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8th Annual International Conference on
Visual and Performing Arts
29-31 May & 1 June 2017
Athens, Greece

Edited by
Gregory T. Papanikos

2017

Abstracts
8th Annual International
Conference on
Visual and Performing Arts
29-31 May & 1 June 2017,
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Preface

This book includes the abstracts of all the papers presented at the *12th Annual International Symposium on Visual and Performing Arts, 29-31 May & 1 June 2017*, organized by the Athens Institute for Education and Research (ATINER). In total 36 papers were submitted by 41 presenters, coming from 16 different countries (Australia, Canada, France, Hong Kong, Hungary, India, Israel, Italy, Kuwait, Portugal, Romania, South Korea, Spain, UAE, UK, USA). The conference was organized into 13 sessions that included a variety of topic areas such as Art History, Theatre, Music, Dance, Culture, Education and Training of Actors. A full conference program can be found beginning on the next page. In accordance with ATINER's Publication Policy, the papers presented during this conference will be considered for inclusion in one of ATINER's many publications.

The purpose of this abstract book is to provide members of ATINER and other academics around the world with a resource through which to discover colleagues and additional research relevant to their own work. This purpose is in congruence with the overall mission of the institute. ATINER 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 to exchange ideas on their research and consider the future developments of their fields of study.

It is our hope that through ATINER's conferences and publications, Athens will become a place where academics and researchers from all over the world regularly meet to discuss the developments of their discipline and present their work. Since 1995, ATINER has organized more than 400 international conferences and has published nearly 200 books. Academically, the institute is organized into seven research divisions and 38 research units. Each research unit organizes at least one annual conference and undertakes various small and large research projects.

For each of these events, the involvement of multiple parties is crucial. I would like to thank all the participants, the members of the organizing and academic committees, and most importantly the administration staff of ATINER for putting this conference and its subsequent publications together.

Gregory T. Papanikos
President

FINAL CONFERENCE PROGRAM
8th Annual International Conference on Visual and Performing Arts,
29-31 May & 1 June 2017, Athens, Greece

PROGRAM

Conference Venue: Titania Hotel, 52 Panepistimiou Avenue, Athens, Greece
C O N F E R E N C E P R O G R A M

Monday 29 May 2017

08:00-09:00 Registration and Refreshments

09:00-09:30 (Room B - 10th Floor) Welcome and Opening Address by Gregory T. Papanikos, President, ATINER.

09:30-11:00 Session I (Room B - 10th Floor): Art History I

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

1. *Dena Gilby, Professor, Endicott College, USA. "Are You Talking to Me?": Sexual Imagery in Greek Art and the Possibility of a Gynocentric Gaze.
2. *Joo Kim, Associate Professor, University of Central Florida, USA & Huaixiang Tan, Professor, University of Central Florida, USA. Art along the Silk Road.
3. Kalliopi Nikolopoulou, Associate Professor, University at Buffalo, USA. Of Sirens and Shields.
4. Kristina Tollefson, Associate Professor, University of Central Florida, USA & Wanda Raimundi-Ortiz, Assistant Professor, University of Central Florida, USA. The Creation of *Las Reinas: Pieta*: An Interdisciplinary Case Study.
5. Orit Tzion-Abekasis, PhD Student, Ben-Gurion University of the Negev, Israel. Redrawing History – A Look at Two Hebrew Biblical Inscription in Two Christian Pieces of Art.

11:00-12:30 Session II (Room B - 10th Floor): Theatre

Chair: Christine Condaris, Professor and Chair of Fine & Performing Arts Department, Massachusetts College of Liberal Arts, USA.

1. Sathya Bhama Madathil, Director, Ananta Performing Arts & Research Center, India. The Concept of Space, Body and Design in the Ritual Practice of "Theyyam".
2. Moonyoung Chung, Professor, Keimyung University, South Korea. Pinter's Endgame: Adaptations of *Sleuth* and Intermediality.
3. P Gibson Ralph, Associate Professor and Chair, Department of Theatre and Music Studies, State University of New York College at Brockport, USA. The Home Theatre: A Revival of an Eighteenth Century Concept.
4. Michael Zampelli, Associate Professor, Santa Clara University, USA. Hecuba in Massachusetts: Classical Theatre and US Jesuit Education.
5. Arthur Adair, Assistant Professor, Queensborough Community College, City University of New York, USA. A Call for a Return to the Spirit in Western Actor Training.

12:30-14:00 Session III (Room B - 10th Floor): Music I

Chair: *Dena Gilby, Professor, Endicott College, USA.

1. *B. Glenn Chandler, Professor, University of Texas at Austin, USA. The Lupo Legacy: Ambassadors for Change.
2. *Gyula Csapo, Composer, Professor, University of Saskatchewan, Canada, Széchenyi Academy of Letters and Arts & Liszt Ferenc Academy of Music, Hungary. Beyond Idioms: Value Creation and Issues of Temporality in Contemporary Art Music.
3. Christine Condaris, Professor and Chair of Fine & Performing Arts Department, Massachusetts College of Liberal Arts, USA. Correlating Methods of Teaching Aural Skills with Individual Learning Styles.

12:30-14:00 Session IV (Room C - 10th Floor): Culture

Chair: Nikolaos Sofianopoulos, Independent Researcher, University of Strathclyde, UK.

1. Paul Claval, Emeritus Professor, Université de Paris-Sorbonne, France & Colette Jourdain-Annequin, Emeritus Professor, Université de Grenoble, France. Building and Diffusing the Image of Cultural Heritage: Pausanias in Ancient Greece and the *Voyages Pittoresques et Romantiques dan l'Ancienne France* in 19th Century France.
2. *Tasleem Shakur, Senior Lecturer, Edge Hill University, UK & Sophie Kelly, Post-Graduate Researcher, Edge Hill University, UK. Contested versus Negotiated Identities of Empire and its Colonies: Re-Examining the Shifting Locations and Postcolonial Theories through Childhood Memories of Kalurghat Jute Mills and shared Understanding through Dundee's Verdant Works Jute Museum.
3. *Mark Pennings, Senior Lecturer, Queensland University of Technology, Australia. Constructing a Tokyo Experience-Scape via Grass Roots Cultural Tourism: The BnA Art Hotel Project and the Plan to Transform Kōenji into an Art and Culture Hub.

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14:00-15:00 Lunch

15:00-16:30 Session V (Room B - 10th Floor): A Panel on the Education and Training of Actors	15:00-16:30 Session VI (Room C - 10th Floor): Pathways to Tourism: Arts, Communication & Diversity
Chair: Hugh O’Gorman, MFA, California State University, USA & Laura Wayth, Assistant Professor MFA, San Francisco State University, USA.	Chair: *Mark Pennings, Senior Lecturer, Queensland University of Technology, Australia.
<ol style="list-style-type: none"> *Stephen Simms, Director, Birmingham School of Acting, Birmingham City University, UK. You Must Become Caligari!: An Exploration of the Process Involved in Transforming the 1920 Movie “The Cabinet of Doctor Caligari” into a new Piece of Ensemble Performance for the Stage. William Grange, Professor, University of Nebraska, USA. Psychotic Consequences of Stanislavsky Actor Training. Violette Kjeldgaard, Adjunct Acting Faculty, New York Film Academy; Crafton Hills College, USA. Instructing the Male and Female Brain Type. 	<ol style="list-style-type: none"> Carolyn Pavlik, Associate Professor, Western Michigan University, USA. Site-specific Dance and Architecture - The Role of Performing Artists in Urban Renewal and Development. Filipe Patrocinio, Design and Communication, AGE-Geopark Estrela Association, Portugal, Emanuel De Castro, Executive Coordinator, AGE- Geopark Estrela Association, Portugal & Gisela Firmino, Coordination Adviserm AGE- Geopark Estrela Association, Portugal. Geodiversity and Communication in the Construction of Tourist and Leisure Territories.
16:30-18:30 Session VII (Room B - 10th Floor): A Roundtable Discussion on Teaching Arts & Culture in a Global World	
Chair: Stephen Andrew Arbury, Head, Visual and Performing Arts Research Unit, ATINER & Professor of Art History, Radford University, USA.	
<ol style="list-style-type: none"> Sathya Bhama Madathil, Director, Ananta Performing Arts & Research Center, India. Arts Teaching and Research in India. Cheung-on Tam, Associate Professor, The Education University of Hong Kong, Hong Kong. Development of Community Based Arts Education in Hong Kong. Christine Condaris, Professor of Music & Chairperson, Department of Fine & Performing Arts, Massachusetts College of Liberal Arts, USA. Reworking Music 101: An Extreme Hands-On Learning Approach for Non-Musicians. B. Glenn Chandler, Professor of Music Theory and Fellow to the Effie Marie Cain Regents Chair in Fine Arts Sarah and Ernest Butler School of Music, The University of Texas at Austin, USA. The Advantages and Disadvantages Faced by a Conservatory of Music inside a University. Paul Claval, Emeritus Professor, Université de Paris-Sorbonne, France. The Preservation of Heritage and Environment at the University of Paris-Sorbonne. Kalliopi Nikolopoulou, Associate Professor, University at Buffalo, USA. The Challenges of Teaching Tragedy Today. 	
For details on the discussion please click here .	

