

Visual and Performing Arts

Abstract Book

From the 2nd Annual International
Conference on Visual
and Performing Arts

6 - 9 June 2011, Athens, Greece.

Athens, Greece.

Edited by Gregory T. Papanikos



**THE ATHENS INSTITUTE FOR EDUCATION AND RESEARCH
2011**

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Preface

This abstract book includes all the abstracts of the papers presented at the *2nd Annual International Conference on Visual and Performing Arts, 6 - 9 June 2011*, organized by the Athens Institute for Education and Research. In total there were 100 papers and 104 presenters, coming from 18 different countries (Australia, Austria, Brazil, Bulgaria, Canada, China, France, Iran, Latvia, New Zealand, Poland, Romania, Serbia, South Korea, Spain, Turkey, the United Kingdom, and the United States of America). The conference was organized into 19 sessions that included areas such as Music, Environmental Issues, Arts Education e.t.c. As it is the publication policy of the Institute, the papers presented in this conference will be considered for publication in one of the books of ATINER.

The Institute was established in 1995 as an independent academic organization with the mission to become a forum where academics and researchers from all over the world could meet in Athens and exchange ideas on their research and consider the future developments of their fields of study. Our mission is to make ATHENS a place where academics and researchers from all over the world meet to discuss the developments of their discipline and present their work. To serve this purpose, conferences are organized along the lines of well established and well defined scientific disciplines. In addition, interdisciplinary conferences are also organized because they serve the mission statement of the Institute. Since 1995, ATINER has organized more than 100 international conferences and has published over 100 books. Academically, the Institute is organized into four research divisions and nineteen research units. Each research unit organizes at least one annual conference and undertakes various small and large research projects.

I would like to thank all the participants, the members of the organizing and academic committee and most importantly the administration staff of ATINER for putting this conference together.

Gregory T. Papanikos
President

FINAL CONFERENCE PROGRAM

Athens Institute for Education and Research Arts and Sciences Research Division

2nd Annual International Conference on Visual and Performing Arts 6-9 June 2011 Athens, Greece



Conference Venue: St George Lycabettus Boutique Hotel, 2 Kleomenous Street,
Kolonaki, Athens

Organization and Scientific Committee

- Dr. Gregory T. Papanikos, President, ATINER.
- Dr. Stephen Andrew Arbury, Academic Member, ATINER & Professor of Art History, Radford University, USA.
- Dr. Nicholas Pappas, Vice-President of Academics, ATINER & Professor, Sam Houston University, USA.
- Dr. Jennifer Spoon, Academic Member, ATINER & Associate Professor, Radford University, USA.
- Dr. Gilda Socarras, Academic Member, ATINER & Assistant Professor, Auburn University, USA.
- Dr. Panagiotis Petratos, Head, Computer Research Unit, ATINER & Associate Professor of Computer Information Systems, California State University, Stanislaus, USA.
- Dr. Gregory A. Katsas, Head, Sociology Research Unit & Associate Professor, The American College of Greece-Deree College, Greece.
- Dr. Alexander Makedon, Head, Education Research Unit, ATINER & Professor, College of Education, Chicago State University, USA.
- Dr. Nicholas Patricios, Professor of Architecture, University of Miami, USA
- Ms. Nicoleta Calina, Academic Member, ATINER & Lecturer, University of Craiova, Romania.
- Dr. Ioanna Papadopoulou, Academic Member, ATINER & Lecturer, Democritus University of Thrace, Greece.
- Aikaterini Georgoulia, Ph. D. Student, University of York, UK.
- Dr. Margarita Kefalaki, Researcher, ATINER.
- Ms. Lila Skountridaki, Researcher, ATINER & Ph.D. Student, University of Strathclyde, U.K.
- Ms. Gina M. Bondi, Researcher, ATINER.

Administration

Fani Balaska, Chantel Blanchette, Stavroula Kiritsi, Apostolos Kotsaspyrou, Eirini Lentzou, Konstantinos Manolidis, Katerina Maraki & Sylia Sakka

CONFERENCE PROGRAM

Monday 6 June 2011

08:00-08:30 Registration

08:30-08:40 Welcome and Opening Remarks

- Dr. Gregory T. Papanikos, President, ATINER.
- Dr. Nicholas Pappas, Vice-President of Academics, ATINER & Professor, Sam Houston University, USA.
- Dr. Stephen Andrew Arbury, Academic Member, ATINER & Professor of Art History, Radford University, USA.

08:40-10:30 Session I (Room A): Arts Education I

Chair: Papanikos, G.T., President, ATINER.

1. Slahova, A., Professor, Daugavpils University, Latvia. Problems in the Perception of Linear Perspective.
2. *Chrisstoffels, J., Lecturer, Canterbury University, New Zealand. Meshes of the Afternoon & Teaching Fine Art Filmmaking.
3. McFadyen, J., Lecturer, Manchester School of Arts, UK & Aubrey, K., Lecturer, Manchester School of Arts, UK. Creative Collaborations across Multiple Disciplines and their Educational Impact.
4. White, S., Lecturer, University of Dundee, UK. Communicating Movement through Drawing for Animation.

10:15-12:00 Session II (Room A): Environmental Issues

Chair: Hooker, J., Assistant Professor, Art Department, Bridgewater State University, USA.

1. Dal Farra, R., Chair & Associate Professor, Concordia University, Canada. Can The Arts/Artists Help To Change The World? Music, Environment and Society.
2. *Bremer, S., Associate Professor, University of Minnesota Morris, USA. Going Green Globally.
3. *Wahl, G., Associate Professor, Albion College, USA. Dream Homes: Photographing Changing Land-Use and Plastic Playhouses as a Means of Exploring the Housing Boom and its Sources.
4. Worłowska, M., Ph.D. Student, University of Wrocław, Poland. Culture and Nature Symbiosis- Ecological Art in Education.

10:15-12:00 Session III (Room B): Costume

Chair: Spoon, J., Academic Member, ATINER & Associate Professor, Radford University, USA.

1. *Chase, A., Professor, State University of New York, USA. Polyvore: Fashion that Liberates both Psyche and Body. (Monday, 6th of June, 2011, morning)
2. Williams, R., Assistant Professor, Texas A&M University, USA. Fashion Theatre.
3. McClendon, A., Assistant Professor, Drexel University, USA. Prestige Branding: The Role of Elitism in Jazz Dress.

<p>12:00-14:00 Session IV (Room A): Iconographic Considerations Chair: *Chrisstoffels, J., Lecturer, Canterbury University, New Zealand.</p>	<p>12:00-14:00 Session V (Room B): Music I Chair: *Chase, A., Professor, State University of New York, USA.</p>
<ol style="list-style-type: none"> 1. *Basic, R., Associate Professor, The University of Oklahoma, USA & Watson, M.J., Director School of Art & HI, University of Oklahoma, USA. When Aegeans Met Native Americans: Iconography of the Landscapes of Power. 2. Cvoro, U., Lecturer, Australian Catholic University, Australia. Torture Icon: Abu Ghraib and visual culture. 3. Corso, J., Assistant Professor, Oakland University, USA. Duchamp's Sweater 4. Zhang, Z., Assistant Professor, University of Macau, China. Mythological Representations in Chinese Art Female Immortals in Ming (1368-1644) Figure Paintings. 5. Golland, M., Assistant Professor, University of Ottawa, Canada. Questioning the Real in Contemporary Canadian Painting. 6. Corban, A., Researcher, Al. I. Cuza University, Romania. Apollonian and Dionysian in Gustav Klimt's frieze at the Pelesh Castle, Romania. 7. *Che, Y., Ph.D. Student, De Montfort University, UK. Review of Traditional Chinese Symbolic Elements as Applied to Modern Hotel Design. 	<ol style="list-style-type: none"> 1. Town, S., Professor, Northwest Missouri State University, USA. The Morning Watch by Edmund Rubbra: Context, Poetry, Sketches, and Setting. 2. *Hauptert, M.E., Associate Professor, Viterbo University, USA. Taking the Fear Out of Music Composition. 3. Konkol, G.K., Head of the School Practice Department, the Stanislaw Moniuszko Academy of Music in Gdansk, Poland. The Implementation of Carl Orff's Idea in School Practice In The Light Of the Reform of the Educational System in Poland. 4. Mitsopoulou, E., Fulbright Artist Scholar, Virginia Polytechnic Institute & State University, USA. The Reception of Dante's Divine Comedy in Music and The Arts: Focusing in the 20th and the 21st Century. 5. Cancryn, D., Associate Professor, Middle Tennessee State University, USA & See, D., Staff Pianist, Middle Tennessee State University, USA. Portraits the First Black American Divas of Song and Opera.

14:00-15:00 Lunch

<p>15:00-17:00 Session VI (Room A): Studio Issues Chair: *Wahl, G., Associate Professor, Albion College, USA.</p>	<p>15:00-17:00 Session VII (Room B): Art Historical Issues Chair: *Bremer, S., Associate Professor, University of Minnesota Morris, USA.</p>
<ol style="list-style-type: none">1. Dutton, S., Professor, Coventry University, UK & Swindells, S., Professor, University of Huddersfield, UK. The Institute of Beasts - Strategies of Doubt and Refusal in a Contemporary Art Practice.2. Kruk, S., Associate Professor, Riga Stradins University, Latvia. Mass: A Neglected Plastic Sign in Semiotics of Three-Dimensional Art.3. Petkus, Y., Associate Professor, Western Kentucky University, USA. Studio Research: Processing Residues - Finding Imagery.4. Onur Erman, D., Assistant Professor, Gazi University, Turkey. Overview of Contemporary Turkish Ceramic Art.5. Sperryn-Jones, J., Ph.D. Student, Norwich University College of Art & Design, UK. Breaking As Making: Form Following Content in Art and Writing.6. Huber, R., Ph.D. Student, University of Ulster, UK. Defining Sculpture: Arranging Space as Sculptural Practice.	<ol style="list-style-type: none">1. Mulfinger-Budgett, J., Professor, University of California at Santa Barbara, USA. Humor and Satire in Contemporary Visual Art.2. Shine, C.S.Z., Associate Professor, University of Canterbury, New Zealand. The Pacific Rim International Print Exhibition and its Importance, Relevance and Connection to Today's Art World.3. Ozkaraman Sen, M., Assistant Professor, Mimar Sinan Fine Arts University, Turkey. Change From Horse-Drawn Carriage Manufacture to Automotive Manufacture in Bursa, the Capital of Ottoman Empire.4. Predoi, B., Ph.D. Student, University of Bucharest, Romania. Kitsch: Boom or Bluff? The Concept of Kitsch in the Current Dynamics of Visual Culture.

<p>17:00-19:00 Session VIII (Room A): Theatre, Film, and Television I Chair: *Basic, R., Associate Professor, The University of Oklahoma, USA</p>	<p>17:00-19:00 Session IX (Room B): Technology and other Arts Issues Chair: *Hauptert, M.E., Associate Professor, Viterbo University, USA.</p>
<ol style="list-style-type: none"> 1. Zublin, C., Associate Dean, College of Arts & Humanities and Professor of Theatre, Weber State University, USA & Christian, J., Professor of Theatre, Weber State University, USA. Sleepy Hollow: The Development of a New Musical Theatre Production. 2. Nikolova, T., Associate Professor, New Bulgarian University, Bulgaria. E. T. A. Hoffmann and Animation. 3. Davis, P., Assistant Professor, Towson University, USA & Shrestha, S., Assistant Professor, Towson University, USA. Documentary Animation. 4. Shrestha, S., Assistant Professor, Towson University, USA & Davis, P., Assistant Professor, Towson University, USA. Animated Lines. 	<ol style="list-style-type: none"> 1. Lawton, J.L., Professor, Michigan State University, USA. Beyond New Media/Merging Art and Technology, Evolutionary Artifacts Exhibition. 2. Pensyl, W.R., Professor, Northeastern University, USA. Design and Implementation of User Centric Content Delivery Using Biometric Data Capture and Intelligent Analysis. 3. Robert, M., Professor, Richmond, The American International University In London, UK. Seeing Double: Aspects of the Lives of Turkish Transsexual Prostitutes. 4. Rosenberg, T.E., Senior Lecturer, Goldsmiths, University of London, UK, Waller, M., Senior Lecturer, Goldsmiths, University of London, UK & Fairfax, D., Lecturer, Goldsmiths, University of London, UK. Re - Placing News. 5. Zakiewicz-Machowska, A., Head Curator, National Museum in Warsaw, Poland. Polish Museums' Websites as Members of Great Worldwide Family. 6. Mousavilar, A., Assistant Professor, Alzahra University, Iran. The Reflection of Traditional and Modern Approaches in 21st Century Academic Visual Art Research in Iran. (Monday) 7. Fragner, R.A., Lecturer, University of Applied Arts Vienna, Austria. The Impossible Journey through a little Wood Termite. (Monday)

