

The Visual and Performing Arts:
An International Anthology:
Volume I

Edited by
Stephen Andrew Arbury

ATINER
2012

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The Visual and Performing Arts: An International Anthology: An Introduction

Stephen Andrew Arbury, Radford University, USA

This book is volume I of a collection of essays presented at the first and second conference on *Visual and Performing Arts* organized by the Athens Institute for Education and Research (ATINER) held in Athens, Greece, during 2010-2011. The thirty-six essays by a diverse body of scholars in the arts encompass a variety of issues from ancient times to the present. They embody ATINER's ideal of establishing an international forum to promote the exchange of ideas and research in the visual and performing arts. This selection of papers promotes discussion among studio arts, performing arts, art history, and art education. The book is organized into six sections: Issues in Theatre and Cinema, The Far Reaches of Two- and Three-Dimensional Art, Fine Applied Arts, Issues in Art History, Art Education, and Graphic Design. Each section contains four to eight essays. Architecture is not included because Atiner intends to publish a separate book 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.

Issues in Theatre and Cinema

This first section discusses widely ranging topics in theatre and cinema. In chapter 2 Nilay Ulusoy discusses the work of the noted Turkish film director Nuri Bilge Ceylan and his treatment of isolation between the sexes. In the second chapter Anastasia Kapra makes connections between major female protagonists in ancient and modern plays and the effect character gender has on the spectator and the actors themselves. In chapter 4 Lule Rosenbaun addresses the problems inherent in staging true stories about contemporary people. The next chapter focuses on a 1933 play about the imprisonment of eight members of the Canadian Communist Party for the crime of being communist. Moira J. Day analyses the turbulent times that led to the creation of the play and the challenges of reviving the play for a contemporary audience in chapter 5. In chapter 6 Stefano Muneroni deals with intercultural theatre and its geo-political

implications. Finally, in the last chapter Siobhan Bremer attacks the problem of global warming and how theatres around the world can promote a greener world.

The Far Reaches of Two-Dimensional and Three-Dimensional Art

The second section deals with a variety of subjects spanning numerous cultures. Oktay Kose and Tugba Yener discuss the evaluation of paintings in the context of Claude Levi Strauss' structuralist myth analysis as influenced by Saussure's "General Linguistic Courses." In chapter 9 Kubilay Aktulum analyzes the inter picturality of the works of Hermann Braun-Vega, who bases his style and subject matter on past masterworks of Western painting while also introducing elements that pertain to his personal life. Anne Pierce explores the works of contemporary photographers working in Senegal in chapter 10. Her ultimate goal is to provide a virtual exhibition for historically black colleges and universities in the United States so that those students can acquire a better understanding of Senegal and a slice of contemporary African art history in photography. In a completely different photographic vein, Mary Robert "sees double" in chapter 11, which documents aspects of the lives of Turkish transsexual prostitutes and the hardships they face.

In the 3D portion of this section, Jeni Mihova talks about the dramatic character of the architectural sculptures of the Parthenon in chapter 12, focusing on the Panathenaic procession as a prime theme and the Parthenon frieze as a culmination of a meaningfully composed visual narrative. Ekaterina Morozova then discusses Noh Masks and their development in Japanese Theater with regard to Japanese folk beliefs and various Eastern religions. Beginning with the origins of mask ritual tradition in Japan in the 6th-7th centuries, she elaborates on two types of masks: the Okina mask, which is unique in Noh theatre, and the demonic mask whose formation was heavily influenced by Taoism and Buddhism. In chapter 15 Mehmet Uysal and Dicle Aydin's discuss how the inventive Rubik's Cube puzzle toy provides architectural experiences and promotes creative thinking for students in the Department of Architecture at Seljuk University. In the last article in this section, Meltem Ozkaraman Sen traces the history of transportation vehicles from ancient times to the modern age of automobiles at Bursa, the first capital of the Ottoman Empire.