21:00-23:00 The Pragmatic Symposium of the Conference as Organized in Ancient Athens with Dialogues, Food, Wine, Music and Dancing but fine tuned to Synchronous Ethics (Details during registration)

Tuesday 30 May 2017

07:30-10:30 Session VIII (Room B - 10th Floor): An Educational Urban Walk in Modern and Ancient Athens	
Chair: Gregory Katsas, Vice President of Academic Affairs, ATINER & Associate Professor, The American College of Greece-Deree College, Greece.	
Group Discussion on Ancient and Modern Athens. Visit to the Most Important Historical and Cultural Monuments of the City (be prepared to walk and talk as in the ancient peripatetic school of Aristotle) (Note: The simple registration fee of the conference does not cover the cost of this session. More details during registration).	
11:30-13:00 Session IX (Room B - 10th Floor): Dance	11:30-13:00 Session X (Room C - 10th Floor): A Panel on Communication, Diffusion and Information in Research Relating to Cultural and Environmental Heritage
Chair: *B. Glenn Chandler, Professor, University of Texas at Austin, USA.	Chair: Salvatore Lorusso, Professor, University of Bologna, Italy.
<ol style="list-style-type: none"> Billie Lepezyk, Professor, Virginia Tech, USA, Teri R. Wagner, Visiting Assistant Professor, Hollins University, USA & Katherine S. Cennamo, Professor, Virginia Tech, USA. Transdisciplinary Choreographic Project. *Rodica Mocan, Associate Professor, Vice-Dean, Faculty of Theater and Television, Babes-Bolyai 	<ol style="list-style-type: none"> Franco Palla, Professor, University of Palermo, Italy. Biotechnology and Conservation of Cultural Heritage. Carmen Maria Armenta Garcia, Architect, University of Granada, Spain, Maria Dolores Robador Gonzalez, Architect, University of Seville, Spain & Inmaculada Mancera Cabeza, Architect, University

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University, Romania. An Approach to Teaching Digital Interactive Performance.	of Seville, Spain. Chromatic Interventions in Historical Centres of Spain. From Decharacterization to the Search for Local Identity.
3. Whitney Moncrief, Assistant Professor, Western Michigan University, USA. Applying Bartenieff Fundamentals/Laban Principles in Jazz Dance and Character Roles: Effort, Efficiency, Expressivity.	3. <u>Maria Dolores Robador Gonzalez</u> , Architect, University of Seville, Spain, Inmaculada Mancera Cabeza, Architect, University of Seville, Spain & Carmen Maria Armenta Garcia, Architect, University of Granada, Spain. Renaissance Facades of the Seville Cathedral. Diagnosis of Lesions and Restoration Proposal of its Luminosity and Chromatism using Natural Coatings of Lime Micro-Mortars.

13:00-14:00 Lunch

14:00-15:30 Session XI (Room B - 10th Floor): Art History II

Chair: *Robin Vande Zande, Professor, Kent State University, USA.

1. David Gliem, Associate Professor, Eckerd College, USA. The Modern Religious Prints of Robert O. Hodgell.
2. *Kathleen Downs, Assistant Professor, American University of Kuwait, Kuwait. The Continuing Relevance of George Shiels' *The Rugged Path*.
3. Maria LaBarge, PhD Candidate, IDSV and Adjunct Professor, BYU-Idaho and Art Institute of Pittsburgh, USA. Ritual Performance and Mimesis in the Drip Paintings of Jackson Pollock.
4. Dorothe Santistevan, Graduate, University of North Carolina at Asheville, USA. Reconsidering the Interruption of the Male Gaze in the Female Self Portraits of the Countess de Castiglione and Kim Kardashian.

15:30-17:00 Session XII (Room B - 10th Floor): Music II

Chair: *Stephen Simms, Director, Birmingham School of Acting, Birmingham City University, UK.

1. Barbara Gonzalez-Palmer, Associate Professor, Rutgers University, USA. Word to Song: Integrating Text and Melody through the Music of Poetry.
2. Julio Agustin Matos Jr., Assistant Professor, James Madison University, USA. Diversity in the "Traditional" Musical: Stage Directing Approaches for the "New" Golden Age Musical.
3. *Denis Baptista, MSc Student, University of Calgary, Canada. Minha Terra: The Music Contained in the Spoken Voice.

17:00-18:30 Session XIII (Room B - 10th Floor): Special Issues in Arts

Chair: *Kathleen Downs, Assistant Professor, American University of Kuwait, Kuwait.

1. *Robin Vande Zande, Professor, Kent State University, USA. Design Thinking: Building Life Skills and Empathy.
2. *Catherine Carter Goebel, Paul A. Anderson Chair in the Arts and Professor, Augustana College, USA. The *Fine Art* of Liberal Arts Interdisciplinarity.
3. Cheung-on Tam, Associate Professor, The Education University of Hong Kong, Hong Kong. A Study on the Effectiveness and Impact of Inquiry-based Approach in the Learning of Art Criticism.
4. *Mohammed Al-Sadoun, Coordinator of the Fine Arts Minor, United Arab Emirates University, UAE. The Sinjar Massacre through the Yazidi Children's Drawings.

21:00- 22:30 Dinner (Details during registration)

Wednesday 31 May 2017
Educational Island Tour: (Details during registration)
or
Mycenae and Epidaurus Visit: (Details during registration)

Thursday 1 June 2017
Delphi Visit: (Details during registration)

Arthur Adair

Assistant Professor, Queensborough Community College/CUNY, USA

A Call for a Return to the Spirit in Western Actor Training

The paper makes the argument for adopting the use of the theory of a “spiritual instrument” in the training of actors, specifically in pedagogies that utilize the concept of the physical and vocal instruments. 21st century actor training has become complex, especially in foundational introductory courses. Easily defined distinctions between internal and external processes have begun to blur as our understanding of identity in the 21st century has deepened. As the art form evolves, educators strive to introduce, interpret, and offer opportunities for students to explore and engage the many varying philosophies and approaches to the craft of acting. Toward this mission, we rely upon classifications, such as the vocal and physical instruments, to communicate theory, construct exercises for praxis, and assess development. Yet, there exists no formal classification through which to account for the other instrument of the actor, the one that pertains to inner life -- the spirit.

The paper will introduce the theory of the actor’s spiritual instrument through an examination of its origins in ancient Greece; its compatibility with, and improvements upon, existent actor training; and how to implement the theory in curriculum.

Mohammed Al-Sadoun

Coordinator of the Fine Arts Minor, United Arab Emirates University,
UAE

The Sinjar Massacre through the Yazidi Children's Drawings

The main objective of this paper is to address how the Yazidi children visually responded to the genocide committed against them and their community by ISIL in 2014. The paper raises two important questions, how the Yazidi children represented this massacre in their drawings? What emotions do these drawings reveal? To answer these questions, this paper explores the Yazidi children's drawings through the cultural and historical context of the Sinjar Massacre when 5,000 Yazidis were slaughtered by ISIL because of their religion. Yazidi children were abducted and forced to participate in military operations as child soldiers. Further, during the occupation of Sinjar, ISIL committed brutal crimes such as beheadings, oppression, sexual slavery, kidnapping and starvation. A closer look at the Yazidi children's drawings, reveals the fear and confusion of children during the massacre. Children have depicted realistic scenes of beheadings and other crimes as well. Their drawings are strong form of self-expression and provide contextual evidence of the massacre committed by ISIL against one of the oldest communities in Iraq.

Carmen Maria Armenta Garcia

Architect, University of Granada, Spain

Maria Dolores Robador Gonzalez

PhD Architect, University of Seville, Spain

&

Inmaculada Mancera Cabeza

Architect, University of Seville, Spain

Chromatic Interventions in Historical Centres of Spain: From Decharacterization to the Search for Local Identity

From the second half of the twentieth century, the revitalization of historical centers has become a priority in Europe, promoting a growing activity by professionals and public institutions for the recovery of the urban landscape of the cities. This being so, in recent decades have occurred in Spain varied interventions aimed at, not only the recovery of the structural part of the built heritage, but also at the conservation and restoration of its coatings and exterior finishes, where color is proclaimed as a fundamental aspect to study and preserve, since it constitutes one of the most important elements in the definition of the urban scene.

However, given the lack of initial regulation, the first chromatic interventions made were based on capricious criteria motivated by the subjectivity or fashion of the moment, if not by economic or commercial interests. This fact together with the fast progress in technology and communication, as well as the massification derived from the processes of tourism, have led to the decharacterization of many spaces of our cities, that is to say, the loss of the identity character that was evidenced previously. As a consequence, in many cases the historical centers have been relegated to simple urban redoubts of the memory of the city.

This reality imposes the need to establish a scientific methodology of systematic studies of color that allows to guarantee the criteria of conservation and most suitable treatments for each case, in order to maintain the unique characteristics of each urban environment, especially in those areas of historical interest. We can find examples of application of such methodologies in Spanish cities such as Barcelona, Malaga, Valencia and Granada, among others.

Denis Baptista

Graduate Student, University of Calgary, Canada

Minha Terra: The Music Contained in the Spoken Voice

Minha Terra is an orchestral work that explores the central challenge of generating an entire composition from pitch and rhythmic materials derived from spoken speech. It also deals with the challenge of having the sound of actual speech become an essential component of the musical context. The musical materials were generated from the vernacular speech and the regional dances and rhythms from the Brazilian provinces of Rio Grande do Sul, Rio de Janeiro and Pernambuco. The piece has three movements with the approximate duration of eighteen minutes. Spoken language has pitch relationships (contour and inflexion) and rhythmic patterns (tempo and accentuations) that are essentially musical. The singing voice has traditionally been a musical resource for composers. Using the spoken voice is a more recent phenomenon, beginning in the early twentieth century.

Transcribing spoken language and using the results as a source for musical exploration began with the works of some post-1945 avant-garde composers. Combining transcriptions, as instrumental material, with the actual recorded voice began in the latter decades of the twentieth century. I intend to talk about the creative process of this piece including how I generated the musical language from recorded spoken voices. I will also present composers who made musical use of speech from points of view that are different from my own and how I expanded this approach in this piece.

I presented my thesis proposal at an ATINER conference in 2014 and now it is completed. I would be honored to be able to show the results of this artistic journey including a documentary that is being produced about this piece. The University of Calgary orchestra performed this piece on April 10, 2017.