<p>19:00-20:30 Session X (Room A): Theatre, Film, and Television II Chair: White, S., Lecturer, University of Dundee, UK.</p>	<p>19:00-20:30 Session XI (Room B): Music II Chair: Mitsopoulou, E., Fulbright Artist Scholar, Virginia Polytechnic Institute & State University, USA.</p>
<ol style="list-style-type: none">1. Cossa, F., Professor, College of Charleston, USA. Jacques Rivette's <i>La Belle Noiseuse</i> and Balzac's <i>The Unknown Masterpiece</i>: a Film about a Story about a Painting.2. Nedeljkovich, M, Associate Professor, The University of Oklahoma, USA. <i>Bailing Out Western Balkan Filmmaking and Death of 'Socially Responsible Cinema'</i>3. Winslow, Y.J., Assistant Professor, State University of New York Oswego, USA. <i>Creating Student Social Activists through Community Participatory Documentaries.</i>4. Karageorgi, S., Ph.D. Student, De Montfort University in Leicester, UK. <i>The Search of Forgotten Symbols.</i>	<ol style="list-style-type: none">1. Yudkin, J., Professor, Boston University, USA. <i>Music and Time.</i>2. Herrgott, C., Ph.D. Student, University of Corsica, France. <i>Patrimonialization of a Secular and Liturgical Oral Singing Tradition of Corsica: The Cantu in Paghjella</i>3. Kotsifa, O., Lecturer, University of Wales Institute Cardiff, UK. <i>Interactive Music and Architectural design for a Snowpark Event.</i>4. Ordoulidis, N., Ph.D. Student, University of Leeds, UK. <i>The Greek Laikó (Popular) Rhythms: Some Problematic Issues.</i>5. Petrova, D., Ph.D. Candidate, Edinburgh College of Art, UK. <i>Slice and Dice: The Citizen Artist and the Fight for Public Space.</i>

21:00-23:00 Greek Night and Dinner

Tuesday 7 June 2011

<p>08:00-10:00 Session XII (Room A): Women's and Men's Issues Chair: Williford-Shade, M., Professor, Texas Woman's University, USA.</p>	<p>08:00-10:00 Session XIII (Room B): Other Art Issues Chair: Pappas, N., Vice-President of Academics, ATINER & Professor, Sam Houston University, USA.</p>
<ol style="list-style-type: none">1. Baydar, G., Professor, Izmir University of Economics, Turkey. Peeking into Others' Bedrooms. (Tuesday, 7th of June, 2011, morning)2. Byrne, S., Associate Professor & Chair of Classics, Xavier University, USA. Pheidias' Pandora and Women in Ancient Athens.3. Sandhoff, B., Assistant Professor, University of Missouri, USA. Being a Girl in Etruria: Examining Etruscan Female Adolescence.4. Georgoulia, A., Ph. D. Student, University of York, UK. Rethinking the Rubensian Body5. Mitea, I.F., Ph.D. Student, University of Buharest, Romania. The First Romanian Actresses Performing in the 19th Century: Their Influences and Their Image in the Romanian Drama	<ol style="list-style-type: none">1. Crisman, J., Assistant Professor, Chicago State University, USA. Pareidolia, Pattern Recognition and Creative Misunderstandings.2. Moriarty, B., Assistant Professor, Stevens Institute of Technology, USA & Sinanoglu, K.L., Stevens Institute of Technology, USA. Creating Immersive Environments for Education from Gigapan Images.3. Ball, J., Lecturer, Coventry University, UK. Exploring Notions of Redundancy and their Potential for Creative Practice.

<p>10:00- 12:00. Session XIV (Room A): Design Chair: *Raby, G., Associate Professor, Brock University, Canada.</p>	<p>10:00-12:00. Session XV (Room B): Dance Chair: Georgoulia, A., Ph. D. Student, University of York, UK.</p>
<ol style="list-style-type: none"> 1. Yoon, S., Professor, James Madison University, USA. Design Iconography and Social Relations of Seoul, Korea. (Tuesday, June 7th, 2011, morning) 2. *Young, R., Professor, Valdosta State University, USA, Morgan, D., Associate Professor, Valdosta State University, USA & Faux, W., Associate Professor, Valdosta State University, USA. A Dramaturgical, Semiotic and Visual Analysis of the Design of Theatre Lobby Displays. 3. Russell, J., Assistant Professor, Central Michigan University, USA. Expatriate Educators: Teaching Design in a Country and Culture that is not Your Own. 4. Dogan, S., Researcher, Gazi University, Turkey. Film Posters, Not Only a Communication Conduit But Also A Cultural Reflector in the Formation Years of Turkish Cinema. 5. Pasin, B., Instructor, Izmir University of Economics, Turkey & Himam, D., Izmir University of Economics, Turkey. Fantasies of Bathing: Hotel Hammams as Orientalized Stereotypes. 	<ol style="list-style-type: none"> 1. Anderson, S.E., Professor, University of South Carolina, USA. Historic Dance Photography and Dance Pedagogy. (Tuesday, 7th of June, 2011) 2. Minton, S.C., Emeritus Faculty Dance, University of Northern Colorado, USA. Connections between Middle and High School Dance Making and 21st Century Skills. 3. Williford-Shade, M., Professor, Texas Woman's University, USA. Pedagogy of an Engaged Performer: Making Dances--Performances-in-the-Making. 4. Davies, J., Assistant Professor of Dance, Washington and Lee University, USA. The Experiential Classroom: Technique Development for the Aerial Dance Continuum 5. Smith, G., Lecturer, University of Brighton, UK. The Write Rhythm. 6. Wachowicz, F., Assistant Professor, Federal University of Viçosa, Brazil, Stevens, C., University of Western Sydney, Australia. The Role of Attention, Perception and Memory Processes in Choreographic Cognition. 7. Apostolos, M., Director, Southern California School of Theatre, USA. Beyond the Steps: Preparing for a Lifetime of Dance.

<p>12:00-13:30. Session XVI (Room A): Art Education II Chair: *Temple, P., Professor, University of Mississippi, USA.</p>	<p>12:00-13:30. Session XVII (Room B): Photography Chair: Russell, J., Assistant Professor, Central Michigan University, USA.</p>
<ol style="list-style-type: none"> 1. *Raby, G., Associate Professor, Brock University, Canada. Confounding the Circle of Expectation: Outwitting the Media Super-Peer with Collaborative Dramaturgy. 2. Bateman, L., Associate Professor, Pratt Institute, USA. Drawing Installation, (Tuesday) 3. *Brown, J., Lecturer, Plymouth College of Art, UK. Between Production and Display: On Teaching Curating to Fine Art Students. 4. Gheorghe, A., Senior Scientist, Institute of Architecture, University of Applied Arts Wien, Austria. Methods in Digital Architectural Design Education. 5. Oliveira Cesario, L.A., Professor, University of Sao Paulo, Brazil & Oliveira Cesario, S.A.R.B.B., Professor, Paulista University, Brazil. Urban Environmental Art: The Transit of Environmental Issues in the Population. 6. Zumhagen, P., Lecturer, Columbia University, USA. Interpreting Wallace Stevens' "Thirteen Ways of Looking at a Blackbird" Through The Visual and Performing Arts. 	<ol style="list-style-type: none"> 1. Huang, Y.H., Assistant Professor, East Stroudsburg University, USA. Investigating the Digital Sublime through Photographers' Views of Reality: A Case Study of Kelli Connell's Double Life. 2. *Kabukcu, E., Lecturer, Celal Bayar University, Turkey. The Effects of Bauhaus Photography on the Third Reich. (Tuesday, 7h of June, 2011) 3. Kossowska, I., Professor, Institute of Art and Humanities, Polish Academy of Sciences, Poland. On the Verge of Surrealism and Constructivism: Polish Modernist Photography and Photomontage. 4. *Narin, A., Lecturer, Kadir Has University, Turkey. Self Portrait Photography as a Way of Performance. 5. Tifentale, A., Lecturer, Liepaja University, Latvia. The new wave of Photography: The Role of Documentary Photography in Latvian Art Scene during Glasnost Era. 6. Karimi-Hakak, M., Professor, Siena College, USA. Evolution vs. Revolution: The Greens Progressive Play within the Iranian Political Theatre.

13:30-14:30 Lunch

<p>14:30-16:30 Session XVIII (Room A): Art Education III Chair: Arbury, S.A., Academic Member, ATINER & Professor of Art History, Radford University, USA.</p>	<p>14:30-16:30 Session XIX (Room B): Architecture Chair: *Brown, J., Lecturer, Plymouth College, UK.</p>
<ol style="list-style-type: none"> 1. *Temple, P., Professor, University of Mississippi, USA. Faculty-Led, Study Abroad Courses in Studio Art. 2. Cacka, M., Professor, Daugavpils University, Latvia. The Characteristic of Professional Higher Education Bachelor Study Programme and Professional Higher Education Master Study Programme "Art" in Daugavpils University. 3. Sharafy, A., Associate Professor, Washburn University, USA. Introducing "SANDTONING" A New Drawing Medium/Process. 4. Hui, W.V., Assistant Professor, University of Macau, China. Why can't we Study Music: Macau Music Education? 5. Ralph, P.G., Associate Professor, State University of New York, USA. Applying Tewksbury and MacDonald's "Designing Effective and Innovative Courses" Principles to a Design and Technology Curriculum in the Performing Arts Using a Problem Based Learning Approach. 6. Lorafshar, E., Lecturer, University of Sistan & Baluchestan, Iran & Pazooki Ghooheh, M., Lecturer, University of Sistan& Baluchestan, Iran. Women Traditional Arts in Southeast of Iran: Embroidery as an Ethnic Art. 7. Rawlings, C., Assistant Professor, Virginia Tech University, USA. Conversations with Women Who Fight...On Stage and Screen. 8. Zaho, M.A., Assistant Professor, University of Central Florida, USA. Less is more: A Pedagogical Approach for Art Historians. 	<ol style="list-style-type: none"> 1. Oliver, D., Professor, Rice University, USA. The Performing Arts Theatre and its Role in the Development of Modern Architecture. 2. Baek, J., Assistant Professor, Seoul National University, Korea. Analogical Similarity between the House and the School: Richard Neutra's Notion of the Womb Space. 3. Ignjatovic, A., Assistant Professor, University of Belgrade, Serbia. Modern States, Ancient Nations: Balkan National Pavilions at the Paris World Exhibitions in the Twentieth Century. 4. Kakalis, C.P., Ph.D. Student, University of Edinburgh, UK. Place experience of the sacred: The Topography of Mount Athos. 5. Aker, Z., Undergraduate Student, Izmir University of Economics, Turkey & Ergul, E., Assistant Professor, Izmir University of Economics, Turkey. Spanish and Italian Gothic Interiors. 6. de la Fuente Suarez, L.A., PhD Student, Polytechnic University of Catalonia Barcelona TECH, Spain. Experience and Illusion: Architecture as a Perceptual Catalyser. 7. Stylios, G., Researcher, Heriot Watt University, Scotland. Designing Wearable Electronic SMART Garments for Health Monitoring.

16:30-19:30 Urban Walk

20:00-21:00 Dinner

Wednesday 8 June 2011

Cruise: Departure at 07:10 Estimated Return Time: 20:30

Thursday 9 June 2011

Delphi Visit: Departure at 07:45. Estimated Return Time: 19:30

Zeynep Aker

Undergraduate Student, Izmir University of Economics, Turkey.

Emre Ergul

Assistant Professor, Izmir University of Economics, Turkey.

Spanish and Italian Gothic Interiors

As a comparative study, this paper will try to discuss both trends in Gothic Period. Spanish and Italian Interiors had differentiations as well as similarities in terms of structure, elements and materials which are three primary components defining a space. To clarify the topic more in detail, firstly a brief information about interior architecture of the period will be given, main aspects of Gothic spaces will be explained. Then, secondary components such as ribbed vaults, buttresses, ornaments, wheel windows and clustered columns will be introduced. All these will be the inputs of a table to compare two examples, Malarco Cathedral in Spain and Duomo Cathedral in Italy. Each of them is peculiar to either the period or its region. Malarco has a sharper arch than Duomo, so its higher windows let more daylight in, on the other side Duomo has more ornaments on stained glasses than Malarco, so it has an impressive effect of light-shadow. In this study, comparison means to understand how the interior spaces of both examples considered.

Susan Ellenbast Anderson
Professor, University of South Carolina, USA.

Historic Dance Photography and Dance Pedagogy

The impetus for this abstract was an article circulated in the Dance Critics Association Spring 2010 issue co-authored by Professors Susan E. Anderson and David Shields. The presentation will illustrate how historic dance photography, specifically American, can be used to teach dance pedagogy. Many questions can only be answered through the study of historic dance imagery.

The dance photo collection on loan to the USC Dance Program from Professor David Shields brings sixty historic dance images to our walls and classrooms. These photos taken by world renowned photographers take dance images and make of them an art form. Photographs remain the most concrete evidence of the character of performance for each of performance as we glimpse into the extraordinary lives of these artists. The photographs in this collection provide the opportunity for us to use the images in a multi-disciplinary arts education and ask questions like, What did the original tutu look like in the *Dying Swan*? When we look at a photo of Michael Folkiné's *Scheherazade*, how did the scenery, costumes and artistry of the dancers display the story?

Single images convey much about style and personality. Bodies of imagery reveal historical influences and tendencies. When one gathers images and information, for example, about the early adherents of the Greek dance movement—figures such as Gertrude Hoffman, Margaret Edwards, Annette Kellerman—their debts to the ideology of the physical culture movement—its impetus to display exemplary bodies—becomes strikingly clear.

Historic images play upon the imagination of students as they conceive of the moments that shaped the history of dance. Whether it is studying the Diaghilev era of *Ballet Russes* or seeing the exotic imagery of Ruth St. Dennis and Isadora Dunkin, all is relevant as we discover our dance heritage through visual literacy in dance pedagogy.

Margo Apostolos

Director, Southern California School of Theatre, USA.

Beyond the Steps: Preparing for a Lifetime of Dance

Dance and the arts will face economic challenges in the 21st century. In the United States, we have already felt the impact of this as arts programs are being reduced and eliminated. Dancers know the importance of dance for health, well-being, and sheer enjoyment but they must begin to face the economic challenges.

This paper/talk will address a change in the curriculum for dance preparation in higher education. We must begin to think of dance as a catalyst to enrich the lives of many rather than merely focusing on professional performance training. If a dancer chooses to attend a college or university, then they should expect to prepare for a profession that will provide gainful and long-term employment. Please note that the performing career of a dance, unlike actors, musicians, vocalists, and other artists, is limited in time. The dancers' body is the vehicle for expression and the aging factor does impact our physical abilities.

