

# Athens Institute for Education and Research

10<sup>th</sup> Annual International Conference on Visual and Performing Arts  
4<sup>th</sup> Annual International Symposium on Culture and Civilization  
10-13 June 2019, Athens, Greece

*Provisional List of Papers Accepted and Registered to be Presented (Listed by Presenter's Surname) and Other Attendees*

Note: This list includes only those who have registered for the conference (i.e. those who have paid the registration fee). It does not include those who have received an acceptance letter but who have not yet sent in their registration form. Please also note that all ATINER's events (conferences, symposiums, public lectures, etc) are organized to serve ATINER's [mission](#) and [policy](#). The list will be updated weekly. This current version was produced on 15 May 2019.

## **Papers to be presented:**

1. Aliedin Abdelbadie Elkasabi, Professor, South Valley University, Egypt. The Status of Women in Ancient Egypt "Pharaonic" through Selected Models (Archaeological and Social Study).
2. \*Khaled Abu El-Hassan, Professor, South Valley University, Egypt. The Standard Criteria for The Stelae of The Rameside Period.
3. Eman AbuZaid, Dean, Department of Egyptology, Faculty of Archaeology, South Valley University, Egypt. Egyptian Ptolemaic Statue from Ismailia Museum.
4. Mahmoud Ali, Lecturer, South Valley University, Egypt. The Deterioration of Domestic Wooden Surfaces of Historical Buildings in Upper Egypt.
5. Steven Athanases, Professor & Dolly and David Fiddymet Chair in Teacher Education, University of California, Davis, USA. Theatre and Theory as Perspective-Taking Tools in Diverse Classrooms: Envisioning Empathy and Social Justice in a Diverse World.
6. \*Sigal Barkai, Lecturer, Kibbutzim College of Education, Technology and the Arts, Israel. Neo-Diaspora: History, Place and Ethos in the Art of Diasporic Israeli Artists.
7. \*Rozmeri Basic, Professor, The University of Oklahoma, USA. Advances in Technology and Cultural Heritage.
8. \*Pavlo Bosyy, Assistant Professor, Ryerson University, Canada. Women – Scenographers of the Ukrainian Puppet Theatre.
9. Peter Brewer, Assistant Professor, Barry University, USA. How Various Groups within Different Cultures have Employed Jazz in a Wide Range of Contexts as a Tool to Affect Sociopolitical Perspectives of both Domestic and Foreign Audiences.
10. \*Zafeirenia Brokalaki, Lecturer, University of Leicester, UK & \*Metaxia Panagiotopoulou, PhD Candidate, University of Strasbourg, France. Weaving Zones of Entanglement through Performance Art.
11. Sheri Chinen Biesen, Professor, Rowan University, USA. Women 'Stars' of Film Noir: On-Screen and Behind-the-Scenes in 1940s Hollywood. (ARTCIN)
12. Allen Cohen, Professor, Fairleigh Dickinson University, USA. The Teaching of Musical Theater Writing: Challenges and Solutions.
13. Edmundo Cordeiro, Associate Professor, CICANT - Lusófona University, Portugal. The Sword and the Body (João César Monteiro, Between Poetry and Cinema). (ARTCIN)
14. Tyler Correia, PhD Student, York University, Canada. Somewhere between Laughter and Exile: Sarah Kofman and Edmond Jabès.
15. Michael Cottom, Senior Lecturer, University of Massachusetts Amherst, USA. Making STEM More Accessible; a Puppet Arrives on the Scene.

