VISUAL AND PERFORMING ARTS

Edited by
Stephen Andrew Arbury
Aikaterini Georgoulia

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Athens Institute for Education and Research
2011

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List of Contributors

Stephen Andrew Arbury, *Academic Member of ATINER and Professor, Radford University, USA*

Rozmeri Basic, *Professor and Associate Dean, The University of Oklahoma, USA*

Steve Benford, *Professor, Department of Computer Science, University of Nottingham, UK*

Greg Bowers, *Assistant Professor, College of William and Mary, USA*

Philippe Campays, *Lecturer, Victoria University of Wellington, New Zealand*

Donald Callen Freed, *Associate Professor, Sul Ross State University, USA*

Yansen Che, *PhD Student, De Montfort University, UK*

Rita M. Csapó-Sweet, *Associate Professor, University of Missouri St. Louis, USA*

Richard Dargavel, *Senior Lecturer, Manchester School of Architecture, UK*

Jenefer Davies, *Assistant Professor, Washington and Lee University, USA*

Braden K. Frieder, *Assistant Professor, Morehead State University, USA*

José García-León, *Assistant Dean and Assistant Professor, University of New Haven, USA*

Aikaterini Georgoulia, *PhD Student, University of York, UK*

Gabriella Giannachi, *Professor and Director, Centre for Intermedia, Department of English, Exeter University, UK*

Sara Estrella Gil-Ramos, *Assistant to the Dean,* *William J. Maxwell College of Arts and Sciences, New Jersey City University, USA*

Rebecca Graff, *Senior Lecturer, De Montfort University, UK*

Ezgi Hakan, *Assistant Professor, Anadolu University, Turkey*

Alice Hall, *Associate Professor, University of Missouri St. Louis, USA*

David Hartwell, *Principal Lecturer, De Montfort University, UK*

Mary Hood, *Associate Professor, Arizona State University, USA*

Adriana Ionascu, *Lecturer, Ulster University, Belfast, Northern Ireland*

Ildiko Kaposi, *Assistant Professor, University of Kuwait, Kuwait*

Rachel Jacobs, *Active Ingredient, and Horizon Doctoral Student, University of Nottingham, UK*

Hyeong - Seok Ko, *Professor, Director, Graphics & Media Lab, Seoul National University, Korea*

Mark Konewko, *Carillonneur and Instructor, Marquette University in Milwaukee, USA*

Irena Kossowska, *Associate Professor, Institute of Art and Humanities, Polish Academy of Sciences and Institute of the History of Art and Culture, Copernicus University, Poland*

John M. Laverty, *Professor, Syracuse University, USA*

Stephanie Liddicoat, *Victoria University of Wellington, New Zealand*

Kathi Martin, *Associate Professor, Director, Drexel Digital Museum Project, Drexel University, USA,*

Barbara May, *PhD Research Student, Coventry University, UK*

Ioana-Florina Mitea, *PhD Student, University of Bucharest, Romania*

Lisa Morrisette, *Assistant Professor, Wright State University, USA*

Tsvetomira Nikolova, *Associate Professor, New Bulgarian University, Bulgaria*
Kay Kok Chung Oi, *Postgraduate Researcher, Durham University, UK*
Denitsa Petrova, *PhD Candidate, Edinburgh College of Art, UK*
Maria Photiou, *Research Student, Loughborough University, UK*
James Shippen, *Principal Lecturer, Coventry University, UK*
Christopher B. Smith, *MS Candidate, Illinois State University, USA*
Anahit Ter-Stepanian, *Southern Connecticut State University, USA*
Constantine Theodosion, *PhD Student, University of Arizona, USA*
Alise Tifentale, *PhD Student, The City University of New York, USA*
Mary Jo Watson, *Professor and Director, The University of Oklahoma, USA*
David A. Waybright, *Professor, University of Florida, USA*
Sharon White, *Lecturer, University of Dundee, UK*
Magdalena Worłowska, *PhD Student, University of Wroclaw, Poland*
Kyeong-Won Youn, *Assistant Professor, Montclair State University, USA*
Patricia Burns Zumhagen, *Lecturer, Columbia University, USA*