My thoughts are not to rewrite the training of dancers but rather adapt the curriculum in higher education to prepare dancers for lifelong work in their desired profession. Multidisciplinary and interdisciplinary thinking and training is the focus of this new preparation for lifelong dancing that moves beyond the steps.

My point of view is based on the almost 40 years of practiced based research with my dancers and my colleagues.

Dance As A Catalyst

Dance is a shared discipline; that is, it is both an art and a science. My own career as a performer, choreographer, director, researcher, and teacher have embraced dance as art and dance as science. The most exciting work that I have done with my dance training has been in collaboration with other disciplines. In order to most effectively apply dance as a catalyst, one must master the skills of dance. Dancers must dance while they are able to perform, study, and master the skills of the art of dance. Mastery of the knowledge and skills of dance is necessary to be a successful collaborator in multidisciplinary applications of dance as a catalyst.

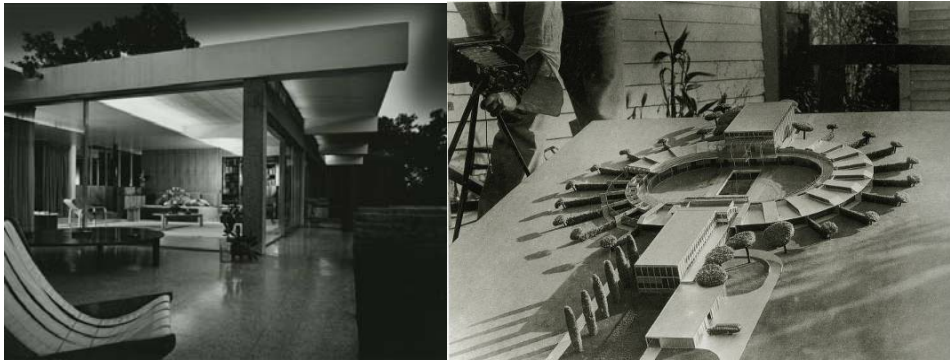
Jin Baek

Assistant Professor, Seoul National University, South Korea.

Analogical Similarity between the House and the School: Richard Neutra's Notion of the Womb Space

Richard Neutra (1892-1970), a leading architect in California modernism, was deeply interested educational settings. His particular concern was how to design them in such a way that psychological trauma, anxiety, and uneasiness aroused in the process of students transiting from home to the school are avoided. My paper illuminates a tactic he adopted for this purpose: creation of a smooth spatial transition from the house to the school, and from the school back to the house, by formulating a similarity between the house and the school. The similarity I discuss does not regard a visual similarity between the school and the house in which one space looks like the other. Rather, I plan to discuss similarity at the level of analogy concerning relationships and configurations among individual spaces in the house and the school. In particular, I will illustrate the dynamic and dialectical relationship among the play area in Neutra's houses, the dining, the bedrooms and the outdoor terrace, and how the relationship is similarly transferred to the relationship among the central play ground, the individual classrooms and individual activity patios in Neutra's schools.

Through this process, my paper sheds new light to the current psycho-analytical scholarship on Neutra's architecture represented by Sylvia Lavin's *Form follows libido* (MIT Press, 2004). While acknowledging Neutra's indebtedness to psychoanalysis—he was a good friend of Sigmund Freud's (1856-1939) first son in Vienna—my paper investigates what the analogical similarity between the residential and educational works means to Neutra's position about psychoanalysis, in a particular reference to his notion of the womb space. I will explore these issues by discussing various works including Tremaine house [Figure 1] and Kaufmann Desert House, the Ring-School, a prototypical configuration of the school developed by Neutra [Figure 2], and the Corona School (1935) in Bell, Los Angeles.



(left) Figure 1 Richard Neutra, Tremain House , 1947 (Copyright by J. Paul Getty Trust. Used with Permission. Julius Shulman Photography Archive. Research Library at the Getty Research Institute 2004. R. 10)

(right) Figure 2 Richard Neutra, Ring Plan School, 1926-1927 (Copyright by J. Paul Getty Trust. Used with Permission. Julius Shulman Photography Archive. Research Library at the Getty Research Institute 2004. R. 10)

Jane Ball

Lecturer, Coventry University, UK.

Exploring Notions of Redundancy and their Potential for Creative Practice

This paper aims to examine the potential of redundancy, loss, lack and entropy to provide productive territory for creative practice.

I began to explore notions of redundancy in sound and in language, through repetition, in my creative practice some years ago; producing a series of drawings entitled 'Multiple redundancies in a noisy, noisy world'. Currently my research interests are focused around particular sites and collections that are imbued with notions of redundancy/latency and change as investigative sites for the production of new site specific art works. I became interested in the way we experience objects and spaces and our changing relationship to them as their function ceases. This paper examines differing notions of redundancy, latency, liminality as they relate specifically to the archive, as both a process -something 'coming into being' and an object.

Redundancy could be considered as a gap, an absence of function, a space. It suggests making something out of nothing and poses a dichotomy for creative practice frequently engaged in the production of artefacts. This paper explores how nothingness might manifest and be figured in creative practice, by considering both my own work and that of other contemporary artists.

The archiving of artefacts and documents by organisations- almost an archaeological act in itself has come about recently through a move towards more efficient working systems driven by wider economical/ecological/technological changes that are located within a set of current global issues. We are currently living in liquid times - in an age of anxiety and uncertainty ⁽¹⁾ and in today's economic climate (in Greece as in other countries), there is much instability in the workplace. At this time of high precarity then, redundancy is a delicate issue and it therefore seems a pertinent discussion to bring to the ATINER conference.

(1) Zygmunt Bauman- Liquid Times 2007

Rozmeri Basic

Associate Professor & Dean, The University of Oklahoma, USA.

Mary Jo Watson

Director School of Art & Art HI, University of Oklahoma, USA.

When Aegeans “Met” Native Americans: Iconography of the “Landscapes of Power”

This paper will discuss common elements of iconography that frequently appear in visual works of the Bronze Age Aegeans and Native American peoples of the Plains. Their appreciation and organic bond with the land in which they lived is best visible in paintings and pottery with animal and plant motifs. Most likely, both cultures carefully created in specific rituals, so-called "landscapes of power" in which strong magical forces were controlled by shamans' spiritual and artistic skills. By analyzing selected examples from both cultures, the authors hope to emphasize mind-set of two geographically and culturally distant civilizations who yet had produced works that have much in common.

Lisa Bateman

Associate Professor, Pratt Institute, USA.

Drawing Installation

I welcome the opportunity to present a Panel discussion to international artists and academics to evaluate the potential of new inter-disciplinary curriculums in Art Universities that incorporate Installation and Public Art in the studio practice.

Since 1999 I've had the opportunity to create such a course in the Undergraduate Fine Arts curriculum at Pratt Institute in Brooklyn, New York. *Drawing-Installation* is an all-day 4 credit studio class that allows students from all majors in Fine Arts to have the challenge of exploring ideas in painting, sculpture and drawing to create site-specific installations. These installations are built in nine 'project spaces' that were formally storage areas in the basement of the Fine Arts building, 1 South Hall on the Brooklyn campus.

The beauty of the Installation class is its ability to function as a studio hybrid that brings all Pratt disciplines together through research utilizing Drawing strategies. Students from all backgrounds begin to explore their project space as a container that is integral to the subject matter of their work. In other words, the project space itself allows for site-specific artworks to germinate. The architectural space becomes the stretched canvas, the sculptural object or the interactive theater for narratives to live.

Drawing as a practice in this Studio becomes an interlocutor, allowing the students to study the site using traditional perspective drawing techniques, to fantasize and hypothesize about the story or narrative of the work through stream of consciousness Drawing, the use of collage in Drawing and 2D experiments to interpret 3D or 4D space. Drawing can be used as a documentation tool to finalize the work or to hypothetically locate the work in a new architectural place or public location. Not only does the studio completely redefine students' interpretation of 'Drawing' as a discipline or methodology, but their very definition of Art's 'object-ness' is challenged. Situational work incorporates the site, the public, time, movement and the history (or transcendence) of location.

My purpose in preparing this Panel discussion in Athens is to allow this model of inter-disciplinary studio practice to be one of many strategies to consider. The opportunity to share this curriculum with other like-minded international professors in Art will bring a whole new vitality to the subject of Art curriculums. The very location of Greece lends itself to this 'cross-over' discussion in studio practice and the Arts.

I quote Katarina Gregos from her *Flash Art* magazine feature which focuses on Greece as a unique intermediary in the European art world, 2008: "As with many countries that possess a significant cultural heritage and who have an awkward relationship with modernity, Greece does not seem like the obvious place for contemporary art. This is not abetted by the fact that the country itself occupies an indeterminate 'gray' zone on the European map in general, with antiquity still a strong symbolic point of reference, but the forces of globalization are very much at play. Greece is trying to come to grips with its hybrid modern identity. Never considering itself as part of the Balkans, not really acknowledging its oriental influences, it has mostly looked to the West for inspiration and guidance. Greece was not a part of the historical upheavals of the late 80's and 90's in Eastern Europe nor was it caught in the penchant for Balkan 'exoticism' in the art world. However, in the last ten years there has been a marked increase in activity in the field of contemporary art practice in Greece" -Katarina Gregos, curator, Brussels.

Gulsum Baydar

Professor, Izmir University of Economics, Turkey.

Peeking into Others' Bedrooms

Bedrooms are the most intimate spaces of our homes. They house our secrets and witness our deepest psychic conditions. Bedrooms are bodily spaces of pain, pleasure and desire. As such, they are also vulnerable spaces of voyeurism – especially if they belong to women. This paper addresses the work of two women who opened their bedrooms to public gaze in the precarious space of art: Semiha Berksoy and Tracy Emin.

Semiha Berksoy, internationally acclaimed Turkish opera singer and artist (1910-2004) displayed her bedroom which she used in a regular apartment building, as an art piece under the banner “the whole world is in my room.” Filled with objects bearing the traces of her artful life, Berksoy had self-consciously designed her room even before she received the proposal to have it displayed in Bonn Museum in 1999. Berksoy’s bedroom is unconventionally colorful, crowded and excessively feminine.

British artist Tracy Emin’s (1963-) reknowned installation *My Bed* was first displayed in Tokyo in 1998. Equally crowded and excessively messy, the display contains the objects in Emin’s bedroom as they were left after the artist had spent several days there as she was in depression due to relationship problems. Containing sexually loaded objects like condoms, birth control pills, underwear, cigarette packs and vodka bottles, the room is a hyper realistic representation of the artist’s lifestyle.

At one level, the two installations are similar in that they belong to unconventional women artists who address the public from and through their bodies. They generously and courageously display the most intimate constituents of their rebellious subjectivities. At another level however, the installations point to two very different body/world relations which lend themselves to be interpreted through psychoanalytical (Emin) and Deleuzian (Berksoy) frameworks respectively.

By means of an interpretive elaboration of the context and content of the two displays, my paper offers a critical viewpoint of their differences involving larger theoretical implications in terms of possible bodily stances in relation to the world.

Siobhan Bremer

Associate Professor, University of Minnesota, USA.

Going Green Globally

Global warming, biodiversity depletion and pollution are serious threats to the health of our planet and future generations. The stakes are high today, and the cost of failure much more dire, calling for a new message and theatrical vision. That is why I am passionate about the topic of going greener in theatres around the world. I plan to present the research I have done on what some academic, regional and professional theatres are doing in the United States to become more ecologically conscious. I worked with a published playwright to develop an environmental children's show, which my university, (the University of Minnesota Morris) will present this spring. This production will teach our future leaders about global warming and sustainability. Winona State University in Minnesota used elements of the same stage drop for 5 different shows. This is a start. My hope is to start a worldwide conversation about what academic, regional and professional theatres in other countries are doing so we can learn from each other and pass the information forward.

James Brown

Lecturer, Plymouth College of Art, UK.

Between Production and Display: On Teaching Curating to Fine Art Students

The last few years have seen not only a significant increase in interest in the context and 'sitedness' of the artwork from within the museum, the studio and academic writing, but also a number of new undergraduate and postgraduate programmes in related subjects; such as museum studies, curatorial studies, and similar.

Miwon Kwon states that "our understanding of site has shifted from a fixed, physical location to somewhere or something constituted through social, economic, cultural and political processes." Alongside this, and a renewed interest in Bourriaud's 'relational aesthetics' communicated through projects such as the Arnolfini/UWE 'Situations' project in Bristol, and the continuing questioning of the role of the studio as the sole originating framework for the interpretation of contemporary art, it seems a pertinent time to be encouraging students to rethink the relationship between artist and audience, artwork and context.

The subject of this paper is the introductory module to Curatorial Practices on the new three year BA (Hons) in Fine Art at Plymouth College of Art, and the pedagogical strategies utilised in encouraging Fine Art students to become critically astute practitioners, aware of their practice as 'situated' in varying contexts, rather than originating simply from the studio.

Students on this module look at a range of curatorial practices, including collecting, archiving, exhibiting, writing and emerging modes (from 'lo-fi' curatorial strategies to the digital presentation and representation of work/s). However, beyond simply looking at modes of presentation, students are encouraged to question the social and ethical implications of the roles of the curator (or artist/curator).

This paper examines the delivery of 'Curatorial Practices' at Plymouth College of Art, and argues that the consideration of 'situation' should be a central aspect of fine art education in the 21st Century.

Shannon Byrne

Associate Professor & Chair of Classics, Xavier University, USA.

