a well-made story on both performance and text level, to achieve surprise and pleasure and to capture audience's attention all the time.

**Norfarizah Mohd Bakhir**  
Lecturer, Universiti Sains Malaysia, Malaysia

### **The Use of New Media Medium (Holography) in Reengineering Folklores**

This study describes the use of new media medium (holography) in reengineering folklores. The study involves constructing the story, adapted from folklore into animation using new media medium of holography. For this study, the selected stories to be adapted is from the story of *Wayang Kulit Kelantan* (Kelantan Shadow Puppet) "The Tales of Maharaja Wana" on the depictions of the war between Sri Rama and Maharaja Wana. The main focus of this research is the development of animation and its new media medium presentation. The understanding of the traditional *Wayang Kulit Kelantan* performing arts are necessary to ensure that the scripts, graphics, and animations in this study are successfully developed, lifting to the characteristics of the folklore. The combination of conventional art and the new media techniques symbolises the transition period that gives a new perspective to the folklore. This study indirectly provides exposure to a new generation of storytelling and characters in *Wayang Kulit Kelantan*.

**Lenka Novakova**  
Ph.D. Candidate, Concordia University, Canada

## **Space as Performance**

In this paper I'll discuss the entanglements of interdisciplinary research - creation as unfolding concepts of knowledge structure and making. In my argument I interleave a case study: F O L D (performative environment and performance premiered at AGORA - UQAM in the fall of 2015 as a first public prototype.) <http://www.lenkanovak.com/works/fold> and ask the following questions:

How do we create knowledge through making / research?

Ultimately, what are the spaces in between the two types of knowledge?

What are the folds of the interdisciplinary based project?

How can we define the spaces in between the folds and form a hybrid?

How do we navigate through the research and creation generated knowledge?

What are the actual outcomes?

'F O L D' as a research / creation platform for interdisciplinary approaches to 'performance' and 'performative environment' has been developed to observe, study and document the methodologies of an interdisciplinary practice and analyze its outcomes. There are two methods involved in development of this platform: Research and Creation. In my paper I'll discuss both approaches and strategies of knowledge making.

The opening statement of 'F O L D' as a performative environment and performance, which opened at AGORA, UQAM Hydro Quebec this November, states that it is a Stage of an Exhibition; it's a Cinema'; it's a Concert and it's a Contemporary Dance.

How do we reconcile these art forms and form a hybrid on the margins of the performative and visual arts? How do we trace its traditions grounded within Cinema (Avant-guard Cinema, Expanded Cinema), Theatre, and Visual Arts, particularly the most recent developments in the area of Interactive New Media and Installation for example? Lastly, I'll ask how do we define performance provided we have created and claimed that the Space itself is a 'Performative Environment' and 'Performance', how do we trace their foundations and form a definition.

**Barbara Pemberton**

Professor, Ouachita Baptist University, USA

### **The Arts as Portals for Understanding “the Other”**

Anthropological studies show the dualistic polarization of “sacred and profane” has emerged autonomously in all human societies. It follows that all religious traditions have identified special portals through which adherents may delve into the depths of what they have set apart as sacred – some seekers looking within themselves, others reaching outward toward other believers for inspiration, yet others searching beyond the mundane to the realms of what is held to be transcendent. These portals, or windows into the sacred, include inspiring natural locations, sacred texts, architecture, and the fine arts. These portals may be engaged privately, or communally; and when encountered, these portals elicit powerful emotions – they speak to us and foster dialogue. This paper will encourage introducing students to the study of other religious traditions by way of sacred portals, and in particular, the use of the arts (visual and performing) to empathetically understand and engage “the other.” The author, a professor of World Religions and a retired dancer, will argue that drawing on the shared human language embodied in the fine arts is a more productive teaching device than starting with complex concepts and unfamiliar texts. The arts are unique because they have the power to elicit joy and/or thoughtful reflection. They express angst and convey political positions; they can lead to true interdisciplinary discussion, even scientific inquiry, as we consider the environmental impact on sacred portals such as art and sacred space. Even though what is held to be sacred to one person may be a source of trepidation to another, in a day of instagram and cheesy “selfies,” we must take the time to instill the value of, and the respect due, all that is considered sacred, especially that which is held sacred by “the other.” To do so will help us preserve all the world’s sacred portals for future generations.