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Visual and Performing Arts: An Introduction

Stephen Andrew Arbury, Radford University, USA
Aikaterini Georgoulia, University of York, UK

This book is a collection of essays presented at the first and second conference on *Visual and Performing Arts* (chapter 18 and 19 were presented at the conference on *Education*, 2011) organized by the Athens Institute for Education and Research (ATINER) held in Athens, Greece during the 2010-2011 period. The thirty-four essays bring together art historians, artists, scientists, educationalists, academics and researchers from all over the world in an attempt of ATINER to establish an international forum with main objective the development of the arts through the exchange of ideas and research. A great diversity of leading scholars and promising young researchers discuss and analyse a cluster of topics from antiquity to present. The carefully selected contributions aim to push the boundaries among art categories by promoting dialogue among visual and performing arts, art history and education. The book is organised into five parts: General Art Historical Issues; Performing the Arts; Current Issues in Art and Education; Digital Culture; Can Art Change the World – or vice versa? Each part contains five to nine essays. The division in parts is merely indicative and one paper could be easily put under two or more sections. The absence of architecture from this book is due to Atiner's initiative to include the relative material in a separate volume devoted to construction. It is hoped that this volume will be valuable for the university community, as well as for the general reader with an interest in the arts.

General Art Historical Issues

The first section discusses topics drawn more on visual arts from antiquity to the twentieth century and from ancient Greek and Native American iconography to modern Latvian photography. The section therefore indicates the evolution of art from the first artefacts to painting and then to photography. Dialogue can be further enhanced on more general issues, such as the striking iconographical similarities in very different cultures; new perception of the erotic art; the several meanings of clothing; the view of the artist as scientist; and the struggle of the old with the new.

In chapter 2, Aegeans 'met' American Indians. Mary Jo Watson and Rozmeri Basic look beyond chronological and geographical boundaries and

bring together two very different cultures. The discussion on selected common motifs in the iconography of the two cultures illuminates the similarities in the way of thinking and life of Aegeans and Americans. Finally, the paper shows that the two cultures were not that 'distant' and opens up dialogue for further similarities between them.

The following chapter offers an insight into a particular aspect of the Greek Classical culture, providing an interesting interpretation of the erotic scenes on Athenian vases. Braden K. Frieder argues that the sexual images served an apotropaic purpose, since they provoked laughter, which was regarded as the best medicine against malice and Evil Eye. By considering, thus, that the 'pornographic' images on Greek vases were used as a talisman, the paper goes beyond the theory that these images aimed at causing sexual arousal.

The next chapter continues discussion on architecture and identity focusing on the newly constructed Acropolis Museum in Athens. Aikaterini Georgoulia explores the educational objectives promoted by the architecture and design of the Acropolis Museum, and questions whether there is any disjunction between modern architecture and classical sculpture. The paper finally suggests that the prolific dialogue between the past and present as well as the openness to change can offer more insight to a better understanding of the national identity of the Modern Greeks.

Chapter 5 moves to Japan and the multiple meanings of clothing in the *tagasode-zu* paintings; beyond decorative purposes, the depicted sleeves are used as a substitute for a person, drawing on the rich love poetry, as well as a symbol of wealth and social status. In this way, Lisa Morrisette throws light, beyond painting, on Japanese poetry and several aspects of the Japanese society and culture.

The following chapter explores the art of the Italian artist Giorgio Morandi (1890-1964) and looks at the artist as a scientist. Richard Dargavel illuminates the mathematical and geometrical principles which construct Morandi's landscape and still life painting. Above all, the essay argues that Morandi's art should not be positioned under the 'label' of tradition or modernism, but suggests 'a hybrid alliance' of both of them.