Fine Applied Arts

The next section deals with the fine applied arts with papers about textiles, beads, ceramics, and furniture. Catherine Ruth Joslyn begins this section with her paper on how fabric prints inspired by various world cultures can promote cultural exchange. In chapter 17 Esin Jucukbicmen, Ekrem Kula, and Yasemin

Aslan Bakiri discuss one of the great surviving craft traditions: the hand production of evil-eye beads in Anatolia. Widely produced in many places in the past, the traditional method of making these blue glass beads survives in some villages of Turkey. Dilek Alkan Ozdemir continues the discussion of blue in chapter 18, but in the ceramic medium. Ozdemir traces blue ceramics to ancient times and discusses the many symbolic meanings and aesthetics of the color. An overview of contemporary Turkish ceramic art from 1923 to the present follows with an article by Deniz Onur Erman. Erman relates the rise of modern ceramics in Turkey to the foundation of the major institutions of fine arts and the first private ceramic studios. In chapter 20 Zehra Cobanli and Lale Demir's discuss texture in ceramics, which can be based on the fundamentals of natural textures or mathematical analysis. This section ends with Tolga Benli's essay on contemporary design in American studio furniture and the relationship between creative aesthetics and functionality and the role contemporary studio furniture plays in the fine arts.

Issues in Art History

Art history topics comprise the next part. In chapter 22 Karlie Harstad discusses the conflict between the Greek government and private sectors in contemporary Greek art that is pushing Greece back into the art dialogue of the 21st century. Greek artists and private sector entities are working towards the future for a new international identity in opposition to the Greek government which is working form the distant, monolithic Classical past. Patrick Vincent then considers how the history of authenticating practices such as signatures, name chops, and wax seals, communicates authenticity in chapter 23. He compares these practices with aesthetic theories that explore the authenticity of experience. Next, Zexun Zhang ponders mythological representations of female deities in Chinese Ming Dynasty Art. She examines them in light of their artistic treatment of the subjects as well as their religious functions, social meanings, and existential implications. In chapter 25 Nalini Rao examines power and religious patronage in the making of Indo-Greek art in Northwest India. In addition to the influence of the Buddhist monastic establishment on Gandhara art, Rao also takes into consideration recent theoretical research on the diffusion of Hellenistic culture in northwest India. Finally, Antonela Corban discusses two early works by Gustav Klimt and their importance in better understanding his art.

Current Issues in Art Education

Firat Arapoglu and Insel Inal start off this section with an analysis of the notion of freedom in fine arts academies. They discuss the idea that art and life have to be considered together in post-modern art education as they try to

establish a balance between “academic rules” and the notion of “freedom” in art. In chapter 28 Karen Cummings delves into the influences of relationships and interaction on adolescents’ behaviour and learning experiences in the art classroom. She strives to provide an understanding of secondary art classrooms through the eyes of the teacher, a point of view often overlooked and frequently silenced in scholarly research. Next, Maris Cacka, Aleksandra Slahova and Ilze Volonte relate the details of the Professional Higher Education Master Study Program, ART, at Daugavpils University in Latvia. This program gives internationally competitive specialists a versatile knowledge of art via theoretical knowledge and professional practices that enables them to become better suited to various branches of Latvia’s economy. In chapter 30 Kong Ho presents two case studies about mural painting as an inclusive learning experience in contemporary art education. In another case study, Janice N. Killian, Linda Donahue, and Carol Edwards describe the interdisciplinary doctoral program at Texas Tech University in chapter 31. They examine the history of this unique degree offering and explore the philosophical underpinnings of the program. Finally, in chapter 32 Aleksandra Slahova discusses the problems inherent in the perception of linear perspective and how explanations of the practical implementation of one-point perspective are not quite logical. She offers a methodical recommendation for implementing linear perspective in drawing instruction.

Graphic Design

In the final section on Graphic Design topics, Jessica Ring, describes an in-depth mapping project for graphic design students that combines collaboration with environmental issues, which not only improves their graphic design skills, but also makes them better world citizens. In chapter 34 Nazli Eda Noya discusses film title design, one of the most underestimated yet crucial aspects of filmmaking, focusing on understanding the link between Turkish cinema and Turkish graphic design. Finally, Raymond Young, Deborah Morgan, and William Faux analyze theatre lobby posters. They discuss how such posters emerge from dramaturgical, semiotic, and visual analysis of the play, the playwright, the world of play, and the audience.