B. Glenn Chandler

Professor, University of Texas at Austin, USA

The Lupo Legacy: Ambassadors for Change

In 1540 King Henry VIII of England charged his chief minister, Thomas Cromwell, with the task of improving the quality of music in the court shortly before he was to marry Anne of Cleves. Cromwell worked through Edmond Harvel, an Englishman living in Venice at the time, to recruit the finest musicians available. Within a month he had recruited six viol players, among which were Ambrose, Alexandro and Romano of Milan, Albert and Vincenzo of Venice, and Juan Maria of Cremona, who arrived at the court in London by fall of 1540. Prior to this time Henry had consorts of wind instruments and a couple of viol players, but with the addition of these six viol players he had a complete viol consort that would surely enrich the instrumental music at the court.

Ambrose, Alexandro and Romano of Milan were from the Lupo family and descended from Sephardic Jews from Spain or Portugal who were among those driven out following the Inquisition of 1492. The astounding thing about the recruitment of Jewish musicians to England in the sixteenth century was that it was illegal for Jews to live in England at that time. In fact, it was not until the mid-nineteenth century that English law finally allowed Jews to legally reside there.

Members of the Lupo family remained in the service of the English monarchy from 1540 until the English civil war of 1642 when the court musicians were disbanded. This was an important time in the evolution of instrumental music in Europe. The violin was invented in the early sixteenth century and was not yet in common use. The Lupos are reported to have brought with them both viols and violins, thus making them among the early performers on this new instrument. Two of Ambrose's sons, Joseph and Peter, were also violin players who followed their father in the royal court, as were three of their sons, Thomas, Horatio and Thomas, and a grandson, Theophilus. The elder Thomas was the son of Joseph, and the younger Thomas the son of Peter, both fine composers who left us a trove of string compositions still performed today.

This scenario raises several interesting questions. Why would these musicians be recruited to a country where Jews were not legally allowed to live, and why would they consider moving to a place and risk imprisonment? How were they able to survive, and what role might they have played in changing the social conditions in England? It

is the purpose of this paper to explore these and related questions in order to better comprehend how the Lupo family was able not only to survive but to flourish, and to explore the Lupos' role in the establishment of new styles of instrumental music in the late renaissance and early baroque.

Moonyoung Chung

Professor, Keimyung University, South Korea

Pinter's Endgame: Adaptations of *Sleuth* and Intermediality

This paper attempts to read *Sleuth* (2007) as Harold Pinter's endgame from which we can begin a new game again in search for an ending of both Pinter's series of screen-plays and plays. This reading reveals Pinter's cinematic politics based on his concomitant passions for film and politics. The 2007 film of *Sleuth* directed by Kenneth Branagh with Pinter's screenplay is an adaptation of Anthony Shaffer's play with the same title (1970). And it is also a remake film of the 1972 film directed by Joseph Mankiewicz with the original playwright's screenplay. Thus, arguing that Pinter purposely plays his endgame not as a master playwright but as a hired screenplay writer, i.e., a minor writer for his cinematic politics, this paper examines his uses of intermediality in a series of his (un)faithful adaptations from *The Servant* (1963) to *Sleuth* (2007). The original play of *Sleuth* which dramatizes the detective world can be classified as a comedy of menace constructed by subverting the paradigm of traditional comedy of manners. Mankiewicz's *Sleuth* (1972) also tries to use intermediality, for instance, by opening and closing the film with theatrical settings of detective fictions. But the 1972 *Sleuth* is not so successful in using intermediality as a political negotiation "between" the original theatre and the adapted film. This paper argues that the 2007 *Sleuth* can connect politics of adaptation and intermediality to the nature of cinematic mechanism, thanks to Pinter's cinematic politics. Thus it concludes that Pinter's last screenplay is a successful and unfaithful adaptation of Shaffer's original play and a remake film of Mankiewicz and Shaffer's 1972 film across time and culture.

*This research work is carried out with the 2016 funding of South Korean Government's Global Research Network Program

Paul Claval

Professor Emeritus, Université de Paris-Sorbonne, France

&

Colette Jourdain-Annequin

Professor Emeritus, Université de Grenoble, France

**Building and Diffusing the Image of Cultural Heritage:
Pausanias in Ancient Greece and the *Voyages Pittoresques
et Romantiques dans l'ancienne France* in 19th Century
France**

This paper offers a comparative study of two examples of building and diffusing the image of cultural heritages:

(i) that of Pausanias giving a panorama of what had been the culture of Classical Greece both for the Hellenistic elites of Eastern Mediterranean and for the Roman ones;

(ii) that of Charles Nodier and baron Taylor building an image of medieval and Renaissance France for the romantic public of 19th century France.

Pausanias was a Greek from Asia Minor, who lived at the time of Roman peace, peak of an Empire, in which Greece was only a province. The writing of the *Periegesis*, the *Description of Greece*, started about 150 AD and the ten books it included were completed thirty years later. It was thus a book contemporaneous with the "Second Sophistics", also named the 'Greek Renaissance', a work inscribed in a very peculiar context: that of a Greece, lessened in the political field, but which appeared to the Roman Imperial aristocracy as a prestigious land laden with memories, but still partly unknown. It was to the passing down of this bright heritage and past Pausanias applied himself to.

The *Periegesis* opened with the description of Athens, 'the Greece of Greece', and went on all along the continental Greece - the Roman province of Achaia as people told at that time. The tireless walker Pausanias pointed out the natural beauties or more exactly the curiosities of nature (caves, rivers which disappeared and reappeared later, legendary springs...), but its itinerary went mainly from city to city, broke off for the prestigious monuments of Greece, remnants of its past greatness and pretexts for evoking its great men, heroes or gods. The spots of memory he chose were essentially temples, preferentially the oldest ones - even if they were ruined in his time - and the statues, which adorned them and let see the divinity... tombs also, which contributed to draw the religious space of the city and to appear as a memory for the community.

This long journey was a search for knowledge and even more, a pilgrimage. Centuries later, Pausanias may appear as the model of those tourists who, thirsting after classical culture, travel all along Greece and Italy looking for ancient vestiges. Looking for a cultural identity that, for him, lied essentially in the cults he knew as deeply anchored in the memory of places, the Periegete drew, however, mainly from the roots of his own culture. It was the message he wished to pass down to Rome, the centre of power, because it was there that it was important to stress the greatness of Greece and its prestigious past, only mean to offset the realities of the second century A.D., which reduced the country to the rank of a simple province of the Roman Empire.

After the French Revolution, a deep transformation occurred in the French sensibility. According to the new democratic ideals, history became increasingly a national one and stressed the way it gave its identity to the people. A new curiosity developed for the time where the nation was built, mainly the Middle Ages and Renaissance. French romanticism was looking for the national medieval or Renaissance cultural heritage.

This evolution owed much to three young men, Charles Nodier (1780-1844), a writer with a strong inclination towards legends and the Middle Ages, Alphonse de Cailleux (1788-1876), an architect, and Isidore baron Taylor (1789-1879), a painter seduced by archaeology. They published from 1820 to 1878 the 21 volumes of *Les Voyages pittoresques et romantiques dans l'ancienne France*, through which French people discovered their medieval and Renaissance heritage.

Exploring the French past was a gigantic venture: it means drawing thousands of ancient monuments and presenting them in an imaginative prose that stressed the atmosphere of the time they were built. The illustration was essential for such a publication. It relied on the quality of drawings and on the new technology of lithography. The collaborators had to travel for years the length and breadth of the provinces they covered.

The three friends were complementary. Nodier, who was one of most prominent French romantic writers and received in his salon most of the new literary elite, gave the publication its romantic tone. Baron Taylor and de Cailleux, who were trained at the same time in the Beaux-Arts School in Paris, had the same passion for archaeology, and the same capability to organize new forms of popular shows, the *Diorama* (1822-1839) for instance. Baron Taylor has high diplomatic qualities and was a fantastic businessman. As a result, the *Voyages pittoresques...* were a very successful venture in building and diffusing the image of a cultural heritage.

In both cases, the rising expectations of new audiences were essential in the decision to collect and diffuse information. In both cases, the work required an extensive collection of information. Pausanias had a political aim: claiming, in front of Rome, the grandeur of Greece as proved by the remains of its bright past. In the French case, the development of new means for diffusing graphic information was essential.

Christine Condaris

Professor and Chair of Fine & Performing Arts Department,
Massachusetts College of Liberal Arts, USA

**Correlating Methods of Teaching Aural Skills with
Individual Learning Styles**

For the musician, “aural skills” means training our ears to identify the basic elements of music. It is the ability to hear what is happening melodically, harmonically and rhythmically as the music is being played. As music educators, we instruct our students on how to hear the grammar of this medium we call “music.” It is arguably this process of active listening that is the most important part of being a musician.

Unfortunately, it is also one of the most difficult skills to acquire and subsequently, the teaching of aural skills is generally acknowledged to be demanding, laborious, and downright punishing for faculty and students alike. At the college undergraduate level, the Aural Skills courses are challenging at best, tortuous at worst. Surprisingly, pedagogy in this area is a hugely underdeveloped .

The focus of my study is to determine whether identifying a student’s learning style (i.e. visual, aural, reading/writing, kinesthetic) first and then correlating methods of teaching aural skills (solfeggio, rote, song list, playing keyboard) would be favorable. It is my hypothesis that when a focused and appropriate instructional strategy is paired with learning style, aural skills education is more successful for everyone.