Pheidias' Pandora and Women in Ancient Athens

Hesiod's stories about the first woman pose difficulty in the details, but a misogynistic message is clear. In the *Theogony* Zeus had Athena and Hephaestus create the first woman as a bane for man; woman is lazy and even a good wife brings a mixture of good and bad. In the *Works and Days* Hesiod connects the creation of the first woman, Pandora, to a story about Hope trapped inside a jar of evils, which remains captive after she released the other contents. Roughly two hundred years later the Greek sculptor Pheidias depicted the birth of Pandora (about 2 meters high at eye level) on the base of the statue of Athena Parthenos, which stood in the inner room of the Parthenon, and his choice of subject matter remains a mystery.

Recent scholarship suggests that Pheidias used the scene to condemn women and justify male suppression of the feminine, a mindset typical of Athenian democracy for which Hesiod's misogyny served as a paradigm. For example, J. Hurwit argues that Pandora is like an anti-Athena: the goddess is masculine, a virgin, and a benefit to mortal men, whereas the mortal is purely feminine, created to be married, and a bane to mankind (*AJA* 99 [1995] 184).

Using ancient art (vase paintings), I will show that Pheidias intended to convey a less critical message regarding both the nature of woman, because of her connection to Hope in Hesiod's *Works and Days*. We have Hope or the ability to anticipate the future because of Pandora, but there is inherent good and bad in it just as there is inherent good and bad in women. Hesiod's obvious misogyny would not have been a suitable theme for Athenian democracy, and Pandora's life-giving qualities balance the trouble she is said to have caused.

Maris Cacka

Professor, Daugavpils University, Latvia.

Aleksandra Slahova

Professor, Daugavpils University, Latvia.

Ilze Volonte

Lecturer, Daugavpils University, Latvia.

The Characteristic of Professional Higher Education Bachelor Study Programme and Professional Higher Education Master Study Programme "Art" in Daugavpils University

In this article features of the *Professional Higher Education Bachelor Study Program* and *Professional Higher Education Master Study Program "ART"* in Daugavpils University directed on the development in trained creative and professional abilities are opened.

The *aim* of the study programmes is training of internationally competitive specialists with versatile knowledge in art. With a further professional training these specialists could become proficient experts able to meet the current and prospective demand for this type of specialists in various branches of Latvia's economy (art, culture, art education, research, production).

The *objectives* set to achieve these aims are as follows:

- to foster the perfection of students so that they should become free, responsible and creative personalities;
- to promote the acquisition of artistic knowledge, skills and abilities;
- to introduce the students to the theoretical fundamentals of art and information technologies;
- to teach the practical implementation of composition tasks by qualitatively analysing their separate stages;
- to develop visual perception by observing objects and phenomena in nature;
- to reveal aesthetics values in works of visual art;
- to develop visual memory, feeling for colors; to teach to depict the form of an object in space graphic means;
- to impart the necessary knowledge and skills of practical work by working in a computer environment and applying different software;
- to offer possibilities for preparing to continue their professional education in master study programme.

These objectives are to be realized by giving the students theoretical knowledge and professional practices. By during practical tasks, in which the results of systematic training and the obtained skills and abilities in portraying are mirrored, the psychic cognitive processes and creative activities are developed.

Dina Cancryn

Associate Professor, Middle Tennessee State University, USA.

David See

Staff Pianist, Middle Tennessee State University, USA.

Portraits:

The First Black American Divas of Song and Opera

African Americans are a wonderfully diverse group of people, not at all monolithic in nature. This is especially true in the various genres of music. Historically, the contributions of African Americans in the various genres related to popular music are quite well known. What is not as readily known is the impact that has been made by African Americans in the various genres of classical music to the world at large.

I have created a unique lecture/recital presentation entitled **PORTRAITS, The First Black American Divas of Song and Opera** to showcase the musical diversity of African Americans and to pay tribute to the courageous women pioneers who endured much for their art and with elegance and grace while blazing trails for those who followed them. **PORTRATS** serves to educate as well as entertain. This is uniquely American history in a theatrical setting.

History comes to life as Elizabeth Taylor-Greenfield (The Black Swan), Sissieretta Jones (The Black Patti), and Marian Anderson, three of the first great classical singers of color, share the stories and music of their lives. Each of the three artists in period costume, performs (with piano) the great songs and opera arias that earned them fame and fortune. In a one hour presentation, consisting of three separate vignettes plus a finale they will tell of the triumphs and tragedies of being Black classical singers during a most difficult time in U.S. History.

Alisia Chase

Professor, State University of New York, USA.

Polyvore: Fashion that Liberates both Psyche and Body

This paper explores the aesthetic and cultural implications of the enormously popular Polyvore, a virtual fashion site, and easy-to-use web-based application for mixing and matching images from anywhere on the web. Polyvore bills itself as “a vibrant community of creative and stylish people,” approximately 1 million strong at present count, and it is this group who has rapidly morphed the site from a commercially oriented enterprise into a liberatory site wherein which the human body is all but absent.

By letting the user create virtual fashion tableaux with a simple drag and drop editor, Polyvore creates a posthuman world that disrupts the hegemonic standards of celebrity, beauty and thinness. Whereas the contemporary fashion world and media is typically associated with what Kim Chernin calls “the tyranny of slenderness” and attendant disorders such as Anorexia Nervosa and Body Dysmorphia, the radical transformation of Polyvore at the hands of its users from a site meant to sell into a site meant to illustrate the poetic potential of words and images in digital collage, stands as a powerful example of how the virtual can help us transcend the more detrimental aspects of media. I will also illustrate how Polyvore, wherein which users have all but abandoned the figure, are thus more radical and expressive than sites such as SIMS and Second Life, which for the most part still maintain/presume that a human/avatar requires a body to function, and will discuss how such technology can make fashion a tool of human agency rather than a tool of oppression.

Yansen Che

PhD student, De Montfort University, UK.

Review of Traditional Chinese Symbolic Elements as Applied to Modern Hotel Design

China has a rich variety of resources, related to its ancient civilizations, which are of great interest to tourists. After China opened its doors¹, many international visitors have arrived. As a result; the number of hotels, catering for tourists in China, is continuing to increase. Hotels are a good opportunity to introduce Chinese traditional culture to tourists. However, during the period of the 20th century, the typical Chinese design method was generally based on a contemporary and globalised approach, but with limited emphasis on localisation. Therefore, the question is how to successfully apply local cultural elements to future hotel design within China? A 'glocalised'² design approach is proposed, in order to create successful cross-cultural communication via the interior environmental design of Chinese tourist hotels.

Therefore, this paper proposes a new approach to Hotel design; whereby traditional cultural elements are combined with a contemporary interior design approach. The intention is to promote and enhance the understanding and value of local cultural elements within the global Hotel market. Accordingly, future investigation will be based on the traditional Chinese principles and methods of interior design, and the application of the concept of "glocalisation" within hotel design. The intended outcome; is to represent and promote Chinese local culture and to successfully integrate its traditional iconography within a contemporary Western "globalised" approach to the interiors of Tourist Hotels, based in China.

¹The reform and opening-up policy,1978

²Robertson R (1992), *Globalization: Social Theory and Global Culture*, London, Sage Publications Ltd,pp.8-15

John Chrisstoffels

Lecturer, Canterbury University, New Zealand.

Meshes of the Afternoon & Teaching Fine Art Filmmaking

As a practicing Filmmaker/Cinematographer for over 25 years, I have made numerous experimental music and dance films. During that time, I have been drawn inevitably through my interests in film history and teaching filmmaking to the work of Avant-Garde filmmaker Maya Deren. (1917-1961) Her seminal film "Meshes of the Afternoon" is not only one of the most significant examples of "New American Cinema". It also stands head and shoulders along side the early international experimental work of Bunuel, Richter, Duchamp and Cocteau. It is perhaps today more influential especially in the work of avant-garde mainstream filmmakers such as David Lynch and countless Music Video directors.

As a visual text for young or first time filmmakers "Meshes of the Afternoon" provides in little more than 14 minutes, a virtual encyclopedia of creative and innovative camera work as fresh today as it was 70 years ago. Flash-backs, Point of View angles, Jump-cuts and Repetition are but a few of the examples of film language and technique. Over a 5 week period I require students to utilize these visual references in their own 5-7 minute film (shooting digitally and editing on a computer). In my presentation I will show parts of Maya Deren's movie as well as excerpts from student work to demonstrate how novice film-makers can quickly, through the study of this experimental film, understand and create complex and sophisticated cinema.

Antonela Corban

Researcher, Al. I. Cuza University, Romania.

Apollonian and Dionysian in Gustav Klimt's Frieze at the Pelesh Castle, Romania

The purpose of this paper is to display two of the young artist Gustav Klimt's works, which were achieved in Romania between 1883 and 1885. Although they are early works, they are important in his accomplishment as an artist and can assist researchers interested in his work.

The works we refer to are parts of *Muses, Masques, Allegories and Emblems* complex which constitute a decorative frieze at *Theatre Hall* at Pelesh Castle, in Romania. These are panels called *Masque* and *Lyre*.

We will try to prove that, with Klimt, there are a number of themes that he developed throughout his creative activity and there is a continuous relationship between them. Two of these themes are the apollonian and the dionysian; the role they play in establishing tragedy, as well, (I have already stated that the work is in the theater hall of the castle).

As we had philosophical studies, we will consider, firstly, explaining the two concepts the way Nietzsche introduced them in *The Birth of Tragedy* and the fragments of the same period, from metaphysical, aesthetic, cosmological, and ontological perspectives .

The next step is to underline and analyze the ways which the artist has chosen to turn philosophical concepts into plastic images. It's about the use of allegory and symbol, recurrent procedures during youth and maturity periods, clarifying elements becoming increasingly numerous. For this reason we always connect these early works to the following ones in order to observe the development of the level of representation when it comes to a particular topic.

John Corso

Assistant Professor, Oakland University, USA.

Duchamp's Sweater

Nearly midway between the publications of Einstein's theory of general relativity and early string theory, Duchamp impishly tacked one mile of string throughout the gallery of the 1942 *First Papers of Surrealism* exhibition in New York. The retiform installation, *16 Miles of String*, presents western art's first gleanings into a new art-going subjectivity—one which refuses a discreet, Euclidean subject. In its stead, I argue, artists from Duchamp onward have engineered impenetrable sculptural universes that reconfigure traditional subjectivity into one that I describe as a *subject-string*. Borrowing metaphors from the more philosophical branch of quantum physics, the subject-string posits a subject-formation not restrained to four dimensions, as in Foucault's subject-position. Rather, only with a subject composed of strings, not points, could one access such installations, yielding in its manifolds and contours a nontriangulable entity.

To test this hypothesis, I submit in this essay a thought experiment that I call "Duchamp's Sweater." In it, I ponder the remnants of the entwined sculpture. Imagine Duchamp's string were unwound from the gallery in one piece, and then tossed into a sweater trunk for storage. (Indeed, this may be possible; the sculpture is cataloged neither in the Arensberg Collection nor in Duchamp's catalogue raisonné.) Could we compare our perception of the original installed work to the imaginary coils in the sweater box? How would the process of folding and reticulation inform our understanding of the nature of the work, the nature of dimension within sculpture, and the nature of the body in space?

While contemporary critics offer excellent points of departure, more interesting treatments of *16 Miles of String* have nevertheless maintained a modernist subject. T.J. Demos, for example, focuses on the installation as a metaphor for Duchamp's displacement after the war, while Helen Molesworth considers intersections in Duchamp's studio with Taylorism and domestic space. Driven by concerns of subject-formation, I discuss how Duchamp's work radicalizes the art-goer's position, a radicality that— not even in his *Étant Donnés*—does Duchamp ever again achieve.

Frank Cossa

Professor, College of Charleston, USA.

**Jacques Rivette's *La Belle Noiseuse* and Balzac's
The Unknown Masterpiece:
a Film about a Story about a Painting**

Films about artists, real or fictional, tend to deal with everything except their art. We see a good looking guy drinking, brawling, wenching, and then, in passionate (possibly unshaven) fury, dashing off something great as music swells on the soundtrack (think of Ed Harris splashing paint around in *Pollock*).

Honore de Balzac's novella *Le Chef-d'oeuvre inconnu* (*The Unknown Masterpiece*), first published in 1831, and Jacques Rivette's 1991 film inspired by it, *La Belle Noiseuse* (*The Beautiful Nuisance*), are rare examples of artists examining closely the creative process in a medium not practiced by either one.

The Balzac story, first published in a newspaper, *L'Artiste*, under the title *Maitre Frenhofer*, then soon again as *Catherine Lescaut, conte fantastique*, before being included in *La Comedie Humaine* in 1846, is something of an unknown masterpiece in itself. Set in the seventeenth century it includes real artists, Poussin and Porbus trying to help a reclusive (fictional) old master, Frenhofer to finish a painting, *La Belle Noiseuse*, that he has been working on for ten years. He complains that he cannot find the right model to represent the famous courtesan Catherine Lescaut, so Poussin offers his mistress, Gilette. Smitten by the beauty of the girl and inspired by her devotion the painter is rejuvenated. He finishes the work quickly but when he shows it to his two admirers they can see nothing but a swirl of paint and part of a foot. The story ends with Porbus visiting the artist to find that "he had died during the night after burning his pictures."

Jacques Rivette helped to launch the French *nouvel vague* with Godard, Truffaut, and Chabrol, but never achieved the success of the others, partly because his films are quite long. In his adaptation of the Balzac story Frenhofer (played by the great actor Michel Piccoli) lives with his wife Liz (Jane Birkin) in an isolated chateau in the Languedoc. He has stopped painting. He is visited by his agent, Porbus, and a young painter, Nicholas, who encourage him to finish *La Belle Noiseuse*, a painting he abandoned years ago. Nicholas offers his girlfriend Marianne (Emmanuelle Beart) as a model. For most of the film's four hour length we see the artist working. Often in real time, we watch his hand (actually that of Bernard Dufour) making sketches and eventually painting. We hear the scratch of pen or charcoal on paper, then the swish of brush on canvas. Artist and model hardly speak, although they

sometimes fight, compete, cajole; always collaborating on the work. Family and friends become marginal bystanders. All assume that a romance has developed but they are wrong. Beart poses nude for so long that we get used to it. Nudity (for perhaps the only time in film), is not voyeuristic; becomes normal. In the end no one - including us - ever sees the painting except the model who gazes at it briefly. Frenhofer seals it behind a brick wall.