The reconciliation of tradition and modernism is further discussed in chapter 6 and the work of the Greek-Cypriot artist Loukia Nikolaidou (1909-1994), who combines the modern painting techniques with traditional Cypriot subjects. Maria Photiou underlines that Nikolaidou is the first Cypriot woman artist, who challenged the socio-political restrictions and stereotypes during British rule, and paved the way for Cypriot women to a profession unknown for them before. The paper finally motivates us to rethink the role and contribution of women to the Cypriot modern art.

The next two papers continue dialogue on the old and the new, but the medium now becomes photography, which is showed, however, to have strong connections with painting. This is the case of the first of the two avant-garde Polish artists whom Irena Kossowska examines; that of Karol Hiller (1891-1939) and his 'heliographic' art, which combines photography, printmaking, and painting. By exploring photography and photomontage in the 1930s in

Hiller's and Aleksander Krzywobłocki's (1901-1979) work, Kossowska shows how Constructivism can be combined with Surrealism and primarily, how material can be imbued with spiritual values and a search for ontological laws.

Clash between old and new characterises the new wave of photography in Latvian art, explored in the following chapter. Alise Tifentale discusses the socio-political context in the mid-1980s from which a new group of Latvian artists emerged rejecting openly any reminiscence of the Soviet past. Tifentale explains that the 'new wave' of artists established a sophisticated documentary photography in the 'new media' in Latvian art.

Performing the Arts

In the second part of the book, the discussion expands to performing arts; music and singing, theatre, film, and animation topics draw on history or personal experience. Nevertheless, the meaning of performing in the early modern Europe acquires an additional interpretation as chapter 10 suggests. Adriana Ionascu looks at the early modern body as 'a form of an *applied art'*, which performs artistically the everyday ritual through learned *manners* and *etiquette*. The focus is mainly on the social and cultural context of the table manners in the European society of the eighteenth and nineteenth centuries, when the table utensils were used for performing more than eating and the body movement became body performing.

Chapter 11 explores multiculturalism in flamenco music; a characteristic which contributed to the ongoing popularity of flamenco. José García-León throws light on the evolution of flamenco through absorbing creatively other cultures, but without losing its identity. On the other hand, in the following essay, Constantine Theodosion discusses the evolution of bossa nova from its creation to the new versions today of bossa nova by pop musicians.

The next chapter moves to theatre in the nineteenth century, when social change enhanced women to the theatrical stage of Romania. Ioana-Florina Mitea explores the presence of Romanian women in theatre as actresses, as well as in the audience, as a step towards the development of theatre and the emancipation of Romanian women.

Chapter 14 explores the relation of Ernst Theodor Amadeus Hoffmann's (1776 - 1832) widely influential and cross-disciplined work to animation. Tsvetomira Nikolova argues that the relation to animation can be traced in Hoffmann's filmed works for children and literary work *Dr Masahiro Mori*, which contributed to the android characters of the computer generated animation. Additionally, the discussed relationship is seen through the prism of mixture of several genres in his work.

The following paper illuminates another interesting relationship; that of music and film. Greg Bowers analyses how film music interacts and adapts to film gesture. The focus is on the film depictions of Lewis Carroll's *Alice's Adventures in Wonderland* from 1933, 1972 and 1985, which give insight into issues of film music cognition. The essay also discusses the influence of

viewers by the perception of a congruent match between music and visual image and explains how this match can contribute to a better understanding of the plot.

Chapter 16 discusses *Histoire du Soldat* (A Soldier's Tale), composed by Igor Stravinsky in 1918 as a theatrical work. Particularly, John M. Laverty and David A. Waybright throw light on the new libretto written by Kurt Vonnegut in 1993 and inspired by the story for Eddie Slovik, the only soldier executed for desertion during World War II. Lastly, the paper describes the recording process and release by Summit Records on January 13, 2010 of a unique version, which combines the artistic vigour of Stravinsky and Vonnegut.

Chapter 17 describes the author's personal experience of a stroke and the difficulties caused to his work as a singer and voice pedagogue. Donald Callen narrates his struggles to design his personal rehabilitation and the adaptation of his pedagogy to his vocal disability. Besides, the paper gives a life lesson on overcoming frustration with the author emphasising: 'I survived this; so can others.'