Gyula Csapo

Composer, Professor, University of Saskatchewan, Canada
Széchenyi Academy of Letters and Arts & Liszt Ferenc Academy of
Music, Hungary

**Beyond Idioms: Value Creation and Issues of Temporality
in Contemporary Art Music**

Music speaks thousands of languages, or none at all. By grasping musical structures and their substantiality, a temporal nature emerges – invariably communicated by music’s unavoidable semblance of temporal unfolding. What may lie behind the variegated surface of musical idioms, we shall argue, maybe regarded as different attempts at creating temporalities of diverse natures. By focusing on this latter domain, we attempt to show that value creation in contemporary music may more fruitfully be investigated by looking at its structures through the lens of temporal properties as opposed to idiomatic (i.e. language-centric) approaches. But is it not equally true that when we believe to access different temporalities, we can only access them via the musical idioms themselves? In other words, is it not, that the very idioms we are attempting to dismiss create those temporalities we refer to? Mindful of this innate contradiction, we insist that by grasping relevant structures using deep listening, the seeming contradiction dissipates. The blessed omnipresence of redundancy in music, for instance, may be seen to serve as a “learning process” inherently present in musical processes in specific ways. By deep listening (a term coined by the Sioux Native American composer Pauline Oliveros), we provide examples of different temporalities in the music of Stockhausen (*Klavierstück IX*), Xenakis (*Metastasis*), Morton Feldman (*For Samuel Beckett*), Kondo Jo (*Sight Rhythmics*), Steve Reich (*Music for 18 Musicians*), Gordon Mumma (*Megaton for Wm. Burroughs*) and the author’s current works (*Déjà? Kojâ?, Requiem*). The emerging conclusion intends to provide ways to question and address value creation in contemporary art music beyond idioms.

Kathleen Downs

Assistant Professor, American University of Kuwait, Kuwait

The Continuing Relevance of George Shiels’ *The Rugged Path*

A portrait of playwright George Shiels hangs on the wall of a small museum in his even smaller hometown, Ballymoney, Northern Ireland. The portrait originally was commissioned as a gift to the Abbey Theatre, perhaps with the intention that it would assume an honored place alongside the images of Abbey luminaries Lady Gregory, William Butler Yeats, John Millington Synge, Sean O’Casey and others. That Shiels’ portrait instead found its way back to Ballymoney is perhaps symbolic of the playwright’s life and works, which have been largely forgotten.

Unlike O’Casey, Shiels did not make “his reputation is a single night” (Ayling 69), and what reputation he did make as a writer of rustic comedies did not work in his favor when he turned his attention to serious themes in later plays such as *The New Gossoon* (1930), *The Passing Day* (1936) and *The Rugged Path* (1940). Neither was Shiels a public figure. He worked at his craft in a small room in the Northern Irish backwater, kept out of the public eye both by his own temperament and a crushing injury that had left him paralyzed. Finally, Shiels was not a self-promoter. He didn’t engage in public literary disputes, nor did he write a multivolume memoir. Instead, he was a workaday dramatist who worked on his craft as he churned out the type of plays the Abbey needed to stay afloat financially.

The Rugged Path, Shiels masterwork, is not about revolution or social injustice. Instead, it is about the hard work of putting aside ancient animosities to build a society in which social justice can grow. In addition, *The Rugged Path*, like most of Shiels’ plays, is set in the countryside while Ireland and the world were becoming increasingly urban. As a result, not even the unprecedented critical and financial success of *The Rugged Path* (and its less successful sequel, *The Summit*) was able to alter Shiels’ critical reputation, either during his lifetime or in the decades since his death in 1949. But a close examination of the play suggests that *The Rugged Path* has been undervalued and would stand up well if produced for modern audiences. *The Rugged Path* addresses important themes that continue to challenge people in many parts of the world, and his pragmatic response, based in part on his own life experience, has merit in a world where passion often takes precedence over reason.

P. Gibson Ralph

Associate Professor & Chair, Department of Theatre and Music Studies,
State University of New York College at Brockport, USA

**The Home Theatre:
A Revival of an Eighteenth Century Concept**

In the twenty-first century, it is expected that, when building or remodeling a home, a well to do client will ask the architect to include a media room or home theatre. In such a room, the home owner may enjoy the most recent film or video offerings with realistic sound and high definition images. When an eighteenth-century nobleman instructed the architect to include a theatre, what he frequently received was a fully functioning, slightly scaled down version of the Italian or French theatre of the day.

Some of these theatres hosted touring acting companies. The majority saw use by the family and staff frequently performing plays written by the home owner.

A study of these home theatres, their machinery and costumes and the nature of the theatrical presentations they hosted provide insight into the evolution of the physical theatre in Europe during the eighteenth century and a key to the development of the middle class theatre of the nineteenth century.

This paper explores, in depth the theatre structures and scenic machinery in the chateaus of today's Czech Republic and Sweden with reference to their Italian counterparts.

Dena Gilby
Professor, Endicott College, USA

“Are You Talking to Me?” Sexual Imagery in Greek Art and the Possibility of a Gynocentric Gaze

Art historian Andrew Stewart – when discussing a mirror cover in the Museum of Fine Arts, Boston’s collection – asserts that images of women taking the lead or enjoying the sexual act were the “accidental consequences of a somewhat forced conversion of an iconography designed by men for the male gaze into one redesigned by men for the female gaze . . .” (*Art, Desire, and the Body in Ancient Greece* [Cambridge and NY: Cambridge University Press, 1997,] 174). This quotation demonstrates a common conception of how the art market functioned in ancient Greece: it is believed that the intended recipient was always male and that women played no part in the process of commissioning of artworks. But is this assumption completely accurate and even if it is, does that preclude the possibility of a women’s subjectivity with regard to interpretation? This paper argues that, rather than being a “forced conversion,” when one recognizes the subjectivity of the unintended, yet ever-present, consumers of Greek pots – Greek (and other) elite matrons, servants, slaves, and *hetaira* – the iconography is revealed to constantly float in a multivalent symbolic field with one or another meaning brought to the surface depending on the context of use and viewing.

David Gliem

Associate Professor, Eckerd College, USA

The Modern Religious Prints of Robert O. Hodgell

My talk will examine the competing views about religious art in post-war America between conservative and liberal factions within the Protestant church. This rivalry is evident in the divergent approaches to religious art exemplified by the work of Warner Sallman (1892-1968) and Robert O. Hodgell (1922-2000). The standard bearer of the conservative view was Sallman, whose *Head of Christ* from 1940 has been reproduced an estimated five hundred million times. The vast appeal of Sallman's art among conservatives stemmed in part from his sentimental, traditional, naturalistic aesthetic that was aligned with the conventions of popular, commercialized imagery. Liberal Protestant intellectuals, on the other hand, considered Sallman's kitschy, mass-produced images culturally dangerous. They espoused a modernist aesthetic promoted via visual and textual rhetoric found in such publications as *motive*, an influential magazine of the Methodist Student Movement to which Hodgell regularly contributed and used as a platform to shape the liberal response to Sallman and his ilk.

Unlike Sallman, whose work is well known and discussed in the art historical literature, very little is known about Hodgell and his work with *motive*. It is my intent here, then, to bring Hodgell into the art historical fold and analyze his visual and textual response to Sallman, whose "bearded lady" representations of Jesus Hodgell viewed with contempt.

Catherine Carter Goebel

Paul A. Anderson Chair in the Arts and Professor, Augustana College,
USA

The *Fine Art* of Liberal Arts Interdisciplinarity

I envisioned *Liberal Arts through the AGES* a decade ago, carefully creating, orchestrating and nurturing it through twelve art museum exhibitions, five books, and ultimate digitization: <http://www.augustana.edu/academics/arhistory/AGES/>. To me, a liberal arts institution parallels the *Great Encyclopedia* with its corpus of knowledge across disciplines. Due to the interdisciplinary nature of art, it seemed a thoughtfully curated exhibition could effectively engage faculty and students in those disciplines. The corresponding interdisciplinary publications successfully utilized art history as a liberal arts bridge for first-year curriculum and beyond.

This methodological approach was based in my early training in discerning the beauty and significance of original art—*connoisseurship*—educating eyes to critically examine and discern a work of art's aesthetics, style, and iconography. With time, I incorporated Marxist approaches, siting works within their multi-faceted contexts and thus encouraging interdisciplinary *reads*. Such blurring of boundaries is inherent in my own scholarly approach to artist James McNeill Whistler and his critical reception.

And what a great experience—faculty working together toward the greater good—freely collaborating, some within their precise fields of expertise, others creatively stepping outside their comfort zone, modeling for students as co-authors genuine provocative interdisciplinary dialogue. All were afforded immediate access to primary documents—works of art—dating from various periods, cultures and disciplines through the history of civilization—beginning, as appropriate to this conference, ancient Greece. *Reading* works of art, some dating from oral traditions, created in the past, enables students to better discern their present. It is also an integral step toward becoming fully educated in the liberal arts—and in the deepest sense happy—fulfilled in mind, body, and spirit.

Barbara Gonzalez-Palmer
Associate Professor, Rutgers University, USA

Word to Song: Integrating Text and Melody through the Music of Poetry

A singer's training traditionally and necessarily involves the study of vocal production, language/diction, ear training, sight singing, and historic performance practice. Pulling these skills together is often done in layers, one by one, with the goal of a polished performance in the end. Far too often, however, the result is a prepared, but superficial product, satisfying to neither the singer nor the audience. When, however, the singer learns to speak the poem in its own musical framework, finding its tone, pace, attitude, and architecture, an immediate transformation is possible in the voice and the person, allowing a deeper communication between the performer and receiver. Hugo Wolf, the famous Lied composer, was known for his exciting recitations of poetry prior to the performance of a song.