**Eloise Philpot**

Associate Professor, Radford University, USA

## **The Labyrinth as Time Art**

This paper, *The Labyrinth as Time art*, recalls an ancient poetic understanding of an earth-centered perspective. This viewpoint implies that the circling dance of the moon, stars and sun choreograph potent forces causing the verdant swelling of the earth in summer resulting in an autumn harvest to be followed by the fallow depths of winter. The rebirth and renewal of spring repeats the cycle. This is the primordial universe of our ancestors who noted the cycles of the heavens and the earth and created images, music, dances and stories to express a human connection to a living universe. This paper proposes that the symbolic image of the 7 circuit classical labyrinth is such an expression. The lines forming the labyrinth reference the cyclic movement of those heavenly bodies. The myths surrounding the symbol recall the revolving seasons. The spaces between the lines of the labyrinth denote the times when certain stars seem to disappear. We know they are in the day sky, but the ancients believed they entered an underworld to restart temporal time. According to the Greek poet, Hesiod, the Pleiades within the constellation Taurus played an important role in this. Both Mircea Eliade and Joseph Campbell describe two concepts of time we share with our ancestors. One is objective, mortal, finite and measurable. The other is an inner/outer spatial time, immortal, unseen and infinite. When these two concepts of time are unbalanced, heroic journeys into the underworld or searching the inner psyche are called for. Using power point this lecture will present research that connects the ancient original symbol of the labyrinth with the present day labyrinth used as a tool for meditation and becoming so popular today.

**Scott Putman**

Associate Professor, Virginia Commonwealth University, USA

**Training the Conscious Body: Re-Defining Pedagogy  
Practices in Contemporary Dance Technique for Increased  
Architectural Support and Physical Integrity**

Traditional training practices in dance have relied on learning by imitation and repetition of movements by manufacturing shapes rather than teaching conscious body connections by understanding what technique feels like as a physical expression of sensation. Conventional training often limits dancer's success simply because the student has to guess by trial and error in order to access the intrinsic musculature for the expression of the refined movements in contemporary dance technique. In this moment of physical confusion there is an incongruence of articulation that actually trains poor habits building breaks and blockages in the energetic activation of technical forms. Since repetition is the focus of the study, students compound their negative physical activations and develop habits preventing the actual physical release of kinetic energy. This also creates a false sense of physical reality inhibiting the continued development of new and different movement modalities or aesthetics. This paper examines the opportunity for exponential growth and developments of technical proficiency by students incorporating sensationalized practices designed for conscious body connections "tricking" the body into new neuromuscular firing's and reorganizing the central nervous system for greater efficiency, range of motion and aesthetic expression.

**P. Gibson Ralph**

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

## **Expanding the Sphere of the Performing Arts on the Waterways of Mid-Nineteenth Century United States**

From the eighteenth to the mid-nineteenth centuries theatre in the United States was confined to coastal communities. During the second half of the nineteenth century, theatre tours moved by rail. There was a unique period in the mid to late nineteenth century when the performing arts reached the frontier through the introduction of floating performance palaces. Traveling on rivers and the new system of canals brought the performing arts to middle America.

Unlike the touring practices in Europe during the same time period, the use of waterways in the US produced a unique venue and performance format. Using newspaper accounts, advertisements and photographs, this paper explores the scope of the floating venues; their relationship to road houses and the influence these venues had on the entertainment format.

**Morgan Rauscher**

Researcher, Concordia University, Hexagram Institute, Canada

## **Tactile Transference: A New Interactive Sculptural Application for Haptic Feedback Robotics**

**Abstract:** Material sculpting has evolved from the use of our bare hands to computer numerically controlled (CNC) milling machines and 3D object printers. Automated machines produce a problematic mediated-materiality by distancing a makers hand from the material interactions that naturally produce tactile haptic feedback. Removing this feedback has formed a disillusioned material ethic affecting contemporary sculptors who want to utilize the machines strength, speed and accuracy while simultaneously maintaining tactile material interaction. 'Art-Bot' is a response to this retrogression of tactual knowledge. It is an interactive robotic artwork that facilitates a hybrid haptic material interaction between artist-hand and sculpting-machine.