Rivette, true to the intention of Balzac, understands - and tries to convince an audience who sat for four hours waiting to see the "masterpiece" that for artists it is the *process* that matters, not the result.

As a postscript, it is interesting that Picasso was fascinated by the Balzac story, worked on illustrations for it in 1921, and even moved to the street where Porbus supposedly had his studio.

Jeff Crisman

Assistant Professor, Chicago State University, USA.

Pareidolia, Pattern Recognition and Creative Misunderstandings

An image of the Virgin Mary appearing on a New Mexico housewife's tortilla, an apparent face found and recorded by satellites on the Cydonia mesa region of the planet Mars and Rorschach ink-blot tests all involve the phenomenon of pareidolia, the false perception of order in random stimuli.

Has what is theorized to be an old hominid, pre-cognitive process that helped distinguish friend from foe become projected as algorithms in the facial recognition software of 21st century digital cameras? To what extent does "false perception" inform past and present art making?

The paper and presentation will examine pareidolia as popular delusion and as art work, principally photography, that regards, plays, deceives with or is based upon pattern recognition and creative misunderstanding. Including the author's own.

Uros Cvorc

Lecturer, Australian Catholic University, Australia.

Torture Icon: Abu Ghraib and Visual Culture

The photograph of a man in a hood draped in a crudely cut fabric standing on a box with electric wires attached to his outstretched hands has become the symbol of the 2004 Abu Ghraib scandal. The so-called 'Hooded Man' photograph has triggered more responses from commentators and artists than any of the more explicit photographs of detainee torture. From associations to the crucifixion of Jesus, modernist art, performance art, David Lynch films, to its breaching of the principles of documentary photography, the depiction of violence in this photograph has moved between a variety of interpretations. Because of this the 'Hooded Man' photograph has been described as an 'iconic image' in critical accounts, suggesting an understanding of violence in mystical and quasi-religious terms.

If we accept that the 'Hooded Man' has become the symbol of so many complex and difficult questions, calling it 'iconic' acts as a conceptual stopgap, relieving us of the duty to think about its historical reality. This paper will suggest that the constantly shifting conceptual position of the 'Hooded Man' photograph reflects a new and still developing relation to visual culture that goes beyond our understanding of the image as 'iconic'. This relation is based on the modulation of affect in capitalism that is able to bring together a variety of oppositional discourses into its frame of reference, yet always refer to 'something else' beyond this frame of reference.

Ricardo Dal Farra

Chair & Associate Professor, Concordia University, Canada.

Can The Arts/Artists Help To Change The World? Music, Environment and Society

We are living in a world reaching a critical point where the equilibrium between a healthy climate environment, the energy our society needs to maintain or improve this lifestyle and the interconnected economies could pass more quickly than expected from the current complex balance to a complete new reality where unbalance would be the rule and human beings would need to be as creative as never before to survive.

Have the arts a role in all this? Have artists a responsibility in this context?

While listening to scientists, politicians, engineers, philosophers, sociologists, technology specialists and policy-makers reflecting and debating about the fast changes of our environment seems to be something almost natural today, artists voices are not that prominent and present around these matters.

The arts could play a major part in helping the global society to understand the magnitude of the crisis we are facing, and in promoting the awareness around environmental matters. And it could also be a very good vehicle to disseminate proposals that could produce changes in our behavior and decisions, influencing our chances for the future.

Electroacoustic music/sound art and related technologies could be a key point in the network of creative actions to help each of us find reasonable and peaceful strategies of survival (and empowerment).

Before we used to talk about the four basic elements of nature: water, earth, air and fire but now we are talking more about matters such as: climate change, biodiversity, water supply, air quality, food chain and even geo-engineering, among others.

The world is changing faster than we can -individually- perceive it.

Music and musicians have a lot to do with the surrounding world but we need to build the bridges. Electroacoustic music has many faces and one could be to become a powerful tool of awareness and transformation.

Jenefer Davies

Assistant Professor of Dance, Washington and Lee University, USA.

The Experiential Classroom: Technique Development for the Aerial Dance Continuum

‘The Experiential Classroom: Technique Development for the Aerial Dance Continuum’ follows one University class’s experiences with aerial dance and the resulting performance. This paper/media presentation details the six-week course designed to encourage students to experientially explore aerial movement, create new works and participate in the ongoing dialogue concerning kinesiological preparedness. This type of research is invaluable to the burgeoning aerial field.

Aerial is (arguably) a new offshoot of modern dance and interest in aerial in recent years has skyrocketed. The first book on Aerial Dance has now been published so it is more important than ever that a system of preparation be developed. Because it is beautiful and so very different from usual dance forms, many dance companies are adding aerial components to their repertoire but are not considering that traditional dance techniques may not be adequate preparation for the dancers. Some aerialist’s feel that the rehearsal of the aerial dances is the technique and through rehearsal, dancers’ bodies create the muscles they need. This type of ‘design by doing’ is an antiquated premise and feeds into the idea that dancers are expendable. Aerial dance is the center of high audience interest that translates into ticket sales and unexpected revenue streams. In truth, many companies adopt this philosophy simply because they wish to perform the style without spending the time and money to develop a healthy system of preparation.

This presentation’s argument is that this performance style must have its own technique that protects and prepares the dancer for the rigors of suspension, the uneven gravitational forces and new stresses on the body. This paper draws conclusions on the appropriate ways to prepare dancers for this new form. Though research is necessary in this growing field, this author knows of no University involvement in either conducting its own aerial performance or contributing to the research. This is a wonderful opportunity to be an initial voice for an art that will surely grow into a form of its own. Soon aerial dance will no longer be attached to modern dance, but will, in fact, be considered its own art form with its own technique. This paper looks into the creation of a technique, suggests a possible course of action and, hopefully, will initiate a long overdue dialogue with my colleagues at other Universities. The results of this study can be used in future classes,

workshops, demonstrations and lectures both for the students and within the dance and educational community, however it will be most practical and beneficial for professional aerial dance companies.

Phillip Davis

Assistant Professor, Towson University, USA

Sujan Shrestha

Assistant Professor, Towson University, USA.

Documentary Animation

We, as artists/teachers, are exploring a collaboration of methods and techniques for developing and teaching “Documentary Animation” as a synthesis of faculty/student interpretations. This course and subsequent animated film will result in an unorthodox amalgam of style, medium, and technique.

Documentary and animation are often seen as opposites on the spectrum of filmmaking genre and technique, but in recent years there has been a small faction of independent filmmakers exploring this unique juxtaposition by combining nonfiction audio with traditional and digital animated mediums, and finding the line between objective and subjective cinema. The process includes the visual narrative of documentary filmmaking/editing combined with live action and field recordings, utilizing animated interpretation of hybrid forms.

This animation will be both an illustrative and abstract representation inspired and informed by animation legends Windsor McKay, Oskar Fischinger, Norman McLaren, Robert Breer, and George Griffin. It represents an abstract concept of observation based on the documentary genre.

Luis Alfonso de la Fuente Suarez
PhD Student, Polytechnic University of Catalonia,
Barcelona TECH, Spain.

Experience and Illusion: Architecture as a Perceptual Catalyser

No perception allows us to experience reality in a complete and veridical way. Therefore, a great part of every perception of our environment is an illusion. This assumption contradicts our naïve thinking about our experience of the world: that we always perceive reality as it is, unless we are experiencing one of the so called “optical illusions”.

Illusions should not be considered as the extraordinary objects created by premeditated tricks that make us perceive wrong, but as those objects that make us notice in a maximum way the great difference between our experiences and the inapprehensible reality; a separation that is there even if we are not aware of it.

Comparing the duration of our experience of deceit when we are confronted to some illusion, with the time we use for trying to understand the nature of that deceit, we realize that illusory objects involve little of deception and a lot of questioning about our own perception.

Therefore, some architecture works can be considered as perceptual catalysers that provoke experiences that make us conscious of the way we perceive. We will analyze those buildings that by using the Gestalt laws and the visual cues that we use in our perception of space, colour or transparency, make us consider that our specific way of perceiving is not independent of the appearance of things but an important part of that experience.

The category of architectural perceptual catalysers includes: illusory contours and figures in ornamental designs; colour assimilation in trencadís mosaics by Gaudí; the perceived motion in directional shapes as those created by Libeskind; the confusing interchange of lighting colour and surface colour as in Tornquist’s works; and without doubt: the illusory architecture of the Baroque.

Serra Dogan

Researcher, Gazi University, Turkey.

Film Posters, Not Only a Communication Conduit but also a Cultural Reflector in the Formation Years of Turkish Cinema

Turkish cinema that was accepted as a new branch of art starting from the pre-republic period started to find its own identity between the years 1950 - 1970. The system has difficulties of the first stage of configuration in the fields of operation, application and screening. Cinema, with its production companies, producers, directors and artists, and audiences, comes out as the basic in this first stage and ends its configuration stages in executions. Movie theaters meet the audiences with the system. With the development of Turkish cinema, posters, the most effective conduit of marketing, are developed as well because of their peculiarity of transportation the messages to the audience most easily and effectively. Some similarities are seen between the posters that are analyzed according to genres, which are designed by considering the audience's appreciations, assets and expectations.

Thus, we can see that a common formation of a design language in those posters is starting to form. The film posters which were made in these years are not only a communication conduit trying to draw audience's attention on films and establish a relationship between the film and the audience, but also gives information about the social and cultural situation and value judgments of the society.

Steve Dutton

Professor, Coventry University, UK.

Steve Swindells

Professor, University of Huddersfield, UK.

The Institute of Beasts - Strategies of Doubt and Refusal in a Contemporary Art Practice

The collaborative work of Steve Dutton and Steve Swindells (Dutton and Swindells) can be seen in the context of post-conceptual artistic practices which play with and interrogate images, objects and texts through processes of collage, appropriation and multiple association. The aim of the collaboration is to foster complex interpretations, often from deceptively simple means; consciously working through varied rhetorical devices and tropes, modes of production and strategic interventions. We are tactical artists, preferring to focus on strategies, context and processes, frequently doubling, collaging, reversing, repeating and inverting images, objects and texts as a means of disruption. But a question remains at the heart of such contemporary art practices, namely, a disruption of what?

Our paper for ATINER will focus on strategies of refusal, waywardness, the production of ambiguity and new fictional taxonomies in a contemporary art practice and will ask if the use of tactics of doubt in the work of art are useful tools for production of new knowledge. At the heart of these questions are issues around the relationship between art and research, the possibility or impossibility of art within the contexts of the contemporary art/educational institution and art school and the possibility of creating and sustaining an art practice which refuses to align itself to any one canon, manifesto, school, industry, form, institution or critical method.

The paper will draw on our collaborative practice and also Michael Phillipson's 1992 essay "Managing 'tradition': the Plight of Aesthetic Practices in techno-scientific culture"³ as a means of illustrating the potential absorption of the specific into the general under the auspices neo-liberal institutional and commercial agendas.

Our projects have been exhibited throughout the UK and internationally, most recently at Kuando Museum of Fine Art in Taipei.

³ Phillipson, Michael. "Managing 'Tradition': the Plight of Aesthetic Practices and their Analysis in a Technoscientific Culture." *Visual Culture*. Ed. Chris Jenks. London: Routledge, 1995. 202-17.

Reinhold Fragner

Lecturer, University of Applied Arts Vienna, Austria.

**The Impossible Journey through a Little
Wood Termite**

This animation sequence was created as part of a documentary film on termites and aims to show digestion of wood in the alimentary tract of a termite with the help of different microbes that produce wood-degrading enzymes. After a whole-volume view of the termite, the camera fly-through of the termite alimentary tract starts with the relatively narrow fore-gut leading to the crop, where wood particles are gathering before being mechanically shredded in the gizzard. Then, fine wood particles reach the mid-gut, the only region of the alimentary tract where the termite produces own digestive enzymes. After that, the main site of digestion is the paunch, a large dead-end sack, where many different microbes produce enzymes for wood fermentation. Undigested substances are then deposited through the hind-gut as compact feces pellets. For this sequence we combined different methods of image acquisition, visualization, modeling, and animation. For the whole-body view a termite was stained using 1% metallic iodine in absolute ethanol and scanned using x-ray micro tomography (microCT). Before modeling of the alimentary tract, a termite was dissected, fixed, contrasted with osmium-tetroxide and embedded in epoxy resin. This resin block was then scanned again using microCT as the basis for the whole gut model. Then the block was physically sectioned and an image stack based on these serial section images (2 μ m section thickness) of the same specimen was used for fine-detail modeling of the gizzard. After combining the two models, SEM images were taken from different regions of the alimentary tract and projected to the model to get an extreme fine detailed and realistic model. Finally the model was animated, wood particles and microbes (also based on SEM images) were inserted and animated, and the fly-through visualization was created. The video is also available for stereoscopic viewing.

Aikaterini Georgoulia

Ph. D. Student, University of York, UK.

Rethinking the Rubensian Body

Peter Paul Rubens (1577-1640) is an artistic phenomenon which defines an era within the Western History of Art and is considered widely as having been 'the most learned' and 'most prolific' artist of all times. Indeed, the Rubensian nude, which conjures up images of female fleshiness and amplitude and male vigour and bodily force in the popular imagination, are generally perceived as being paradigmatic of the 'Baroque'. Despite its key significance for early modern visual culture, the Rubensian nude remains an unexplored issue.