This is a practice to which all singers should return, at least in the preparation of their repertoire. It is not just a matter of translating the poem, figuring out its meaning, and placing it into the score, as most singers are trained to do; but it is to connect with the poem at a deeper level, hearing its sounds, feeling its tempo, finding what meaning IT brings to them. Once they discover this, crafting a musical line, overcoming technical difficulties, and finding an appropriate color in their voice becomes effortless, even at times, unconscious. A multi-dimensional, genuine performance then becomes possible. It is the goal of this writer to offer a method, or better, a pathway toward integrated song interpretation through the exploration and recitation of works by the great poets of art song repertoire such as Goethe, Heine, and Shakespeare.

William Grange

Professor, University of Nebraska, USA

Psychotic Consequences of Stanislavsky Actor Training

Aristotle defined theatre as *mimesis*, or “the imitation of an action.” His emphasis was on “action,” or *praxis*. There began heated debates in the 20th century among students of acting about a character’s “action,” most of them rejecting *praxis* in favor of “motivation.” The term *praxis*, after all, derives from Aristotle’s *Nicomachean Ethics*, in which “action” was something with a definite purpose in mind—yet instrumental in achieving wholeness and completion.

Small wonder then, that 20th century modernism, which spawned “modern acting,” rejected not only *praxis* but also the larger, more inclusive term *mimesis*. Modernists rejected the concept of wholeness in favor of fragmentation, dissonance in favor of harmony, and distortion in favor of clarity. Realistic acting furthermore embraced the distortion and fragmentation inherent in psychology, emphasizing the “subconscious” in the creation of a role and building a character. Such concepts of characters and their realistic portrayal derive largely from Konstantin Stanislavsky (1863-1938), whose formulations of acting depended chiefly on psychological inquiry into motivation. Modern actor training has largely continued the Stanislavsky “system,” urging acting students to create a large and consequential inner life of characters, sometimes extending far beyond the lines a character utters on the stage.

Such lessons are both difficult and dangerous, because they often involve the recall of events in the actor’s personal life which equate in some way with the character’s. Some of those events were traumatic, and like most people, actors have sought to expunge stress and trauma from their memories. Recalling them for the sake of “the actor’s art” presents profound risks that can have detrimental physiological consequences, including depression, auto-immune disorders, and deep anxiety. This paper will present recent research on those risks in actor training that employ imagined stimuli as if they were real motivational factors in performance.

Joo Kim

Associate Professor, University of Central Florida, USA

&

Huaixiang Tan

Professor, University of Central Florida, USA

Art Along the Silk Road

The Silk Road was a historically important trade route between China and Mediterranean that also transferred many artistic influences. The original land route was established during China's Han Dynasty from 2nd Century BC to 15th Century AD when the Ottoman embargoed trade with the West. The Silk Route connected many countries/ regions including China, Persia, India, Arabia, and Europe.

The primary purpose of the Silk Road was to politically connect China to the many kingdoms of Central Asia. The Silk Road became not only an economic belt but also an exchange of knowledge and ideas between the East and West. It was a metaphor for the cross-cultural connections among people of diverse societies across different religions. The term "Die Seidenstrasse (the Silk Road)" was named by the German geographer and scientist, Baron Ferdinand von Richthofen, in 1877.

Even though the Silk Road originated from China into Rome, India was able to spread its culture and Buddhism through the route. This study will examine how much Indian art and culture influenced the Silk Road countries, and especially focus on the similarities and differences of artistic styles and forms between Indian Buddhist art and Hellenistic Art, also known as, Greco-Buddhist art. Greco-Buddhist art is the artistic manifestation of a cultural integration between the Classical Greek culture and Buddhism.

Violette Kjeldgaard

Adjunct Acting Faculty, New York Film Academy/Crafton Hills
College, USA

Instructing the Male and Female Brain Type

This presentation explores the unique attributes of the male and female brain types, how those differences contribute to learning, and how acting instructors can incorporate this knowledge into their teaching methodology. Neurological studies have revealed innate and biological differences between male and female brain types, which combined with environmental factors play an important role in brain development and an individual's relationship to learning. I will discuss how acting teachers can adapt lessons to reach the composition of male and female brain types in the classroom.

Maria LaBarge

PhD Candidate, IDSVA and Adjunct Professor, BYU-Idaho and Art
Institute of Pittsburgh, USA

Ritual Performance and Mimesis in the Drip Paintings of Jackson Pollock

While the *Poetics* is primarily devoted to the art of poetry, Aristotle's treatise continues and expands the axiomatic Greek definition of art via the definition of *mimêsis*. In Plato's *Republic*, Plato establishes *mimêsis* as imitation or representation. Socrates asks Glaucon to define *mimêsis*. Socrates then proceeds to distinguish between art or *mimêsis* and truth through an analogy of couches; the couch in itself, the many couches fabricated by craftsmen, and the ideal couch made by the Higher Craftsman who "is not only able to make all implements but also makes everything that grows naturally from the earth—and everything in heaven and everything in Hades under the earth." (Plato, 607b)

Socrates explains that he could also make such things by carrying a mirror about. Glaucon replies, "Yes, appearances but not beings in truth" indicating that appearances and the making of images is remote from truth itself. (Plato, 596c-e) In Platonic thought, *mimêsis* is defined as not only representation or imitation, but also that which produces phantoms of reality or truth. It is precisely because of this remoteness from truth that poets must be banished from Plato's philosophic city, because the arts give not truths but appearances of that truth.

But Aristotle extends our understanding of *mimêsis* not only representation but also as a representation in relation to truth. Aristotle's relation is less a calculable distance from truth than a manufacture or illustration of that truth in a way that gives truth form.

It is ironic that Jackson Pollock, one of the leading iconic representatives of abstract art, actually illustrates Aristotle's definition of *mimêsis* as representation and performance in relation to truth. My presentation looks at *mimêsis* and the role of art as its representation and reiteration (or performance), of truth through the drip paintings of Jackson Pollock.

Billie Lepczyk

Professor, Virginia Tech, USA

Teri R. Wagner

Visiting Assistant Professor, Hollins University, USA

&

Katherine S. Cennamo

Professor, Virginia Tech, USA

Transdisciplinary Choreographic Project

Educators need to foster the types of skills required to be successful in today's global society. Transdisciplinary learning, or learning that requires utilization of knowledge across multiple disciplines, much like design-based learning projects, has been shown to enhance students' utilization of critical thinking and creativity; however, little research on transdisciplinary, design-based learning has been conducted in the field of dance. One aim of this research is to contribute to the literature by examining the process through which undergraduate students from multiple disciplines come together to solve an innovative design challenge within a choreography course. The case study consisted of a choreography class at a university in southwest Virginia that enrolled ten undergraduate students. None of the students enrolled in the course were dance majors; instead, they came from many different fields of study, including Human Nutrition, Food, and Exercise; Biochemistry; Public Relations; Marketing; Human Development; Sociology; Political Science; and International Studies. The major assignment required students to express an issue of concern in their discipline, life, or worldwide through the synthesis of dance, photos, text, clips, and technology, and the required product was a three to four minute video that included all of the necessary components. The researchers analyzed the products of class assignments, conducted qualitative data analysis of several artifacts that each participant turned in as part of the project assignment, and conducted in-class discussions of the final presentations to glean information about the creative process and critical decision making that the students undertook with each phase of the assignment. Through a detailed and procedural manner of data analysis, we worked to move the data from a general to more specific nature through multiple iterations of coding the data according to the steps suggested by Creswell (2009). The goal was to not only identify ways to enhance the course implementation for future iterations but also determine the extent to which students utilized the design process in their work even though they were not explicitly instructed in the

phases of design. The data revealed some common themes that resonated through all of the students' comments about their experiences while participating in the project. These are personal relevance, problem solving, and phases of design. It is also significant to note that there was evidence of utilization of the design process within each group. Their artifacts clearly indicate that they worked in each of the phases outlined by the Stanford d.School: (1) empathize, (2) define, (3) ideate, (4) prototype, and (5) test.

Sathya Bhama Madathil

Director, Ananta Performing Arts & Research Center, India

The Concept of Space, Body, and Design in the Ritual Practice of “Theyyam”

The proposed research study attempts to interrogate a major ritual tradition, “Theyyam” or ‘Kaliyattam’ of north Kerala, South Western India. The major task of this festival is to create a divine presence through performing a deity to and seek resolutions for the crises in the corresponding communities. The research project attempts to examine the interrelationship between large leaps of **space** and the **body** from the vantage point of theatre **design** in an effort to define culturally the body in performance and the performance space.

I am conceptualizing Theyyam as a vigorous social action of the oppressed, theorized most of the grammars that a modern visual design pursues. It has been found confronting and arguing with the “so called” traditional practices of performance art. Even though the form is labeled to be a traditional ritual art. As far as the form has been intellectualized through a long period witnessing a great lot of historical events that raised the issue of social order classification.

What are the major alternatives to encourage Theyyam performance through theatre?

My research paper attempts to look at the real problems that Theyyam ritual art and the artists have been facing for long time. Most of the Theyyam are virtually vanishing. The existence of Theyyam and the performers are seriously threatened by the process of alteration of Technology and commercialization of life in the contemporary age and the accompanying changes in socio-political and economic structure. In this context, how will the ritualistic performance of Theyyam continue to exist? Because Theyyam has been taken out today and performed for republic day or tourism advertisement. Are there any possibilities to invent, reintegrate and preserve the Theyyam performance? What all lesson to theatre, can we draw from Theyyam in terms of space, design and body? These are the questions that provoked me to write this paper.

Julio Agustin Matos Jr.

Assistant Professor, James Madison University, USA

Diversity in the “Traditional” Musical: Stage Directing Approaches for the “New” Golden Age Musical

The most recent New York Broadway theatre season showcased an unexpected shift in the representation of race, ethnicity, disability, and gender-neutral casting in the American Musical Theatre. For the first time in the history of the Tony Awards, African-American actors swept the musical actor *and* actress categories. In addition, enormous credit was given to wheelchair-bound performers and other non-traditional actors who were successful in playing against type. The musical *Hamilton* by Pulitzer Prize-winning playwright/composer Lin-Manuel Miranda was the most prominent example of how commercial theatre has finally embraced measurable advancement in non-traditional casting.