The last chapter of this section analyzes the film of David Lynch. Rita M. Csapó-Sweet, Alice Hall and Ildiko Kaposi argue that some of the visual and thematic elements in Lynch's film have resulted in a post-modern aesthetic that can affect the viewer in a way similar to film noir. After discussions the neo-noir characteristics of Lynch's films, they offer a new description of the "Lynchian" genre by reviewing the filmaker's key works from the prespective of Lynch as a painter. The detail how visual icons, references to classic film imagery, Surrealism, and expressionistic painting have influenced Lynch's often non-linear and non-verbal cinematic style. They explain how Lynch's films discomfort the audience and make them squirm.

Current Issues in Art and Education

The discussion then continues on contemporary topics of art and education and addresses issues of identity and 'glocalisation', art education and economy, as well as the importance of imagination, creativity, and adequate skills for students. Chapter 19, authored by Yansen Che, David Hartwell, and Rebecca Graff, addresses the issue of globalisation of the Chinese hotel design as it emerged in the twentieth century with the announcement of the Chinese open-market economy. The essay criticises the loss of local identity in the architectural design of the modern hotels and the preference, instead, for luxurious and universal elements. Contrarily, a 'glocalised' style is suggested, in which modern and traditional elements merge, and demonstrates how this can be achieved in the case of China.

Chapter 20 presents a novel perception of visual art education. Kok Chung Oi Kay discusses the recent focus of the government in Singapore on the development of a creative economy which encompasses the arts, business, and design. The author argues that art education can lead to a successful economy,

since it helps individuals to develop skills, such as extended logic, imagination, self-confidence.

Chapter 21 explores drawing as a means of communicating movement and emotion. Sharon White blurs the boundaries among strict principles, methods, and categories of drawing and suggests that emphasis on the development of imagination and intuition can help students to acquire further skills in drawing. The author further proposes creative ways for a successful transference of movement from life to drawing and then to animation. Thus, the discussion raises several questions which require further research.

The following chapter continues arguing over the significance of imagination for students. Patricia Burns Zumhagen describes her 'experiment' with the English students and the task to interpret Wallace's poem *Thirteen Ways of Looking at a Blackbird* through visual and performing arts. The multidisciplinary approach of the poem proved to be extremely rewarding. Above all, it is argued that the poem was better understood through the arts and the students were, thus, provided with many successful learning styles for future use with their own students.

The next paper discusses a new branch of modern dance, that of aerial dance. Jenefer Davies argues that new techniques should be followed in educating and performing aerial dance. Continuous rehearsals should not be considered as the adequate way of acquiring aerial skills. The discussion is supported by a research conducted by the author in a university class.

Digital Culture

A general book on the arts published in the twenty-first century cannot overlook that technology and art have been interweaved. Nowadays, institutions offer art historical courses through distance learning on the web. Beyond teaching art, computers can be used for creating, producing, or even simulating art. This challenging relationship between art and technology is explored in the following papers.

The first chapter of this section focuses on distance learning and on-line teaching of art history. Anahit Ter-Stepanian provides a very challenging point of view of on-line higher education through the discussion of several case studies. It is proved that collaboration, discussion, critical thought, creativity, and learning through entertainment can be successfully achieved through the discussion boards.

Chapter 25 discusses issues of authenticity in printmaking and digital culture. Mary Hood addresses questions such as whether the printed image is authentic or inauthentic; and whether and in what way digitising can affect the authenticity of the image. The dialogue thus draws our attention on considering more general issues of authenticity to that of the modern digital image.

The next essay explores concepts of kitsch in website design. While kitsch is generally conceived as a negative characterisation of objects, Kyeong-Won Youn argues that kitsch objects can have aesthetic value and be effective in

web design. This aspect of kitsch is fully supported by a conducted survey. Finally, the author provides suggestions for maximum effective use of kitsch in web design.