16. Van Thi Diep, PhD Candidate, York University, Canada. The Modern Landscape Image: Science, Faith and the Representation of Nature in the Age of Romanticism.
17. \*Christopher Doll, Associate Professor, Rutgers University, USA. Five Taken: The Rhythmic Influence of the Dave Brubeck Quartet on British-American Pop-Rock.
18. Christopher Foster, Senior Lecturer, University of Wolverhampton, UK & Jo Breslin, Senior Lecturer, De Montfort University, UK. To What Extent do Structured Indeterminate Procedures in Musical Composition Share Fundamental Creative Synergies with Choreographic Processes, and How Do these Influence the Perception of Time in Performance?
19. Jose Gomes Pinto, Professor, CICANT - Lusófona University, Portugal. Film and Time. (ARTCIN)
20. Barbara Gonzalez-Palmer, Associate Professor, Rutgers University, USA. Musical Poetry: The Marriage of Text and Music in Three Settings of Goethe's "Lied der Mignon".
21. \*Dena Gilby, Professor, Endicott College, USA. The Reel (Re)Presentation of the Artist in Late Twentieth Century American Film. (ARTCIN)
22. Anton Juan, Professor, Director, Department of Film, Television, and Theatre, University of Notre Dame, USA. Theatre into Film and Social Action: Raising the Voices of Street Children. (ARTCIN)
23. Mitchell Kane, Professor, ArtCenter College of Design, USA. Post-Experiential: "Wanna Make a Better Future?" Speculative Collaborative Methodology and Its Implications on Contemporary Aesthetic Practices.
24. Cagri Baris Kasap, Assistant Professor, Kadir Has University, Turkey. Interface Designer as Cultural Producer: A Dialectic Materialist Analysis of the Visual Designer in the Digital Era.
25. Michelle Kesler, Assistant Professor, Brigham Young University, USA. Continuing an Oral Tradition through Music: Collaborating with Composer Raven Chacon to Celebrate a People and Place. (ARTWOR) (*Monday*)
26. Marie Kruger, Professor Emeritus, Stellenbosch University, South Africa. Puppetry with a New Social Agenda: The Plight of Displaced People.
27. \*Michael Leja, James and Nan Wagner Farquhar Professor of History of Art, University of Pennsylvania, USA. An Archaeology of Image Culture.
28. Carmen Lemoine, Assistant Professor, Wichita State University, USA. Strange Bedfellows: Expressionism, Folk, and Dada in Erwin Schulhoff's *Concertino* (1925).
29. Kamila Lewandowska, Assistant Professor, The Aleksander Zelwerowicz National Academy of Dramatic Art in Warsaw, Poland & Zofia Smolarska, Research Assistant, The Aleksander Zelwerowicz National Academy of Dramatic Art in Warsaw, Poland. Artistic Quality and Consensus Decision-Making: On Reviewing Panels in the Performing Arts.
30. \*Brittany Harker Martin, Assistant Professor, University of Calgary, Canada. Arts for All: Fostering an Innovative Culture through Artistic Experience.
31. Vincenzo Maselli, Lecturer, Università degli Studi "G. d'Annunzio" Chieti – Pescara, Italy. A Design Perspective on Animated Puppets' Materiality. How Design can Provide new Interpretation Tools in the Analysis of Animated Puppets Films.
32. \*Julio Agustin Matos Jr., Assistant Professor, University of Miami, USA. Beauty, Class, and Power in *In the Heights*: The Question of Changing Body Archetypes in Musical Theatre.
33. \*John McCarty, Adjunct Professor / Part-time Lecturer, Miami Dade College / University of Miami, USA. Musical Ensembles and the Three "-gogies": Best Practices for Teaching Adult Learners in Rehearsal Settings.
34. \*Thanduxolo Nomngcoyiya, Senior Lecturer, University of Fort Hare, South Africa. Impact of Traditional Male Circumcision Mishaps towards Newly Initiated Men's Advancement in Education in Eastern Cape, South Africa. (CUL)
35. Jacqueline Petropoulos, Adjunct Faculty, York University, Canada. "Parodies of Manhood Bent": Anne-Marie MacDonald's Queer Verona.
36. \*Artemis Preeshl, Instructor, Core Theatre Faculty, University of West Georgia, USA. Lens on Stages in Women's Lives: How Kate Chopin Shaped Women's Lives in Post-Confederate Louisiana. (ARTCIN)
37. \*P. Gibson Ralph, Associate Professor, State University of New York, College at Brockport, USA. The Wheels of Change in Baroque Theatre Machinery.
38. Anthony Rhine, Assistant Professor, Florida State University, USA. Improving Outcomes at Arts Organizations through Strategy-based Decision-making.

39. Robert Richmond, Chair, Department of Theatre and Dance, Artistic Director, University of South Carolina, USA & Gabrielle Peterson, Adjunct Instructor, University of South Carolina, USA. Confronting the Challenges of Classical Actor Training in the 21<sup>st</sup> Century.
40. Viktorija Rimaite, PhD Candidate, Vilnius University, Lithuania. Political Monuments in Lithuania: National Narratives, Political Meaning, and Artistic Aesthetics.
41. Claus Rinner, Professor, Ryerson University, Canada. Between Art and Science: Map-Making in the Digital Age.
42. Filipe Roque do Vale, PhD Student / Teacher / Film Editor, CICANT - Lusófona University, Portugal. A Conceptual Model to Editing Practices that Emphasizes Dynamics, Fluidity and Creativity and Its Impact on the Design of a Cinematic Experience. (ARTCIN)
43. Karen Seoane Fuller Veloz, Interim Director, School of Music, Florida International University, USA. The Impact of Governance on Performance: The Case of Performing Arts Centers in the United States.
44. Saral Surakul, Associate Professor, University of Georgia, USA. Terrariums: The Reflection of Human Impact on the Environment.
45. Michele Trimarchi, Professor, University of Catanzaro Magna Graecia, Italy & Francesca Sabatini, PhD Student, University Mediterranea of Reggio Calabria, Italy. Regulating the Stage: Storms, Wrecks and Lifebelts in the Italian Experience.
46. Christina Welch, Lecturer, Camosun College, Canada. The Past that is Present: Gothic Liminality in Robert LePage's *Le Confessional*.
47. Schalk van der Merwe, Lecturer, Stellenbosch University, South Africa. From Fairytales to Children's Theatre Text: Exploring the (de)Limitations of Antagonistic Archetypes for a South African Audience.
48. Junfu Wong, Graduate Student, University of Cambridge, UK & Shiyu Gao, PhD Student, University of Edinburgh, UK. Body Representations in Ritual Performances: Revisiting the Dancing Images in Dunhuang Mural Paintings in Premodern Period China.
49. \*Margaret Ann Zaho, Associate Professor, University of Central Florida, USA. Cultural Heritage and Virtual Reality: A Mutually Beneficial Relationship.
50. Michael Zampelli, Associate Professor, Santa Clara University, USA. Problematic Performances: Staging Race in US Jesuit Education.