**Introduction:** I have been building and teaching sculpture for over ten years and I have experienced everything from hand-tools to CNC milling to 3D desktop object printing machines. These 'making machines' have formed a physical gap between my hands and the materials I sculpt, and I see this as a problem. As a contemporary sculptor, my challenge involves utilizing the advantages of modern making-machines, yet, I want to maintain physically natural material interactions with the objects I form. Making machines tend to produce mediated experiences of sculptural production that dilute my material awareness and may even distort my 'tacit knowledge'. I believe I must form a new hybrid art-making partnership between my hands and machines, in an attempt to narrow the physical gap that has formed.

**Creative Research Methodology:** My research addresses a knowledge deficit in object modeling and tactile material interaction in the field of interactive and generative-kinetic robotic art. Using interdisciplinary art production and research methodologies; I am interviewing and observing sculptors at work in traditional settings, using tools such as their hands, hammers, chisels, rasps and files, and in contemporary settings using power tools, 3D printers, laser cutters and CNC machines. I am also comparing a set of functional outcomes between 'machine-made' and 'human-made' sculptural objects that I will cross reference with results of artist interviews and workshop observations. I have also produced an interactive artwork called 'Art-Bot'; a new and original inter-disciplinary contribution to the tacit iterative material enactment of sculpture using machines (the central study object of my research). I am observing and interviewing Art-Bot

users to determine if the device facilitates a heuristic tacit-sculptural material interaction.

**Nancy Lee Ruyter**

Professor Emeritus, University of California, Irvine, USA

### **Ancient Greek Themes in Modern Hispanic Theatre**

Since 1986, the annual Festival Iberoamericano de Teatro (FIT) has taken place in Cádiz, Spain, and presented theater and dance companies from Spain, Portugal, and the many countries of Latin America in a variety of venues including streets and plazas, various small and experimental performance spaces, and the city's impressive 19<sup>th</sup>-century formal theater, the Gran Teatro Falla. Over the years the productions have included a broad range of original works and also works by noted authors from Western historical eras—including those of classical Greek heritage. In my paper, after a short introduction to the festival itself, I plan to discuss three of the experimental productions shown at FIT that have been based on ancient Greek works. The first is *Electra*, performed at FIT by the Spanish company Atalaya in 1996. Its text by Ricardo Iniesta was based on works by Aeschylus and Sophocles as well as modern writers. The second, *Antigona* by the Peruvian group Yuyachkani, was presented in 2000. It followed the Sophocles text with all the characters played by one actress. The third, also from 2000, is *La Iliada* which was presented by the Bolivian group Teatro de los Andes and was based on Homer's *Iliad*. My discussion will include a comparison of these works with their original sources and their modern connection with conditions and events in the Hispanic cultures within which they were adapted.

**Katherine Schwab**  
Professor, Fairfield University, USA

## **The Meaning and Technique of Hair in Ancient Greek Art**

From male hair-cutting to female ritual styling for religious processions, this paper will demonstrate the role of hair through examples in Ancient Greek society, with a particular focus on the 6th and 5th centuries BCE. Hair can be twisted, braided, curled, dyed, and cut. Ancient Greek hairstyles were usually arranged or cut for a specific purpose, in contrast to today's treatment of hair as a reflection of trends in fashion. As with earlier societies in the Mediterranean region, such as those of Egypt and the Aegean Bronze Age, hair in Ancient Greece was worn to communicate the gender and age of an individual. It was also a visible manifestation of rites of passage, each of which deepened the connection between the individual and his or her place within society.