In contrast, although an effort has been made to deal with diversity issues within the canon of repertoire commonly known as the Golden Age Musical (1943-65), theatre professionals seem hesitant to take on the challenge of confronting concerns innate to these works, matters that are no longer acceptable to today’s culturally sensitive audiences. In particular, this continues to be a huge area of contention in academic theatre where university administrators find themselves struggling against remounting offensive portrayals of museum pieces with antiquated relationships and ideas.

As a professional actor and director for over 25 years, my proclivity towards non-traditional casting was most recently highlighted in a production of the canonical musical *Sweet Charity*; reviews commented on my originality in the handling of a bilingual text and an empowered heroine. In approaching my concept for my upcoming production of the quintessential Golden Age musical *Guys and Dolls* (1950), where the men are men and the women are either sex objects or puritanical prudes, I will attempt to employ the same respect for tradition while negotiating the issues of misogyny and racism that were inherent to the era. This paper will seek to lay the groundwork for synthesizing the causes, effects, challenges, and solutions for solving this problem.

Rodica Mocan

Associate Professor, Vice-Dean, Faculty of Theater and Television,
Babes-Bolyai University, Romania

An Approach to Teaching Digital Interactive Performance

By its complexity, performance art remains one of the most expressive art forms, difficult to define if not even impossible, as some would argue. The use of media technologies in performance brought a significant enrichment to the artistic expression ever since the first experiments with video art, and broke the barriers between visual arts, cinema, and performing arts. New media and the revolution in communication brought by the Internet increased the complexity of the artistic productions that incorporate digital interactive technologies, making it very difficult to assess the artistic artifacts that tend to fall between art and science. The analysis of the narrative discourse that pertains to certain forms of digital performance and the discussion about the esthetic, philosophical or technological aspects is significantly improved by the identification of the main critical paradigms that subscribe them.

The paper is presenting an approach to teaching digital interactive performance theory and practice, by providing a framework necessary for the development of definitions and taxonomies as well as an understanding of the interdisciplinary aspect of the practice of this emerging artistic genre. The paradigms discussed - that could be subscribed to performance studies, digital culture, performing arts and human computer interaction - were developed considering the Romanian context of academic performing arts studies, that focuses almost exclusively on theater and lacks a tradition in performance studies.

The synthetic research about the digital interactive performance opens the discussion about cultivating an educational context appropriate for training artists capable to develop artistic productions relevant in the context of the new arts. The current pedagogical approach needs to be replaced by a heutagogical one, where practical and collaborative projects can be tackled in an innovative, interdisciplinary framework. Such an approach is not formally possible in the current academic settings, but can be hosted by the university in interdisciplinary research centers and other artistic production contexts.

Whitney Moncrief

Assistant Professor, Western Michigan University, USA

Applying Bartenieff Fundamentals/Laban Principles in Jazz Dance and Character Roles: Effort, Efficiency, Expressivity

As an educator of movement and rehearsal director of various choreographic works, I have found that incorporating the somatic principles of Bartenieff Fundamentals as well as Laban-based methods into a jazz dance technique class is very beneficial for students. Approaching expressivity using Bartenieff and Laban concepts, particularly in character roles, as a rehearsal director also aids students in finding authenticity in the portrayal of that role through movement. Bartenieff and Laban-based methods are often incorporated into a modern dance technique class or a theatre-based course but are less prevalent in jazz dance instruction or educating dance students in role-playing. These Bartenieff fundamentals encourage personal expression, efficient movement, and patterning connections within the body, while the Laban principles focus on the use of effort elements. I have applied these concepts specifically to my jazz dance technique classes and in various rehearsal situations as I have found that a high percentage of incoming freshman college dance students have a background focus in competitive jazz dance and lack in the ability to use efficient movement concepts and understanding of effort quality. Incorporating these analytic and somatic perspectives can increase spatial awareness, provide clarity of gestures, boost expressivity of the face and eyes, and support movement efficiency.

This paper will discuss various movement concepts from Irmgard Bartenieff's Fundamentals as well as Rudolf Laban's theory of movement analysis and explain how the practice of these fundamentals aim to provide a more wholistic approach to addressing efficiency, wellness, and expressivity. I will illustrate movement exercises and incorporate these Bartenieff and Laban concepts to provide clarity for the students to re-pattern existing habits while still building upon their authentic movement style. From this practice, I believe that students will naturally incorporate these concepts into other dance genres and into their pedagogical approach in the future.

Kalliopi Nikolopoulou
Associate Professor, University at Buffalo, USA

Of Sirens and Shields

In the long and often conflicted scholarship on the Homeric epics, one fact remains undisputed: the *Iliad* and the *Odyssey* stand in sharp contrast to one another not only in their different themes (the former is about war, the latter about the return from war), but also in their tone and texture (rage versus nostalgia and romance), and most of all, in the two radically different portraits of heroism they present—the fearless Achilles who dies for glory, and the clever Odysseus who struggles for survival.

It is this last contrast that I wish to illustrate further in this paper, by analyzing two scenes from the two epics, in which the respective heroes are shown as beholders of an artwork that functions also as a weapon: first, Achilles as spectator of his divine shield (*Iliad* 18), and then, Odysseus as reluctant listener of the deathly Siren song (*Odyssey* 12). Interestingly, both these artworks are meant to disclose fate—hence, the mortal danger to which they expose their audience. I contend that the heroes' aesthetic response to them reflects: a) the opposing heroic attitudes Achilles and Odysseus exemplify; b) the aesthetic sensibility—namely, the tone and mood—that makes the *Iliad* a markedly different poem from the *Odyssey*.

Achilles is immediately drawn to the terror and beauty of the shield, in a gesture that bespeaks his overall sense of immediacy: knowing that the shield is a reflection of his fate, he affirms it and faces it head on. On the other hand, Odysseus confronts the Sirens in a more convoluted way. His most important task is first to take measures for his and his crewmen's survival. The work of art calls him, but he is able to sidestep its ultimate seduction. His survival is also a mark of art's weakening effect. Among the many questions Homer leaves us with, this one directly concerns his own performance as a bard. How are we to experience the divine work? Must we let ourselves be absorbed in it, like Achilles, or must we always keep it at bay, and mediate it, like the earthlier Odysseus?

Franco Palla

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Biotechnology and Conservation of Cultural Heritage

Research in Biology and Biotechnology has provided valuable support for integrated interventions in the field of conservation of cultural heritage, landscape and archaeological remains. Specifically, an integrated approach based on microscopy (OM, SEM, CLSM), microbial *in vitro* culture (nutrient agar medium), DNA investigation is indispensable in archaeology (human, animal, vegetal remains) studies, for monitoring and characterization of biological systems able to induce *biodeterioration* of several (organic, inorganic) works of art, to define the interaction between works of art and environment (*bioaerosol*) in which they are conserved/exposed. In particular, the application molecular biology technology, such as the Loop-mediated Isothermal Amplification of DNA (LAMP), represents an innovative procedure for identify microorganisms dwelling in cultural heritage assets and environments, providing a statistical database of new and uncultivable microorganisms. Moreover, innovative Bioactive Molecules isolated from marine organisms allow us to control microbial *biodeterioration* of cultural assets acting as “natural *biocides*” or for sustainable restoration procedures such as *biocleaning* of artwork surfaces.

Finally, plant extracts have been also recognised to control the microbial colonization in cultural heritage field.

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**Geodiversity and Communication in the Construction of
Tourist and Leisure Activities**

Geodiversity has enormous scientific value in allowing us to understand the evolution of our Planet. In this sense, it is necessary to put into practice strategies to preserve geodiversity, the geoconservation. In order to disseminate and promote geological heritage, some territories seek to develop educational programs that promote direct contact with this heritage, which contributes to the recognition of its importance and consequently to the need for its conservation. In implementing educational promotion strategies, with the use of properly prepared guides and appropriate educational materials, teachers are encouraged to promote field lessons at different levels of education, which contributes to the interest of young people in geosciences as well as a better understanding of the phenomena that occur on the planet.

With the objective of promoting the development of value-added activities, based on its geodiversity, we have seen a clear tourist appropriation of these resources, originating geotourism strategies. We are thus faced with a form of sustainable tourism that can contribute to the economic development of many regions, while respecting sustainability criteria.

The geoconservation of the geological heritage takes place through the implementation of some key factors, such as inventories, with evaluation of its scientific, educational and tourist value; the implementation of signage, publications (articles, leaflets, guides and maps), audiovisual media (promotional videos), exhibitions, and interpretive panels accessible to all (in several languages, including Braille) and the establishment of interpretive routes.

In this context, the present work intends to identify different strategies of valorization, promotion and appropriation of geo-courses, placing them at the service of the community and tourist development.

To this end, we will use concrete examples of the Aspiring Geopark Estrela, a privileged space for geotourism and leisure.

The territory of Aspiring Geopark Estrela, which comprises 9 municipalities, (Belmonte, Celorico da Beira, Covilhã, Fornos de Algodres, Gouveia, Guarda, Manteigas, Oliveira do Hospital and Seia), has its agglutinating element in Serra da Estrela, a geological and geomorphological heritage of national and international scientific relevance. In this territory there are numerous marks of the existence of glaciers, such as cirques, moraines, erratic blocks, U-shaped valleys, as well as deposits of fluvioglacial origin, which allow reconstruction of the evolution of this geography.

This article intends to emphasize the importance of communication as a complement to the development strategies, which is increasingly focused on areas with the UNESCO Global Geopark seal. In this way, we intend to demonstrate how through communicational strategies we can boost tourism practices, based on education, science and territorial identity.