Chapter 27 continues discussion on web design by addressing virtual fashion design. Kathi Martin and Hyeong - Seok Ko present the *Drexel Historic Costume Collection* (DHCC), which gives the opportunity to the fashion students and everybody with an interest in fashion to view historic garments and textiles in great detail. They also emphasise the educational benefit for simulation of garments on virtual human bodies; a promising project undertaken by the collaboration of Seoul National University and Sejong University.

In chapter 28, Mark Konewko discusses the impact of the Internet and digital music in the music business and describes changes and adaptations emerged by Internet use in business music models, file-sharing, recording and copyright laws. While much have been said about the negative impact of the Internet in the music sector, Konewko supports that the Internet can enhance compositional creativity and new ways of inspiration. The following paper suggests a novel way of improving dance performance and avoiding body injuries. Barbara May and James Shippen argues that better knowledge of the musculoskeletal system can be achieved by a 3D visualisation of motion analysis and muscle modeling. This innovative method can be proved extremely rewarding for educators and dancers, since it helps optimising performance by reducing injuries.The discussion moves then from music production to that of ceramics design through computer software. After describing the process and the benefits of ceramics design, Ezgi Hakan examines the ceramic design education and the methodology of the course by offering some suggestions. Chapter 31 provides a more artistic perspective of digital culture. Philippe Campays and Liddicoat Stephanie create a digital sculpture which attempts to reflect the 'spirit' of the Pantheon in Paris. The presented sculpture becomes the result of a collection of environmental data, mood and emotion, history, memory, and reverence. The paper, undoubtedly, enhances further dialogue on how commemorative architecture can be 'transferred' in sculpture, or how we could 'see' the one form of art into another.

Can Art Change the World – or Vice Versa?

The last five papers present artworks and initiatives which attempt to motivate a larger audience to rethink and reevaluate contemporary phenomena; such as commercialism, consumerism, and climatic change. It is strongly supported that the arts can contribute to radical changes in our lives. Nonetheless, as it is widely known, the opposite can happen and human events can change or create artistic expression.

The first essay of this part looks at the attempt of artists and general public to re-evaluate public space through initiatives such as billboard defacing.

Denitsa Petrova describes how people subvert the authoritarian message into a 'new', anti-consumerist truth. Through public artworks and events outside the gallery, a larger audience is reached and invited to criticise and reassess public space and their personal lives. In a similar way, the next paper discusses consumerism, but this time, as it is reflected on the work of Jason Salavon. After describing the passage from Warhol's Popism to Post-Popism, Christopher B. Smith examines the ways Post-Popism is manifested in Salavon's work. As it is argued, Salavon attempts to address commercialism and consumerism through innovative computer processes, making thus people reconsider their position as consumers.

Chapter 34, authored by Gabriella Giannachi, Rachel Jacobs, and Steve Benford, concentrates on the complex relationship between humans and nature by presenting the *Dark Forest*; a project undertaken in the forests of Rio de Janeiro and Nottingham. Attention is drawn to the complex relationship between humans and nature and new ways of communication are suggested by employing art and computer methods. Finally, the paper raises questions of environmental consciousness in a period of climate change. The next essay continues discussion about the reflection of human – Nature relationship on the arts. Magdalena Worłowska examines artworks and initiatives in Polland, which reconsider the position of man in his natural environment. The essay brings together the natural with the cultural and illuminates art attempts to form ecological consciousness. However, as it is indicated, the main objective of ecological art is to motivate public to environmentally friendly actions. Thus, questions may be raised on whether art can change the world.

Contrastingly, the last chapter presents how human events can affect artistic creativity. Particularly, Sara Estrella Gil-Ramos investigates the effects of the 9/11/01 attacks on the World Trade Center on the work of three US Latino artists from the NYC. The conducted by the author interviews with the artists Hugo Bastidas, Duda Penteado, and Jose Rodeiro show how the artists internalized the human tragedy and then expressed their memories and emotions through art, as well as how in some cases the public engaged with these artworks.