Examples include children who grew a short braid from their hairline which they would dedicate to Artemis at her sanctuary at Brauron. Warriors cut a long lock of hair before going into battle, attested by Athenian vase representations and a Thessalian relief sculpture to Poseidon by two brothers. The relief shows two braids arranged in what is commonly called a fishtail braid today. The Hellenistic queen Berenike II would famously cut a lock of her and dedicate it while praying for her husband's return home from war. My earlier research, culminating in a short film, "The Caryatid Hairstyling Project," analyzed the hairstyles worn by the six Caryatids from the South Porch of the Erechtheion, each of whom wears a large, thick fishtail braid framed by long corkscrew curls. As the film demonstrated, these hairstyles can be replicated with simple tools and without the products used by women today. The combination of the Caryatids' distinctive hairstyle and clothing signify elite status reserved only for maidens who led a procession at a religious festival. Viewers in antiquity would have been reminded of these maidens at the peak of their marriageable state when their beauty and health were at an optimum. Soon they will take their place in Athenian society as wives and mothers wearing their covered hair gathered at the back of the head. Later, these same females will cut their hair when mourning.

**Jadwiga Suwaj**

Ph.D. Student, Pedagogical University of Cracow, Poland

**Allusions in Stanisław Bareja's Movies:  
Is their Translation Possible?**

The aim of the conference speech is to present an important but relatively rarely discussed aspect of audiovisual translation – translation of allusions. As an example I will use chosen movies by a Polish film director, Stanisław Bareja. His films are regarded as difficult to understand for foreigners, since they contain a lot references to the Polish reality, as well as elements of intertextuality. They were produced in the period of Polish People's Republic, and because of that, any criticism of the authorities was camouflaged by means of the allusions and understatements. A person from a different cultural circle may have difficulties not only in grasping the allusions but also understanding the sense of a scene. In translation, the specificity of an audiovisual production should also be taken into account. For example, neither explanation of a problematic issue in text, nor a footnote can be added. Another important aspect is the image – on the one hand it may enhance understanding, on the other, incompatibility of image and the dialogues may create confusion. In spite of these difficulties, the films directed by Bareja were translated into English. I am going to analyse the translations first classifying the kinds of allusions that appear in the movies and then discussing the techniques used by the translators (like omission, generalization, compensation) in order to check if the translation is possible and if it can be successful.



**Susannah Van Horn**

Assistant Professor, Michigan State University, USA

### **Thomas E. Wolfe: Valuing the Life and Work of an Appalachian Regionalist Artist within his Community**

Thomas Eugene Wolfe began making art as a child and evolved into an accomplished artist. He also became an art educator and had a prolific teaching career for over forty years. During this time, Wolfe developed the artistic style of a Regionalist watercolor artist, reflecting the rural Appalachian Perry County, Ohio community in which he lives and taught.

My research specifically examines the life and works of Thomas Wolfe as well as the role Regionalist artists play within their community generally. The primary objective is to document Wolfe's life and art depicting the Perry County, Ohio region, as well as how he and his work have impacted his community. His background and influences are explored for both their similarities and differences from other Regionalist artists, providing a broader understanding of the many ways Regionalist artists impact their communities.

The research for this study involved chronicling the historical background of Regionalist artists in America in order to provide an artistic and social context for Wolfe and his work as both a teacher and an artist. It also included the examination of the life, career and art of Wolfe based on the oral histories collected from the artist himself as well as family, friends, and community members.

In analyzing the oral histories collected, the value of Wolfe's artwork and presence within his community emerged. Through his paintings he has captured images of the local landscape, architecture, and culture that the community demonstrates an appreciation for. Their testimonies also gave evidence for the value of Wolfe's images documentative nature to preserve the local history. As a Regionalist artist, he is very successful and through his teaching practices, he has helped others to come to know and understand the value of art to a community.

**Marie Vautier**

Professor, University of Victoria, Canada

**Performing Bilingualism in Canada:  
Writing Autobiographically in English and French to  
Address Hybridity's Challenges**