Carolyn Pavlik

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Site-specific Dance and Architecture - The Role of Performing Artists in Urban Renewal and Development

In this research, I will explore the intersection of site dance and architecture, and the roles played by performing artists in shifting perspectives, developing community and supporting and inspiring urban renewal and development. To investigate this intersection, I will highlight several site-specific aerial dance works by Sally Jacques, artistic director of Blue Lapis Light, and discuss how her work and company have been affected artistically, economically and socio-politically by the recent and substantial urban growth and development of her hometown Austin, Texas. These works include *Requiem* (2006) created for the former Intel Corporation building shell, *Impermanence* (2009) commissioned for the Federal Courthouse Building, *Illumination* (2007) sited in the defunct, yet soon to be redeveloped Seaholm Power Plant and *Angels in Our Midst* (2007) created on the façade of the downtown Austin Radisson hotel.

I will explore how Jacques has been inspired by and capitalized on the shifting cityscape by catapulting her works onto the actual architecture of downtown Austin, and how her works physicalize the space by not only highlighting the formal properties of the buildings, but also inscribing new meanings and narratives. I will also reveal new relationships Jacques has created with city leaders involved in downtown revitalization and growth, and will examine how Jacques' funding base and audiences have changed and expanded since her forays onto the cityscape. I will also consider the impact and appeal Jacques works have had on the role of the arts in downtown Austin, as well as Austin audiences.

Mark Pennings

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Constructing a Tokyo Experience-Scape via Grass Roots Cultural Tourism: The BnA Art Hotel Project and the Plan to Transform Koenji into an Art and Culture Hub

Japan possesses a unique culture that is very appealing to global tourists, yet it is currently ranked 126th out of 129 countries in terms of tourism income as a percentage of GDP. This astonishing statistic not only sheds light on Japan's self-sufficient orientation, but also recommends significant potential to expand its tourism industries. Japan welcomed 19.7 million visitors in 2015, and the government is seeking to double that number by 2020, and triple it by 2030. To this end, the Japanese government has identified a number of objectives to accelerate the country's tourism industry, including securing the Tokyo Olympic Games in 2020, opening state guest houses in Kyoto and Akasaka, re-modeling national parks, improving major sightseeing spots, and encouraging tourists to visit Japan's rural areas. At the same time, there are a number of emerging grass roots ventures that are shaping new ways of thinking about cultural tourism in Japan. One such venture is the BnA Art Hotel project, which is managed by four young Japanese entrepreneurs. They have established a startup company, BnA Inc., to create an art hotel in Koenji, one of Tokyo's western suburbs. This hotel offers accommodation in 'art rooms' (designed by local artists), artist residencies, and other cultural activities. These entrepreneurs will add more art hotels in Koenji as part of an ambitious agenda to turn the entire suburb itself into an art and cultural hub and experience-scape. They are developing a range of global networks and exchange projects to produce art murals that will adorn Koenji's streets as part of a plan to build this suburb's global art profile. BnA Inc. represents a new generation of entrepreneurs that are initiating the kind of post-capitalist business ventures discussed by economists like Paul Mason, so their enterprise offers some interesting insights into the future of cultural tourism.

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Renaissance Facades of the Seville Cathedral: Diagnosis of Lesions and Restoration Proposal of its Luminosity and Chromatism Using Natural Coatings of Lime Micro-Mortars

Located in the historical center, the Cathedral of Seville began its construction in 1401 replacing the old Main Mosque. Throughout the sixteenth century, Diego de Riaño -master builder of the cathedral- began Renaissance works of expansion.

The present research approaches the different states of deterioration and the restoration proposal of the stone that composes the south and east Renaissance façades. The main objectives are to recover the original chromatic treatment of the stone and to protect it properly to stop its deterioration. This reestablishes an important part of the patrimonial urban sequence that it forms the Plaza Virgen de los Reyes and the Plaza del Triunfo, a particularly sensitive place to be part of the visual ensemble of three World Heritage buildings: the Real Alcazar, the General Archive of the Indies and the Seville Cathedral.

The research analyzes: the previous state of the east facade (Sala Capitular and Antigua Contaduria) and the southern facade (Sala de las Columnas), its architectural, compositional and constructive elements and the state of conservation and alteration forms, its relation with the environmental agents and the conditions of chromatic degradation. Mainly, the restoration proposal consists of the superficial cleaning, reinforcement and consolidation of the most degraded areas of stone, and chromatic protection with lime micro-mortars.

The lime micro-mortars coatings have been tested in the laboratory and scientifically studied, both in terms of their mineral composition, the efficacy of their protection, as well as the most suitable chromatic pigments for color recovery and Luminosity of the stone, which contribute wealth to the public space.

The conclusions of this research demonstrate the effectiveness of lime micro-mortars for the protection of the cathedral stone, color recovery and provide luminosity to the patrimonial public space.

Dorothe Santistevan

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**Reconsidering the Interruption of the Male Gaze in the
Female Self Portraits of the Countess de Castiglione and
Kim Kardashian**

Because of technical restrictions in the developing years of the camera and other photographic equipment, landscapes and still lifes were the preferred style. It was easier to take a long exposure and still get a crisp image of a still landscape than of people, who tend to move. Advancements, such as the invention of the first portrait lens in 1840, made portraiture the style to envy. Having a photographic portrait taken was not only a cheaper alternative to sitting for a painted portrait and took significantly less time, it also was eventually reproducible. Particularly when photographic technology became widely accessible as a result of the unpatented wet-collodion process, self portraits became a way for people to project their own impressions of themselves, and immortalize those impressions. Self portraits by women are particularly intriguing because of the way they are able to interrupt the male gaze simply by acting as both viewer and viewed. By looking at disruptions of the male gaze in the self-directed portraits from the 19th century Countess of Castiglione and comparing them to the mirror selfies of 21st century Kim Kardashian, this paper will examine the way cultural continuity helps us understand so-called vanity as a means to the personal reclamation of the female body.

Tasleem Shakur

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&

Sophie Kelly

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Contested versus Negotiated Identities of Empire and its Colonies:

Re-Examining the Shifting Locations and Postcolonial Theories through Childhood Memories of Kalurghat Jute Mills and Shared Understanding through Dundee's Verdant Works Jute Museum

I have some fond childhood memories of the picturesque Kalurghat Jute Mills at Chittagong in the late 1950s East Pakistan. While still in primary school, my older sister and I visited our uncle who worked as a Supervisor of the Jute Mill owned by a wealthy business family of Ispahani (of Iranian origin), and thoroughly enjoyed this supposed sort of 'high living'. Being a new 'post-colonial' country, the management was under quasi Dundee Jute professionals. As children, we enjoyed the lavish officer's Mess and quarters where my uncle used to live on the bank of the fast flowing, mighty Karanaphuly River. The spacious British architectural designs and the aroma of Omelette or French toast at the officers Mess (apparently made by Chef from Manlabar, India) remains vivid today, accompanied by the stereophonic of the roaring Jute Mills and working peoples.

Fast forward another 50 years I am now a long term, late-middle aged academic and resident of the UK, and visited Dundee for the first time very recently following a new family connection. While my new relative enthusiastically showed me the lost industrial town, I bump into Verdant Works, a recently opened heritage Jute Museum. Even an hour tour of the museum catapulted me to my imageries of Kalurghat Jute Mills those year's ago. While looking into the museum pieces of timeworn machinery, with old black and white film of early twentieth century Dundee mill, I was able to vividly remember the colour of the moving images of Kalurghat Jute Mills in the late 1950s. Through the empire and colony pictures of Dundee and Calcutta (now Kolkata, my images of old Chittagong and present day Dundee was converging. I quickly called my Uncle in Bangladesh (who is now in his mid-80s) and he confirmed all the machines had indeed come from Dundee to Chittagong along with many senior management staff.

I discussed the colonial and post-colonial interconnectivity with one of our post-graduate research students Sophie Kelly. Sophie brought her knowledge of emerging trends and currents linking postcolonial and spatial-temporal theories to the discussion, and considered my endearing connectivity with my childhood memories of the Jute mill in East Pakistan and present day Dundee as a potential “supplementary space” beyond the self/other dialectic which constitutes a standard and reductive postcolonial discussion. In light of our conversation, our joint paper will thus consider the existence of metaphysical threads ‘in-between’ the narratives which defined Dundee and Chittagong during the period, forming connections between peoples and places *au-delà*. In Homi Bhaba’s words, we will explore those sites of “interstitial passage between fixed identifications”, which can open “up the possibility of a cultural hybridity that entertains difference without an assumed or imposed hierarchy.”

We will thus consider how the contemporary Art work the museum presents, as providing a new lens through which we can understand the hidden connections between the people of Scotland and Bangladesh (before 1971 East Pakistan) during this era. We will thus attempt to re-examine the shifting global locations of art work in both this historical narrative and its spatial-temporal presence in the contemporary moment. It is expected that this collaborative research would contribute to the contemporary transformative approaches to teaching, learning and knowledge transfer through diverse/variant academic literacy.

Stephen Simms

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You Must Become Caligari!: An Exploration of the Process Involved in Transforming the 1920 Movie “The Cabinet of Doctor Caligari” into a New Piece of Ensemble Performance for the Stage

Das Cabinet des Dr. Caligari has been called “the beginning of German Expressionist cinema”, and its blend of gothic and Expressionism “a major step for cinema” (Robinson, 2013). The visual tropes it employs, such as shadowed staircases, monstrous figures, billowing bedroom curtains, collapsed female victims, and mobs with flaming torches pursuing a criminal monster, have become the common fare of horror and suspense in the 20th and 21st centuries.