The present paper argues that the Rubensian body was informed by a multitude of cultural, social and scientific aspects of early modern culture and that it cannot be understood with art historical methods and explanatory categories alone. My approach is therefore interdisciplinary drawing material from the history of medicine, science, politics, philosophy and sociology. Rubens' wide knowledge in several fields, as it can be reflected on his paintings and drawings as well as on his library and correspondence, justifies the necessity for interdisciplinary approach. Thus this paper explores the core question of how the visual aspects of the Rubensian nude can be properly understood, researched and discussed in relation to other kinds of source material. My aim is not to explain the totality of the Rubensian body. Nevertheless, by balancing various kinds of textual with visual sources, new cross-referential readings of the Rubensian body will be attempted. The discussion will show how rewarding the exploration and integration of textual sources can be for art historians.

Andrei Gheorghe

Senior Scientist, Institute of Architecture, University of Applied Arts
Wien, Austria.

Methods in Digital Architectural Design Education

This paper explores the definition of methods and skills in digital architectural design; it argues that the potential of new digital technologies in architectural education is currently not fully used, because these digital processes are taught following traditional paper-based methods. Innovative digital architectural design does not only use digital skills in the design process, but also calls for specific digital design methods. This paper attempts to identify specific digital design methods, which allow for a re-active, two-way human-computer interaction and critical feedback during the conceptualization process of architectural projects. Furthermore, this research paper offers specific project examples in each of the analyzed methods. It suggests a holistic application of these methods in an experimental architectural education course, aiming at preparing students towards exploring digital architectural design methods and at the same time learning digital skills.

Martin Golland

Assistant Professor, University of Ottawa, Canada.

Questioning the Real in Contemporary Canadian Painting

This paper will provide a viewpoint into the issues of plurality, mannerism, and hybridity present in current painting practice in Canada. What are some of the ways in which painting reconfigures its role in contemporary art - especially its relationship to other artistic media? The expanding relationship between content and context in Canadian painting has experienced an accelerated shift in recent years. The widening of aesthetic parameters include issues of materiality, plurality of pleasure, and the haptic and the optic. As a consequence, an expansion has developed in our acceptance of varied realms of realness. Ten examples will be given of artists who are focusing their practice to engage with these issues: Etienne Zack, Dil Hildebrand, Melanie Authier, Melanie Rocan, Anthony Burnham, Shaan Syed, Janet Werner, Anders Oinonen, Dorian Fitzgerald, Matthew Brown, Alexandra Flood, Nick Ostoff, Andre Ethier, Ben Reeves and Will Gorlitz.

My presentation will propose three overarching questions surrounding contemporary painting practice: Namely, what do the properties, particular to the somewhat analogue medium of painting allow? How can traditional divisions between abstraction and representation be reframed within contemporary hybrid subjectivities? Are there correlations to be made between painting in Canada with that of international artists working today? Lastly, the paper will address how beneficial is the correlation that is made today between the multiplicity of trends and possible abiding themes within painting.

Mary Ellen Hauptert

Associate Professor, Viterbo University, USA.

Taking the Fear Out of Music Composition

“Taking the Fear out of Music Composition” chronicles a semester-long composition project that accomplished three complementary outcomes:

Outcome 1: Creative Application of Music Theory Tools.

The performance focus in university-level music majors (working for high grades and precise performances) can smother innate musical creativity. The first outcome (Students will be able to creatively apply and develop the foundations of music theory learned in their freshman year) encourages students to build on performance skills by giving them an opportunity to use knowledge in a creative way. The presentation will explore techniques that encourage flow of creativity.

Outcome 2: Students will develop proficiency using music writing software.

Viterbo University’s Music Department offers 20 PCs that are loaded with both Sibelius 5 and Finale 2004 programs. Students are introduced to basic functions of Finale in their freshmen and sophomore theory courses and have the option of taking a music technology course from Dr. A. Eric Heukeshoven.

Students are expected to generate a professional looking score by the first rehearsal of their composition (which also consists of peers). The presentation will examine the help and hindrance of music writing software in composition.

Outcome 3: Students will gain confidence as a musician.

If the concept gives meaning to a student composition, then the performance incentive surely gives students a sense of purpose and builds confidence.

This past year, sophomore theory students were privileged to perform for the Western Wisconsin Education Conference and Viterbo University’s Scholars Day. In both venues, satisfaction was deeply realized by my theory students who spent hours, days, and weeks preparing original works for public performance. The presentation will include video and audio recordings of student work.

Catherine Herrgott

Ph.D. Student, University of Corsica, France.

Patrimonialization of a Secular and Liturgical Oral Singing Tradition of Corsica: The Cantu in Paghjella

The Cantu in paghjella is a male secular and liturgical oral singing tradition of Corsica. It combines three vocal registers that always enter the song in the same order. It makes substantial use of echo and is sung *a capella* in a variety of languages including Corsican, Sardinian, Latin and Greek. As both a secular and liturgical oral tradition, it is performed on festive, social and religious occasions: in the bar or village square, as part of liturgical masses and processions and during agricultural fairs. The principle mode of transmission is oral, largely through observation and listening, imitation and immersion, commencing first as part of young boys daily liturgical offices and then later at adolescence through the local Church choir. An emblem of Corsican identity deeply rooted in its agro-pastoral culture, the Cantu in paghjella is essential to the transmission of local cultural knowledge, an integral part of the social fabric of communities. Despite the efforts of its practitioners to revitalize its repertoires, paghjella has gradually diminished in vitality, due a sharp decline in intergenerational transmission caused by emigration of the younger generation and the consequent impoverishment of its repertoire. The Cantu in paghjella is inscribed in the inventory of intangible cultural heritage present on the territory of France and inscribed since 2009 on the UNESCO List of Intangible Cultural Heritage in Need of Urgent Safeguarding. In this paper I shall examine the Cantu in paghjella not like just a specific aesthetic construction but also with an anthropological approach on patrimonialization of a local culture and identity marker threatened by changes in the contexts of its performance and oral transmission, musical standardization and an impoverishment of its repertoire following commercialization and popularization, and the continuing demand for novelty from the tourist industry.

Yi-hui Huang

Assistant Professor, East Stroudsburg University, USA.

Investigating the Digital Sublime through Photographers' Views of Reality: A Case Study of Kelli Connell's Double Life

The digital sublime refers to digital-composite photography that presents "the existence of something unrepresentable" (Lyotard, cited in Linn, 1996, p. 97) and that renders a matchless look - a sophisticated fabrication, a perfect and clean composition, a maximum color saturation, a multiple-point perspective, and stunning or new-fangled content (Foster et al., 2004; Lipkin, 2005; Marien, 2002; Ohlin, 2002). Dissatisfied with the representation of the outer world that can be easily accomplished by pressing a single shutter button, photographers who painstakingly synthesize images together to create the digital sublime seem to be compelled to create personal versions of the world, which may be closer to the beliefs through which they interpret and interact with the world.

To gain a better understanding of these photographers' digital sublime photographs, I propose that we investigate the artist's views of reality by asking, "What is your definition of reality?" and "How do you visualize your reality in digital composite?" This paper cites the photographic project *Double Life* by contemporary photographer Kelli Connell of Chicago, USA as an example.

I first introduce Connell's process of photographic creation, including her initial feelings, thoughts, ideas, and finally, the actual production. I then relate her definition of reality, and the strategies that she employs to visualize reality in her composite photographs. Next, I interpret and find Connell's four layers of reality, and cite suitable theories, psychoanalysis, postmodernism, and poststructuralism to explicate her work. Last, I conclude with the finding that the knowledge Connell's photographs provides to viewers and the "unrepresentable" substance that her photographs try to present reflect Connell's expressive desire from her subconscious. This study has implications for how digital sublime photographs can be studied and taught.

Robert Huber

Ph.D. Student, University of Ulster, UK.

Defining Sculpture: Arranging Space as Sculptural Practice

The meaning of space has been re-evaluated in many academic disciplines. This paper wants to investigate the role of space in sculptural production. In opposition to thoughts, which reject the fundamental interrelation of space and sculpture, the author proposes a definition of sculptural practice as intervention in spatial relations. Sculpture, therefore, is defined as the outcome of interaction between sculptor and space.

Changes in sculptural production are consequently not seen as results of individual lived experience or changing conditions of production, but first of all as results of a changing conception of space. This makes it possible to identify a common nature of sculpture, despite the radical ruptures and the apparently disparate developments in the spatial arts. Furthermore, the suggested definition of sculptural practice enables the investigation of the role of sculpture in physical, virtual, social and other forms of space.

In order to illustrate the proposed definition of sculpture and to contextualise it in the contemporary artistic landscape, the paper will compare concepts and artworks such as: Joseph Beuys' 'Social Sculpture', etoy.CORPORATION as 'corporate sculpture', Bourriaud's 'Relational Aesthetics' etc..

Viny Hui

Assistant Professor, University of Macau, China.

Why Can't We Study Music: Macau Music Education?

Music and visual arts education are as common as any other disciplines in most universities in the world. However, in Macau's single university, music and visual arts courses have long been neglected as a core discipline. Despite that these music and visual arts were treated as marginal courses, many students unceasingly enthused over them. The presented study was triggered by the author's curiosity to see why and how the contrasting status come about: the policy-makers' strategy to minimize the development of music and arts education and the students' growing earnestness on the provision of music and arts program at the tertiary level. The project reported how non-music majors advocate the value of music elective courses in the single, developing university in Macau. On the verge of losing chances to learn music and visual arts in the college years, many students volunteered to write down their opinions on the imperative needs of arts in their lives in the first part of the survey. Their justifications for the place of arts education were numerous but could be categorized into three categories. They encompassed the enrichment of personal development, the balanced program development of the institution, and the unique Macau culture. The second part of the study was given to qualitative approach. To closely record the students' personal experience with music learning at the university, four students selected from the first batch of responses were invited to participate a session of discussion separately. The present paper will be the first published record of the Macau students' expressed meaning toward music in their lives.

Aleksandar Ignjatovic

Assistant Professor, University of Belgrade, Serbia.

Modern States, Ancient Nations: Balkan National Pavilions at the Paris World Exhibitions in the Twentieth Century

The nineteenth-century Europe witnessed the birth of several nations and states in the Balkans that were further impelled by the dissolution of the Habsburg and Ottoman Empire in the early twentieth century. In order to represent their nations as a part of the civilized Europe, the elites of these newly-established political entities (Greece, Serbia, Bulgaria, and Romania) sought to create a proper image of their constantly expanding national cultures.

Among a variety of cultural resources, ranging from language, myth and ethno history, to material culture and archaeology, architecture got a prominent role in the representation and legitimization of the complex cultural identities of these Balkan nation-states. The context of the World fairs and international exhibitions was particularly compelling for these new nations to display different visions of their identities, in order to impose wishful images of national cultures and to erase a stigma that had been cast upon most of them. International shows were perfect settings for the Balkan countries to erect architectural pavilions which could narrate the dual concept of the old-new national culture.

Simultaneously referring to the nation's 'glorious past' and contemporary modernity, the architecture of pavilions represented an intriguing cultural hybrid of Western, Oriental and vernacular styles. A number of examples – with attention given to the Serbian and Yugoslav show at the Paris World Exhibitions in 1900, 1925 and 1937 – is to be presented to demonstrate that formally and stylistically different architectural traditions – from Art Nouveau of the 1900s, to Historicism, Vernacularism and Modernism of the late 1930s – were equally important for the representation of national identity, irrespective of their labels of 'national architecture' or 'international style'. This means that stark differences that exist between different architectural styles appear irrelevant if seen in the perspective of the nation-building processes. Moreover, it was exactly the architectural hybridity of these pavilions that really mattered if one was concerned with their relevant contextual interpretation.

By employing an analytical perspective that deliberately neglects to pursue a common dichotomy of national/international style, the paper

will stress the complexity of material aspects of ideology that architectural theoreticians and historians are commonly unaware of.

Evrin Kabukcu

Lecturer, Celal Bayar University, Turkey.

The Effects of Bauhaus Photography on the Third Reich

The Bauhaus was established in Weimar Republic after World War I; and it emphasizes reconstruction of ruined values and hopes after the war. The school, having the slogan “combining art and technology by starting from a scratch”, stresses the research and creation process in radical experimental studies on photography, and has played an important role in the evolution of photography.

The Bauhaus aimed at reconstructing visual environment; and camera was an ideal medium for Bauhaus because of its characteristic of producing technological image by combining art and technology. The school structured its experimental studies on the researches of new educated photographers; it erased the past of the perception, which was far from searching and innovations, of photography, which was based, up to that time, on established “modern”, individual inspiration, and it initiated the efforts of reconstruction. Photography was reunited with new styles of observation, affluence of expression, and new techniques, which are still in use today, by the help of experimental studies at the Bauhaus being conducted within this framework.

Adolph Hitler’s appointment as German Chancellor in 1933 signalled the end of the Weimar Constitution and the Bauhaus. The aim of the National Socialists was to be able to ensure the prosperity of the German nation by eliminating all the factors that could confuse the superior German nation’s mind.

This paper argues whether the techniques developed as results of the experimental photography researches conducted at the Bauhaus, were effective on the advertising photographs published during the Third Reich.

It is claimed that the techniques developed at the Bauhaus, founded in Weimar Republic, as results of the experimental photography researches were applied in the advertisements, which were parts of life reshaped as a result of the efforts for nazification of art, culture and advertising sector by National Socialists during the Third Reich, despite the fact that Bauhaus was closed in 1933 by being described as a bolschevic institution.

Stella Karageorgi

PhD Candidate, De Montfort University in Leicester, UK.