Canada is an officially bilingual country (French and English), although very many languages are spoken freely within its borders. Two West Coast scholars of Québécois literature working at the University of British Columbia have argued that bilingualism has permeated our imaginary at a deep level of critical thinking: "Dans ce pays fictivement bilingue, il y a de plus en plus de gens qui le sont réellement et qui publient indifféremment dans les deux langues, quelle que soit la province où ils sont nés ou dans laquelle ils résident » (Beaudoin and Lamontagne (2002, 20). Over the past decades, a growing body of *literary* texts, such as Carole Corbeil's *Voice-Over* (1992), or Lola Lemire Tostevin's *Frog Moon* (1994), have illustrated the ease with which writers navigate their bilingual lives. Non-fictional *autobiographies*, however, tend to be unilingual. Kathleen Saint-Onge's autobiography, *Bilingual Being: My Life as a Hyphen*, published by the prestigious Montreal academic press, McGill-Queen's UP in 2013, constitutes an exception to the usual practice. In it, the author recounts her bilingual upbringing in her native Quebec City, her subsequent moves to anglophone Canada, and her life's work of reconciling childhood sexual abuse with her deliberate exiles (in language, in geography, in religion, and in her body). The text is liberally peppered with poems, references to literary theories, historical discourses and reflections on current affairs and ideas. In this presentation, I would like to examine Saint-Onge's bilingual writing practice as an illustration of the quintessentially Québécois/Canadian acceptance of hybridity, lack of certitude, and the ineffable. To do so, I will situate the text within the current studies on autobiography/ie in the feminine in Canada.

**Helmi Vent**

Professor Emerita, Mozarteum University Salzburg, Austria

## **Other Spaces – Other Sound Spaces Space as a Catalyst for an Art of Openness**

When musicians leave their customary rehearsal and performance spaces and one day play their instruments in a park or in a cemetery or start singing while up in a tree, or in a barber's chair or even lying under a pile of rocks (see film examples), then it usually involves more than just a superficial change in location. A deep-seated longing is often behind this relocation -- a desire to sweep away the connotations that the standard spaces and sound spaces have in the university establishment with their conventional rituals – a wish to discover one's own spaces for action and thought in terms of an art and culture of openness.

A number of famous musicians have been making such excursions onto open "stages" in independent artistic and cultural landscapes for quite some time; but in music universities such ventures are rare or even non-existent. This raises the conceptual question of how much importance is given to exploratory spaces when teaching music students.

The film examples that supplement the paper show excerpts of performative explorations and experiments from students of the Mozarteum University Salzburg in Austria. The explorations vary between body and sound theater in diverse everyday scenarios, in locations in Salzburg or during international travels. As they search for new open and communication spaces, the young people also try to discover and invent themselves as solo or ensemble musicians on individually chosen performance sites. They frequently use dialogue-like improvisations to convey their instrumental and vocal resonations with whatever is audible and visible at their respective performance location.

The film excerpts are part of an artistic research project that has been going on for several years (project leader: Helmi Vent). Understanding the phenomenon of space as a cultural construct, "Other Spaces – Other Soundspaces" focuses on the meaning of personally relevant spheres of growth and communication over the course of students' development as musicians. It is when they review their own artistic biography that the project participants ultimately become aware of the fact that it is not so much the externally managed and allocated spaces, but primarily their biographically relevant space, which enables the participants to make a thorough analysis of the underlying factors of their own

activities as musicians within the context of cultural and social developments.

**Pablo Villavicencio**

Ph.D. Student, Pontificia Universidade Catolica de Sao Paulo (PUC-SP),  
Brazil

**The Circular Form of Ten Thousand Waves**

This paper is an analysis about the film installation *Ten Thousand Waves*, by Isaac Julien, shown in 2012 in São Paulo. The artwork is composed by 9 contiguous screens that create a circular expositive space where the viewer moves. The mythical chinese goddess Mazu is represented in the work crossing the screens and historic narrative times of the country: Imperial, modern and contemporary China. Drawn into the screens circle, the viewer moves never having a whole vision of the work, because there are two screens in the center that contribute for a visual fragmentation. Julien builds a relation between screens/shots wherein cognitive effect of montage (linking shots) is delivered to the viewer, whereas he's already used to the sequential montage of tradicional cinema (procedures of shot/reverse shot or angle of view, for instance). The spatial montage is accomplished, characterized by Lev Manovich, for the simultaneilty of shots distributed in the screens, therefore the temporality of the moving image is spatialized in a circular form. And the viewer's imaginary prolongs the screen spaces. The characters and objects crossing from a screen to another, the sound sometimes is composed by drums that create different rhythms sincronizing with the images. The archival materials about chinese comunist revolution blend in with invented fictional images that make reference to some chinese movies. The circle is a symbol of universal harmony, that crossing of micro to macrocosm (PARENTE). Past and present coexist in this environment, where the viewer walks, "creating" his "own film". The tradition of expanded cinema and the multiscreen experiences, like Polyvision system by Abel Gance are updated. And the work gives space to metalanguage, because it reveals its artifices of digital constructions of images layers (chromakey). The work brings back a primitive feelling of connection between man and nature, showing another temporality closer to the dreams.