Its form is based in the German Expressionist theatre and acting style which developed at the start of the 20th century as both a reaction against naturalism, and an attempt to reflect the political and social upheaval of World War 1. Its design does not reflect nature and outside locations, but is completely of the theatre, using painted and exaggerated stage sets in which to place its action.

My objective is to use the finished movie as the ‘text’ for the creation of a new piece of ensemble theatre performance. This is staged with a cast of graduating students from a UK Conservatoire of acting and comprises part of their actor education. My presentation/paper reflects upon the process as we try to create expressive theatre for the 21st century. Can a cast steeped in naturalist theatre and screen acting, used to Stanislavski based approaches, and trained for the demands of Classical Shakespeare in the British Tradition, adapt to revive and create new expressive forms? How can the rehearsal process facilitate this? What challenges are met using silent film as text?

Through *Das Cabinet des Dr. Caligari*, the story of a possessed somnambulist, I explore the theory of ‘Schrei ecstatic performance’ where the power to entrance an audience “emanated from an ecstatically ‘possessed’ stage”(Kuhns, 1997). I examine through the creation of a new piece of theatre the links between this and Butoh performative styles, and how both relate to the work of Laban and Michael Chekhov. The work engages with post-modern and post-dramatic concepts.

The process challenges the cast’s expectation of what constitutes a theatre text. I use lighting, shot-angles, fades, and editing cuts as

'textual' material, building on some of the work of the Wooster Group in their production of *Hamlet*, which uses film of the Richard Burton /John Gielgud production of the 1960s, and attempts to translate into the theatre space the movement of the camera.

My production also involves the integrated use of music performed live. Two composers work together to create electronic based music, some of which dictates the action, while at other times it is designed to follow the action. The creative tension between past and present, screen image and live performance, is further explored through the music, electronic in style but engaging both with Weimar Cabaret and European folk traditions. Electronic computer based music and traditional folk instruments work together to move the story forward.

The use of projected images is also explored in the creation of the theatre piece.

I show through my description of the process how a new work is created by reviving and combining less-familiar acting processes of Expressionism and Butoh-based work, and experimenting with film as text. My production of *Das Cabinet des Dr. Caligari* brings experimentation and challenging performance requirements into a traditional UK Conservatoire training, to expand the learning experience of students of acting.

Cheung-on Tam

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Kong

**A Study on the Effectiveness and Impact of Inquiry-based
Approach in the Learning of Art Criticism**

A review of the current literature on developing students' critical response to visual arts reveals a heavy reliance on using art criticism models in schools. The learning of art criticism is generally seen as an engagement of students in various language tasks, such as describing, analysing, interpreting and evaluating. Geahigan (2002) disagrees with the view that the learning of art criticism is a discursive practice and conceptualises it as a process of inquiry. Building on the theory of Geahigan, the present study developed, field-tested and evaluated an inquiry-based model for learning art criticism. Using 'design research', a systematic and rigorous method of seeking out tested improvements in learning situations, as the principal methodology, the study investigated the effectiveness and impact of inquiry-based approach in the learning of art criticism with around 160 senior secondary school students.

Two groups of secondary schools teachers and students were invited as participants. They formed two groups of equal numbers, with one group as the experimental group and the other as the control group. The experimental group was taught with inquiry-based curriculum plans and the control group was taught with their own school curriculum plans. Students of both groups were asked to write a piece of art criticism essay before and after the implementation of the curriculum plans. The essays were then marked by independent makers. Results indicated that the performance of both of the groups in the essay improved after one academic year. However, the experimental group achieved a significant improvement in all domains, including both the core elements of art criticism (e.g. description, formal analysis, interpretation, and judgment) and some general writing skills. More important, results demonstrated that the overall improvement of the experimental group after the implementation of inquiry-based art criticism learning was significantly greater than the control group.

This paper will report on the theoretical framework, methodology, implementation and results of the study. The effectiveness and impact of inquiry-based art criticism learning will be discussed.

Kristina Tollefson

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&

Wanda Raimundi-Ortiz

Assistant Professor, University of Central Florida, USA

The Creation of *Las Reinas: Pieta*: An Interdisciplinary Case Study

Our case study will follow the collaborative process of creating *Las Reinas: Pieta*, and will demonstrate the collaborative benefits of artists reaching across academic disciplinary divisions to strengthen each other's work. Interdisciplinary Artist, Wanda Raimundi-Ortiz, began her "Queens Series" in 2012. While Raimundi-Ortiz created the costumes and wigs for her other queens, on the fifth in the series, *Las Reinas: Pieta*, she invited Costume Designer, Kristina Tollefson, to join her as a collaborator in creating the costume pieces for the newest performance. Each artist was able to bring her own insights and challenge the other toward strengthening the final presentation by collaboratively bringing physical form to Raimundi-Ortiz's vision. The interweaving of multiple art forms is also reflective of the strategic vision and emphasis on interdisciplinary research and study at their intuition.

Raimundi-Ortiz brought this queen to life to highlight the abrupt truncation of young lives due to bias crimes and police brutality. The imagery, inspired by Michelangelo's *Pieta*, created the background for Raimundi-Ortiz's live performance portrait where she will cradle 33 young men and women of color for 3:33 seconds each: the number 33 representing the age of Jesus at the time of his execution. The piece will be presented at the Knowles Chapel at Rollins College in Winter Park, Florida in March 2017 and the Smithsonian National Portrait Gallery in Washington DC in May 2017.

Orit Tzion-Abekasis

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Redrawing History - A Look at Two Hebrew Biblical Inscription in Two Christian Pieces of Art

This study focuses on two unique biblical Hebrew inscriptions from the Book of Isaiah found on two famous pieces of Christian artwork. The one is found on a fresco by Raphael, situated over the Alter of St. Anne in the church of St. Augustine in Rome. The other is an alter fresco by Durante Alberti, situated in the Annunciation Chapel at the church of Santa Maria ai Monti in Rome. The goal of this work is to study the circumstances, in which these Hebrew inscriptions have appeared, as well as their role and their contribution, as part of the general decorative display, to the unity of the artwork and its overall significance.

At the heart of this research lies the assumption that the presence of Hebrew inscriptions in religious Christian paintings is tightly related to the complex reality of the Jews living among Christians in Rome during the 16th century. This assumption is examined by reviewing Jewish history in Italy, and in particular in Rome, as well as the attitude of the Holy Throne towards the Jewish community in Rome. Discussing this assumption, reference is made to historical events that played a role in the formation of the relationship between the two religions. Trends are discussed, which are related to Christian employment of Jewish texts, Christian religious humanism, and Hebraism. The unique use of Hebrew inscriptions from the Book of Isaiah in religious Christian paintings is discussed in depth in light of a broader phenomenon where Hebrew texts were used in religious Christian paintings in the later 15th century and early 16th century.

The main findings of this research endeavor assert that the Hebrew inscriptions in each of the paintings in each of the churches facilitated the educational, Christian theological messages for which they were written. In this respect, it may be claimed that the unified notion underlying the decorative array of each alter contributes to the Christian campaign while reflecting a phase in the development of the Christian theological methodology attempting to imbue Christian values in Jewish scriptures.

Robin Vande Zande

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Design Thinking: Building Life Skills and Empathy

Design thinking is a creative and collaborative approach to problem solving, which offers a unique model for arts educators. Design thinking involves real-world challenges, personalized learning, fosters critical thinking through decision-making, fosters good communication skills, integrates learning concepts from many disciplines, and builds community. The distinctive interdisciplinary nature of design allows it to be a natural connector of concepts, addressing the aesthetic aspects with the functional.

The steps of the design process involve defining the challenge, researching, brainstorming, prototyping, presenting, and reflecting. Focusing skills are used through out the design process of problem solving. There is a focus on curiosity, conceptual understanding and systemic thinking. These areas may be assessed through sketch-journals and portfolios. Creativity is used to develop innovative solutions to real-world problems. This area can be assessed through presentations and articulation of decisions.

Among the important life skills practiced when using design thinking is **empathy**. Empathy is the capacity to be aware of, understanding of, and sensitive to someone else's feelings and thoughts, to the extent of sharing those feelings even if you have not had the same experience. Empathy is built into the research stage by studying user group characteristics, either in the field or in the lab through observation and role-playing. It is possible to create scenarios to help people draw parallels between their own experiences and those of others.

With the diversity of people in our classrooms, workplaces, and communities, compounded by an increase in globalization, it is imperative that teachers foster empathetic behaviors that can become a mental habit. Teaching and practicing design thinking and empathy has the potential to improve our relationships and make our world better. It is important for people to connect with and care about others to make desirable changes happen.

Michael Zampelli

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Hecuba in Massachusetts: Classical Theatre and US Jesuit Education

For nearly two decades, the artistic investment of the Society of Jesus in educational, pastoral and missionary works has been the object of sustained scholarly attention. In particular, the extensive Jesuit engagement with music, theatre and dance has captivated students of religion and culture as well as historians and practitioners of performance. In great measure these very compelling investigations of Jesuits and the performing arts consider the work of the “old Society,” that is, the Society prior to its suppression in 1773.

Less well known, and certainly less adequately considered from an academic point of view, are Jesuit experiments with performance in the United States after the universal Restoration of the Society of Jesus in 1814. Though the founders of Jesuit colleges and universities certainly employed a variety of performance forms in their educational projects during the later 19th and early 20th centuries, the character, quality, and effect of such performances have not been sufficiently researched or analyzed. This paper – part of a larger project on the retrieval of Jesuit performance traditions – will attempt to further the appreciation of Jesuit-related performance by paying close attention to theatre’s role in relating US Jesuit educational institutions to the larger social contexts in which they were situated. Given the location of this conference in Athens, the paper will examine with particular interest those performances rooted in the traditions of Greece and Rome and venture to make some substantive claims about the place of the classics in the Jesuit mission in the United States.