The Search of Forgotten Symbols

Throughout history many artists at some point in their career turned to the past and sought to explore how the use of symbols, motifs, and archetypal themes of antiquity could be applied in a contemporary art context. My research, as a fine art practitioner, seeks to re-evaluate these artistic attempts and continue this enquiry through a creative process grounded specifically on the research of the ancient art and vase painting of the Archaic Period (8th-5th cent. BC) of Cyprus.

The aims of this investigation are the following:

1) To evaluate the possible contribution of studying antiquity and specifically the ancient Cypriot art, as a means of expanding the contemporary art practices and specifically painting and drawing.

2) To investigate the visual qualities which connect ancient art (and specifically that of Cypro-archaic art) to modern art.

The methods of this investigation involve a study of the actual artifacts in order to understand the ancient past and the ancient creative mind. Such an undertaking requires collaboration with specialized archaeologists, such as Dr. Vassos Karageorghis and Dr. Thomas Kiely, who facilitate the archaeological aspect of this research. Finally a practice based methodology will involve an investigation into the application of a study of ancient art to contemporary means of creation, such as contemporary painting, ceramics, animation and interactive installations. The creative projects will explore new ways of interpreting, recreating and re-imagining the past through the view point of the artist.

This is a research that links the two disciplines, archaeology and art, as a method to understand the ancient past in order to expand on the current artistic practices. In this respect, artists can be facilitated by the study of antiquity and the archaeological practices in order to understand more about the creative mind and their own artistic processes.

Christos P. Kakalis

Ph.D. Student, University of Edinburgh, UK.

Place Experience of the Sacred: The Topography of Mount Athos

Whereas modern space is a homogeneous, atemporal, physical extension, the experienced spatiality pertains to a heterogeneous, bounded and variably meaningful place. This is something emphatically applied in the spatiality of experience of the sacred in which the perception of a place by specific observers/participants as more or less sacred is conditioned by the time of day or the occasion. In this framework, place is the dynamic engagement of the sensual perception and an invisible load that has to do with immaterial qualities such as languages thoughts, histories, recollections, expectations, in an individual or a collective level, old and new things, familiar and unfamiliar. In this framework, embodiment plays a vital role defining up to a great extend the relation between place and individuality.

This paper examines Mount Athos, one of the most popular pilgrimage sites, as a landscape in which different places of sacred/monastic character are dynamically interrelated through a network of (foot)paths and experienced from both the monks and the visitors. In this framework, monasteries are not static architectural structures, but vibrating ones through their ritualistic (sacred) use. Combined with a sacred/pilgrimage character or not the movement of the individual from such a (sacred) place to another is an opening to natural and constructed "things" of the world and at the same time an opening of the things towards him. The intentional use of the path (or even sometimes its extension, preservation or reopening) stands as a stage of preparation towards a possible coming distinct experience, a possible entering into a place of both personal and collective significance.

Through the comparison of different ways of expression of the experience of the Athonian realm (from abstract traditional maps to published narratives and fieldwork's results) the paper aims at the illumination of the role of the individual's body as through its movement from (sub)place to (sub)place maps the landscape there in the most genuine way.

Mahmood Karimi-Hakak
Professor, Siena College, USA.

Evolution vs. Revolution: The Greens Progressive Play within the Iranian Political Theatre

The socio-political performance we have witnessed within the Iranian political theatre since June 12, 2009, has been in the making for over 100 years. It bares all the marks of a theatrical production from inception to conception to presentation, including the use of established rituals and rites.

According to Jerzy Grotowski all that is needed for theatre to take place is the actor and the audience. Besides the presence of actor and audience, in this theatre, there is ample use of scenery, costumes, make up and props.

The play itself is based on an idea and its progress is improvisatory, allowing for the ensemble to make up the actions as it moves forward. The actions are based on a clear understanding of the Through Line, as suggested by Stanislavsky, and each action is built upon the previous one according to David Ball's analysis.

Audience participation is a great part of this country wide theatrical presentation, where Brecht's alienation effect is visible. At times the audience reactions are so extreme that includes beating, arrest, torture, rape, imprisonment and even execution of some actors. It also uses Augusto Boal's principles of Theatre of the Oppressed in its protests against the injustice forced upon the society by the ruling regime.

The Iranian street theatre of the recent months has challenged Grotowskian theory of the Holly Actor to a degree that indeed many of its actors sacrifice themselves in order to create the character. The character that is lasting and unforgettable.

The aim of this play which has been in rehearsal since late 19 century, is to educate the world that in this age of violence and destruction, achieving Evolution rather than Revolution through non-violence action, is the only path to prosperity and justice, where as John Lenin would have it, "You better change their minds instead."

Gabriela Karin Konkol

Head of the School Practice Department, the Stanislaw Moniuszko
Academy of Music in Gdansk, Poland.

The Implementation of Carl Orff's Idea in School Practice in the Light of the Reform of the Educational System in Poland

The reform of the Polish educational system began on the 1st September 1999 and was conditioned by the change of Poland's political system, the demands resulting from the process of integration of Poland with the European Union and the forecast period of population decline. One of the most important elements of the reform was the creation of new types of schools and removal of some existing ones. At present the system of education in Poland comprises: pre-school institutions, primary schools, lower secondary schools, upper secondary schools and post- secondary schools.

The basic statute that regulates educational procedures in Poland's schools is the curriculum basis. The newest governmental regulation, which was implemented in the year 2009/2010, assumes the change of the previous curriculum basis for all types and stages of education.

Early school education comprises such areas as: Polish language, mathematics, biology, foreign languages, IT, physical education, music and fine arts. It is realized mainly as integrated teaching, but also as subject teaching with special emphasis on the content of all educational spheres. One of the main aims of early school education is the introduction of children into the world of aesthetic values and developing the skill of communicating through music, drama and arts. The students take part in performances, recite poems, fragments of prose and learn songs. The compilation of those different forms of communication- the word, the music, the movement- is close to the ideas of Carl Orff. It becomes the impulse to the introduction of interesting new projects, such as 'music and drama' into the early stages of education in the school system in Poland.

Irena Kossowska

Professor, Institute of Art and Humanities, Polish Academy of Sciences,
Poland.

On the Verge of Surrealism and Constructivism: Polish Modernist Photography and Photomontage

In this paper I intend to discuss how avant-garde experimentation with the photographic medium coincided in the 1930s with a search for spiritual values. My attention will go to the work of two Polish artists active in the interwar period: the photographic exploits of Karol Hiller (painter, printmaker, and art theorist associated with the Lodz group "a.r."), and the photomontages of Aleksander Krzywoblocki (founding member of the Lviv group "artex"). Influenced by Constructivist morphology, Hiller employed in his paintings geometric forms and constructed balanced compositions alluding to factory machinery and industrial architecture. Concurrently, Hiller painted figurative religious works. Trained in Kiev under Mikhail Boychuk, a Byzantine painter, Hiller had mastered the technique of tempera painting and absorbed the canonic norms of icon painting. Not only the impact of Byzantine art was apparent in his mature works, but metaphysical symbolism proved to be a persistent feature of his artistic attitude throughout his career. Ultimately, Hiller developed a peculiar visual cosmogony expressed in his 'heliographs' (photographic prints being a variation of the rarely-used printmaking technique of 'cliche verre'). In his compositions Hiller created constellations reminiscent of cosmic nebulae. In the early 1930s, the artist abandoned the Constructivist idiom to focus on biomorphic compositions akin to the poetics of Surrealism.

Krzywoblocki proved most inventive in terms of experimental photography. The artist absorbed certain aspects of French Surrealism, as well as adopted some elements of Russian Constructivism to ultimately create dream-like visions bordering on abstraction and exploring the subconscious. According to the Surrealist rule of general analogy, organic matter in his photomontages melts with the mechanical, and biological forms begin to resemble solid objects or become anthropomorphised. Krzywoblocki shared with Hiller a conviction of the homogeneity of spirit and physical matter, of the infinite process of transforming one form of existence into another. Both artists occupy an exceptional position on the artistic map of Polish modernism.

Olivia Kotsifa

Lecturer, University of Wales Institute Cardiff, UK.

Interactive Music and Architectural Design for a Snowpark Event

The current abstract concerns a work in progress research and design project regarding a forthcoming mixed media interactive performance which integrates space, sound, visuals and snowboarding. The aim is to create a playful and even provocative experience to the athletes - performers and to the spectators of the final event by mixing and blending music, sound design, architecture, visual projections and freestyle snowboarding. It is a collaborative effort between a French freestyle snowpark development and snowboarding events company, and two researchers and practitioners in computer music and architectural design. Computer motion tracking techniques, sonic transformations of precomposed material and real-time synthesis of sound textures are explored for the realization of the musical part of the piece. The fundamental and key concept is to associate sound features and interactively composed sound objects to snowboarding full body gestures. From an architectural point of view, three main modules are integrated to the design for this event. A kicker, a few rails and bongs, modules for impressive snowboarding tricks and jumps. Their composition depended on the movements they facilitate -we tried to create a dialogue between the performers and the space because sound is only created by the snowboarders' movements which depend on the surface and angle of the space.. When dealing with an environment used by the users/performers, it was important to research the different actions each one can take within the space. Human behavior is an important factor during such an event. We wanted to give more choices to each snowboarder and not just restrict them with one and only path - movement. For this reason, the design consists of a module arrangement which would give them the choice and therefore the production of different and interesting sounds through their body gestures. Snow as a building material was an issue at first, but through the collaboration with ho5, construction details or problems were easily solved.

Sergei Kruk

Associate Professor, Riga Stradins University, Latvia.

Mass: A Neglected Plastic Sign in Semiotics of Three-Dimensional Art

Analysis of three-dimensional art is largely underrepresented by the visual semiotics. W.Nöth in his "Handbook of Semiotics" writes about architecture and consumer goods but neglects sculpture; in "Traité du signe visuel" the Groupe μ discusses only flat images. A necessary characteristic of the three-dimensional bodies is their mass; determining gravity and momentum it produces a range of connotations like static/dynamic, slow/fast which are important for interpreting the sculptural artwork. This paper analyses the public monuments erected in Latvia in 1970-1980 which represent a unique 'stern', 'geometrical' style of the Soviet monumental sculpture. Mass as a plastic sign broadens the potential meanings of this art work. The notion of mass is a helpful tool to build a theoretical framework for the peculiar style developed by Latvian sculptors who investigated the spatial arrangement of material and varied the support/load relations.

James L. Lawton

Professor, Michigan State University, USA.

Beyond New Media: Merging Art and Technology, Evolutionary Artifacts Exhibition

With the controversy of art and technology, much has been written and art produced in response to new media and interactive art. Along with this, there is an emergence of art that takes full advantage of these aspects by pushing beyond the accepted modes and definitions of how art has been defined, created and where and how it is to be presented. Even more significant is how the audience is becoming more engaged in serving as active participants: the installation entitled *Evolutionary Artifacts* does so in the global arena through the World Wide Web.

Evolutionary Artifacts Exhibition is an interactive, multimedia installation that makes use of evolutionary artifacts, such as an imagined "Lucy" (*Australopithecus afarensis*), interspersed with 20th-century family photographs, an ultrasound fetus screen printed on Plexiglas sheets, hanging on an industrial conveyor system and arranged with other historic objects and including an interactive component of projected family photographs and imagery solicited and uploaded through a website (www.lucyandyou.com). Along with these elements, an audio system plays solicited voice recordings of ancestral names, recorded in one's own ancestral language.

The installation also establishes another perspective where the arts are reaching out to society and community in varied ways and through ever-changing venues (e.g., outreach through the Internet and social networking sites) to establish an ongoing dialogue between the artist, the art audience, and history itself and how history is recorded, documented and preserved. In reference to art, this interactive, multimedia installation does not represent a stylistic movement but is open to all of humanity from all walks of life and from around the world to interpret and define – beyond new media.

Ehsan Lorafshar

Lecturer, University of Sistan & Baluchestan, Iran.

Maryam Pazooki Ghooh

Lecturer, University of Sistan & Baluchestan, Iran.

Women Traditional Arts in Southeast of Iran: Embroidery as an Ethnic Art

The inhabitants of the Sistan & Baluchestan province continue to embrace their own norms and traditions, in contrast to the stark landscape of much of Iran, the clothing of the Baluch is distinguished by colorful embroidery patterns that serve as ethnic markers, helping to differentiate Baluch from other ethnic groups.

Most characteristic of Baluch costume is embroidery of a beauty and intricacy that contrast strongly with the simplicity of the remainder of Baluch material culture. The designs, of which there are many, are composed primarily of geometric shapes suggestive of flowers and leaves arranged in symmetrical patterns.

Most Baluch women know how to embroider, but some are more skilled than others or take more interest in such work. They do not use charts or diagrams but instead create extremely complex designs from memory, often with assistance and suggestions from family members or neighbors. Many women set aside a few hours after completing their daily household tasks for embroidery work in the afternoons, either alone or in groups.

Baluch have also improved their various fashions, but the trade marks remain unique and anywhere a Baluch woman in her dress recognized easily and it shows her a separate identity. This sense of identity make the Baluchi dress very important and peerless for the Baloch as well as attracted many none Baluch women in Iran, Pakistan and the Middle East who wear it to enhance their visible personality.

Our goal in this paper is to determine symbolic, social and aesthetic features of this ethnic art.

Alphonso McClendon
Assistant Professor, Drexel University, USA.