**Laura Wayth**

Assistant Professor, San Francisco State University, USA

## **The Play's the Thing: A Multi-text Approach to Teaching and Acting Shakespeare**

There is no one, true definitive version of Shakespeare's plays.

Shakespeare wrote his work to be performed live rather than to be read. When his plays were ultimately set down in writing, they were often cobbled together from multiple sources (some sources more reliable than others).

Because we cannot trust that any one particular written account of Shakespeare's plays are the exact version that Shakespeare gave to his actors, there is ambiguity and variation among the texts. Without a single authoritative text, Shakespeare's editors have the power, through their own research and choices, to drastically sculpt and alter the meaning of his plays. The word and punctuation choices made by the editor, and even the visual layout that editors' choose, can have enormous ramifications in the world of the actor. Whole scenes, soliloquies and even characterizations can be profoundly affected by editorial choices.

If there is no one definitive written text of Macbeth, shouldn't the actor playing Macbeth investigate different editorial choices to create the most exciting Macbeth that he can? If there is no authoritative text of Othello, how can the actor playing Desdemona know that she is making the most compelling choices possible?

This paper investigates a multi-text approach to teaching and acting Shakespeare. We will identify a method for working with multiple editions of Shakespeare texts by comparing and contrasting the following texts: The Riverside Shakespeare, The Arden Shakespeare, The Bevington Shakespeare, and The Oxford Complete Works. We will use scenes from the plays Othello and Macbeth as launching points to see the profound differences in the edited plays, and to learn how these differences can lead to incredible artistic conversations and discoveries for both students and professional actors.

**William White**

Director, Faculty Development, State University of New York – Buffalo  
State, USA

**Aesthetics, Education, and Transactional Experiences**

In bringing together rather than separating the diverse poles of philosophy, critical theory sought to uncover the “circumstances that enslave” humans while also creating practical and multi-sided approaches to the issues of the day. As we consider education, we might well link aesthetics, education, and transactional experiences into a unified whole that speaks to and of the everyday experiences of educators and students.

In reading curricular reforms, we see a hermeneutic inconsistency that plagues education and which disallows the connections between individuals, content, and place-based idioms that lead toward the aesthetic moment. We can also see that the de-focused emphasis on collecting isolated and related artifact, or content knowledge, represents the primary focus of schooling. In large part, insistence upon content knowledge rather than critical and autonomous thinking stems from the rise of modernity and its emphasis on evidence and categorization as well as from the industrial age and its need for workers who followed strict protocol in factories. In these contexts questioning, critical thinking, and autonomous actions are not only frowned upon, but actively discouraged.

The once richly colored curricular parchment, replete with many chapters and multiple voices, has now been white washed, leaving little room for improvisation and imagination. In the place of play, curiosity, and exploration, curricula have become the recitation of facts, figures, and dates. In the place of localized meaning, national dictates prescribe clinical interventions that treat symptoms but often not the underlying causes of illness. In the place of true transactions between autonomous and motivated individuals, curricular reform movements have imposed standards rather than facilitating exploration of possibilities.

In the course of this presentation, the presenter will explore the elements of a transactional aesthetic curriculum that help learners acquire the dispositions to behave as self-reflective and autonomous agents in their own lives and communities.

**Monika Zabrocka-Sliwka**

Ph.D. Student, Pedagogical University of Cracow, Poland

## **Accessibility to the Visual Art Thanks to Artistic Audio Description**

AD is a very special kind of intersemiotic translation. It is a narrative technique allowing blind people an access to the information normally intended for the visual perception. Nowadays, audio description is employed more and more frequently (but still not enough, which is explained mainly by the financial issues) in movies, TV programmes, in theatres, museums, art galleries and even during sport events. Thanks to AD people with the visual impairment can have the access to those domains of life that until now were inaccessible for them. What is more, thanks to AD they can fully enjoy the (audio) visual products of culture.

I this paper I would like to present my pilot study (which is planned as a part of my PhD thesis) concerning the opinion of visually impaired people about so called 'artistic AD' (= audio description having less typical form) and about the comfort of its reception. A base for my presentation is the short survey that I have made a few months ago among blind and partially sighted volunteers, both children and adults. The results can be interesting for the specialists writing AD scripts but also for all the people working in the sector of media or culture.



**Norzaini Zainal**

Lecturer, Universiti Sains Malaysia, Malaysia

**Adoption of Nanotechnology Images in Traditional  
Malay Puppet Designs and Shakespeare's *A Midsummer  
Night's Dream* using Holographic Projection**

Nanotechnology has become the 'cornerstone' of spectacular devices and applications geared towards improving human lifestyle and accelerating global economic growth. By manipulating atomic arrangement, varieties of amazing nanotechnology images can be produced. Unfortunately, these images can only be seen at the microscopic level and therefore, the appreciation of such technology is not widespread in the public domain, what more basic knowledge of the technology itself, which has as its main concept that the spectrum of a structure can be tuned from lower to higher energy (from red to blue/UV).

In this paper we will describe the attempt to manifest the images of nanotechnology, as the outcomes from lab process into the set design of a recent adaptation of Shakespeare's *A Midsummer Night's Dream*. Set in the intersection between human and fairy world, which is the world of the unseen, the setting of the play can therefore be aligned to the world of nanotechnology where nano-structures are only observable using microscopic tools and yet can produce astonishing visual effects. Besides attempting to utilize nanotechnology, traditional Malay elements were also applied in this adaptation by representing characters from the fairy realm using *wayang kulit gambalan* ('puppets') in order to associate their actions with the realm of demi gods (*dewa*) from ancient folklore. At the same time, the principles of energy were translated into visual interpretation in the lighting, set and props design. Finally, holographic projection will be proposed as a technique to make the visual effects more stunning. This work therefore proposes a new model for creating awareness of nanotechnology among the general public through dynamic synergy with traditional Malay culture and a 'western' classic theatre text.

**Hui Zou**

Associate Professor, University of Florida, USA

## **The Jesuit Theater of Memory in China**

During the late 18th century, European Jesuits built a “Western garden” for Emperor Qianlong. The garden was located within Qianlong’s Garden of Perfect Brightness (Yuanming Yuan) complex in the northwestern suburb of Beijing. The destination of the Western garden was an open-air theater designed with the technique of illusionary perspective (*trompe l'oeil*). This Baroque-like garden was part of a garden residence for Qianlong’s retirement for which he also built a palace garden, the so-called Qianlong Garden, in the Forbidden City. The terminus of this palace garden was a secret interior theater designed by the Jesuit painters’ Chinese students with the technique of illusionary perspective. The theater of the Yuanming Yuan is reminiscent of Andrea Palladio and Sebastiano Serlio’s Renaissance theories of theater design and the Jesuit perspective model of altar design in Baroque churches. The theater of the Forbidden City echoes Palladio’s Teatro Olimpico in Vicenza. Qianlong’s *folle*-like theaters were both hidden within the most remote corners of the typically Chinese garden context and provided vivid perspectival views of depicted landscapes. These perspective mountains and waters (*shanshui*) not only demonstrate Qianlong’s entangled cosmic view between the real and fictional, East and West, but also recalls Serlio’s theories of the “theater of satire” with pastoral scenes in the back stage. The possible link between the satirical and pastoral in Qianlong’s theaters might help reveal the *ethos* shared by the emperor and Jesuits. The ethical meanings can be further interpreted from the poetical naming and poetry which Qianlong evoked for his theaters. The comparison between pictorial perspectives and metaphors in Qianlong’s mind mirrors Jesuits’ art of memory in China, which corresponds to Giulio Camillo’s “theater of memory” in Venice.