Prestige Branding: The Role of Elitism in Jazz Dress

Elitism was a strategy employed by African-American jazz artists to navigate a segregated music and entertainment industry in the early twentieth century. Apparent in vestimentary modes, these performers adopted dress as described by Roland Barthes, "that is proposed to them by their social group."⁴ This public audience included black and white spectators from origins of poverty and prosperity. In *Dress and Gender*, Eicher and Barnes defined dress as "an assemblage of body modifications...displayed by a person in communicating with other human beings."⁵ Jazz artists set forth prestige dressing based on the perception that fashion, artistry, and an emotional link would counter social inequality. Such a tactic was crucial, mainstream institutions had initiated a crusade of demonizing the music. Dress was an unlikely approach to a struggle. Yet, the influential apparel and accessories that were displayed, equated Hollywood imagery, classical tradition, and upper-class lifestyle.

In the early 1900s, the affluent tradition within the majority gained substantial exposure via motion pictures. Pre-code films, such as *Dinner at Eight* (1933), featured high society subject matter, where "elitism ran wild."⁶ Conversely, jazz confronted a negative portrayal in film and music recording, where the art was acerbically characterized as low and immoral. The elite branding of jazz converted the art from a marginalized sound to mainstream music, concluding with a residence in academic institutes.⁷ Perhaps, the adoption of elitism was a precursor to the downfall of a genre born as "a response to the human condition of tragedy."⁸ The aesthetics of jazz were abandoned for contemporary forms of visceral response and improvisation found in rhythm and blues. Comparable to Barthes' analogy of the fashion cycle, this new art form was "adoring that (jazz) which it was about to destroy."⁹

⁴ Roland Barthes, *The Language of Fashion*, trans. Andy Stafford and eds. Andy Stafford and Michael Carter (Oxford: Berg Publishers, 2006).

⁵ M.E. Roach-Higgins and J.B. Eicher, "Dress and Identity," *Clothing and Textile Research Journal* 10, no. 4 (1992): 1-10.

⁶ Erich Kuersten, "Dizzy from the Altitude, Happy to Plummet: Pre-Code Cinema and the Post-Code-Shock Syndrome," <http://www.brightlightsfilm.com/63/63precodekuersten.php> (accessed June 18, 2010).

⁷ Gary Giddins and Scott DeVeaux. *Jazz* (New York: W.W. Norton & Company, 2009)

⁸ Cornel West. *The Cornel West Reader* (New York: Basic Civitas Books, 1999).

⁹ Barthes, *The Language of Fashion*, 106.

Jane McFadyen

Lecturer, Manchester School of Arts, UK.

Kirsteen Aubrey

Lecturer, Manchester School of Arts, UK.

Creative Collaborations across Multiple Disciplines and their Educational Impact

Over the last two years 32 creative practitioners across six UK Higher Education Institutions have united in their ambition to challenge debate in the Visual Arts. This has involved them in developing skills, engaging with new materials and technology, and ultimately questioning their creative territory.

The diversity of the creative journeys undertaken has been documented through exhibition and publication, highlighting many of the opportunities and questions that arise from engaging in new practices and discourse.

The result is "Pairings" a touring exhibition in which traditional and contemporary practices across ceramics, glass, textiles, metal and wood through to paper, digital, film media and manufacturing technology are explored.

It is important that with the current debate and challenges facing art education in the UK, that these collaborations engage with a wider audience and directly influence curriculum development at all levels.

As practitioners and academics engaged with the project the authors of this paper will give insight into the process and impact of collaboration as a series of case studies.

It will explore some of the educational benefits developed as a direct consequence of the project, and identify the need for, the benefits of and means to disseminate the learning gained from creative partnerships from an educational perspective.

Collaboration is an established focus for Research and Practice at Manchester School of Art and within MIRIAD, the Manchester Institute for Research in Art and Design.

Sandra Minton

Emeritus Faculty Dance, University of Northern Colorado, USA.

Connections between Middle and High School Dance Making and 21st Century Skills

This presentation begins by describing 21st century skills: accountability and adaptability; communication; creativity and curiosity; critical thinking; information literacy; collaborative skills; problem identification and solution; self-direction; and social responsibility. The presenter would also explain why these skills are important to life in the 21st century.

Dance making is defined next, followed by describing how two groups of US dance students viewed their dance making. These students were subjects in two different qualitative studies done in a private school middle level class, and in a public high school. The students' descriptions of their dance making experiences are presented using quotations from their answers on questionnaires and during interviews. The student quotations are presented using three emergent themes: self-growth and understanding; interpersonal growth and understanding; and growth in understanding of dance making. A fourth theme emerging in the high school study, understanding connections between dance and other disciplines, would also be discussed. Differences between students' interpretation of their dance making and the interpretation of an outside observer are included too.

Finally, the presenter formulates connections between how students viewed dance making and the 21st century skills. For example, one middle school student commented that by making a dance she discovered what she could do on her own, while another student in her class said dance making showed her talents and personality. Discovering what one could do on their own can be connected to the 21st century skill self-direction, while showing one's talents and personality relates to communicating effectively. Similarly, the high school students' comments can be connected to 21st century skills. One high school student learned to respect other students when working in groups. Demonstrating respectful communication is an interpersonal and collaborative skill. In addition, the act of dance making integrates the 21st century skills creativity and identifying and solving problems.

Ioana-Florina Mitea

Ph.D. Student, University of Bucharest, Romania.

The First Romanian Actresses Performing in the 19th Century: Their Influences and Their Image in the Romanian Drama

Social change in the nineteenth century resulted in a significant transformation of women's status in the Romanian Principalities. Influenced by the Western civilization, women's interest progressed from the private and domestic field to the social life. Their social status evolved at the same time with the society itself and their playing a more active role in society caused a major change in the mentality of the 19th century. The Romanian women of the élite were more educated and began to get involved in the social life and to have an impact on it: they were patrons of artistic movements, such as the literary salons, and also supported the initiatives towards the Union of the Romanian Principalities. The Romanian theatre of the nineteenth century is a place where women are present both as actresses and in the audience. The Romanian historian Nicolae Iorga considers that the first steps towards women's emancipation were made by the Romanian middle-class ladies who became actresses and played the first women parts in comedies and melodramas, even if an acting career for women was not something common and even believed to be inappropriate. The actresses of French or German theatre troupes that toured the Romanian Principalities were the first models for the Romanian actresses. Although their performance was sought for and commented upon by critics, journalists and the audience, there are only a few portraits of actresses in the Romanian literature of that time, in the comedies of the Romanian playwrights Costache Caragiali and Vasile Alecsandri.

Evangelia Mitsopoulou
Fulbright Artist Scholar, Virginia Polytechnic Institute & State
University, USA.

The Reception of Dante's *Divine Comedy* in Music and the Arts: Focusing in the 20th and the 21st Century

Dante's *Divine Comedy* disseminated through the centuries and continues to be diffused, capturing the fantasy of many artists from the Medieval era until today. Paintings, sculptures, music compositions, literary critics, translations in all languages, novels, cinema films, cartoons have been inspired by Dante's poem.

However, this paper focuses in the reception of Dante's *Divine Comedy* in music and the Arts especially during the 20th and 21st Century. A quick reference is made as an introduction to the reception of Dante in previous centuries. More than two hundred compositions in all kinds of music were composed inspired by the famous poem. Many composers used the entire poem as material for the outcome of their inspiration and created an entire opera or symphonies or smaller forms of pieces. Others used only some specific verses or parts of *Divine Comedy*. Most of the composers find really interesting and prefer for their working material the *Canto V* of the *Hell*, the known love but dramatic story between *Francesca* and *Paolo*. The passion and intrigue, two characteristic elements of medieval stories capture the fantasy of composers from Europe, U.S.A., Russia and Asia. Many music works are mentioned to this Conference and even to the bibliographic reference for the first time and particular attention is given to the piece *Under the Mozart's look* composed by the young Greek woman composer *Aspasia Nasopoulou*.

Moreover, painters and sculptors from the 14th Century until today are quite prolific with a number of paintings inspired by the *Divine Comedy*. G.B. Genelli's and J. Strange's paintings are coming to the light. The large amount of this artistic production urged American Universities and Libraries to create online database catalogs (*Princeton Dante Project*, *Columbia University Digital Dante Image Collection*, *Valentine Giamatti Dante Collection*) where all these works and their publications are included.

Brian Moriarty

Assistant Professor, Stevens Institute of Technology, USA.

K. Levni Sinanoglu

Stevens Institute of Technology, USA.

Creating Immersive Environments for Education from Gigapan Images

Emergent technologies are providing new vectors for educational presentation at an ever-increasing rate. Interdisciplinary opportunities utilizing the visual arts with scientific disciplines to provide old data as well as new in a more tactile form that engages students while appealing to instructors allows for innovation in teaching that has previously been little more than conceptual or only in the imagination of a creative artist. This paper proposes a tools-based approach for creating tactile environments for education based on high-resolution gigapixel images, utilizing high-resolution photography and projection systems for artifact representation.

There are currently numerous limitations in the educational space due to the existence of data that is presented in traditional abstract, inaccessible formats that do not engage the current generation of students. This work proposes to bridge the existing visualization generation gap by providing tools that would principally be used by educators to represent data as well as what are understood by students as abstract locations in remote locations.

Initial fieldwork consists of minority cultural artifacts documented in eastern Turkey during the summer of 2010. This image data is being translated into large-scale 2D representations as well as 3D point clouds that are reconstituted tactile immersive environments. Through these representations, students will be able to interact visually with artifacts in a manner not previously practical.

Ashrafosadat Mousavilar

Assistant Professor, Al-Zahra University, Iran.

The Reflection of Traditional and Modern Approaches in 21st Century Academic Visual Art Research in Iran

In this research, the author has tried to answer the following questions by collecting and analyzing the statistics made based on titles, abstracts, keywords, table of contents and references:

Do traditional and modern approaches reciprocal or interactional relationships in academic researches?

According to findings of research, modern approaches with 45% and traditional approaches with 43% frequency are in contrast with figures approximately close to each other and equal quantity. However, modern approaches exceed traditional approaches in terms of the number of dissertations. In addition, about 10% of theses with traditional approaches, besides explaining and propagating their cultural and historical status, are looking for modern status as well as modern applications for traditional arts. Such insights especially in practical arts are increasing. Therefore, the interaction between traditional and modern approaches though very few, can be viewed as increasing.

Jane Mulfinger-Budgett

Professor, University of California at Santa Barbara, USA.

Humor and Satire in Contemporary Visual Art

Jane Mulfinger is a practicing visual artist engaged in discourse about the joke. Using historically significant artworks as a basis, she will discuss her own work in this area, (*Common Knowledge I*, 1992, Camden Arts Center & St. Pancras Railroad Station), and young contemporary artists' works from the U.S. and Europe in order to explore where visual discourse regarding humor is heading in the shifting societal dynamics in relation to image based controversies. This paper addresses the cultural, sociological and aesthetic contexts of contemporary image/text art that deploys humor in the content of the work. What role does the element of humor take? Does it disguise critique, taking the sting out of unpalatable thoughts, or is it potentially divisive to communities? What are the temporal conditions that constitute the ability to exhibit a work that engages in satire about others in the Western context? What defines the differences between humor and satire or humor and irony in visual expression? This paper addresses humor as a dynamic intellectual element that for some artists becomes a key component for poetics. Citations include Freud's discourse on the Joke, Douglas Fogle's commentary of the paintings of Richard Prince and recent texts by Andrew Hunt of the U.K., among others.

Asli Narin

Lecturer, Kadir Has University, Turkey.

Self Portrait Photography as a Way of Performance

Since the first attempts of shooting self-portrait photographs by the artists, it can be declared that the dialogue between the camera and the artist forms a special kind of performance during the production. Therefore, the documentation of this performance emerges as photography prints, which the spectators experience as self-portrait works. Although the result doesn't include a performance in itself and the people who experience the works of the artist cannot involve themselves in the performance due to their absence during that time, self-portrait photography can be stressed as a performative act by itself within its process. Whether the artist performs his/herself or the other, it is undeniable that the practice involves preparing for the role, dressing up, staging and acting. As a result of this consideration, this paper will look at some essential self portrait photography examples in art history and examine the performative approaches that the various artists lead their works to.

Misha Nedeljkovich

Associate Professor, The University of Oklahoma, USA.

Bailing Out Western Balkan Filmmaking and Death of 'Socially Responsible Cinema'

Most recently, the Chancellor A. Merkel, Prime Minister, D. Cameron and President, N. Sarkozy in their public statements pronounced the death of multiculturalism in EU. However, in order to support multiculturalism and open cultural dialogue in 2010 The European Commission, extended the rules on aid for film production until the end of 2012. The criteria, which were established in 2001 also regulate the funding opportunities for filmmakers in the Western Balkans who in their films endorse cultural dialogue between nationalities in the region. Obviously three leaders were not talking about film but some other aspects of multiculturalism. As a result of this type of commissioned filmmaking, in the territory of Western Balkans, we are witnessing the surge of "socially responsible filmmaking." Unfortunately, none of these films ever succeeded artistically and in the box office. As a matter of fact, they were either ignored or became an object of public ridicule. The authors of these films were recognized filmmakers that received artistic praise and international awards for their past accomplishments, but failed miserably with topics that were supposed to enlighten Balkan nations. By analyzing recent productions from the region this paper will attempt to find an answer to this question.

Tsvetomira Nikolova Kostadinova

Associate Professor, New Bulgarian University, Bulgaria.

E. T. A. Hoffmann and Animation

Ernst Theodor Amadeus Hoffmann (1776 - 1882) is a unique author for several reasons. His influence on Western literature, musicology, philosophy, psychoanalysis, psychology, cognitive sciences, cyber design, theatre, opera, ballet, cinema and particularly on animation is huge and difficult to be traced not only because of its scope but also because many of his ideas and/or works have undergone significant modifications before entering the hall of fame. Often it is through other authors that Hoffmann's legacy has come to the contemporary world. For almost two centuries now his works has been referred to, quoted, adapted, or even consciously or unconsciously plagiarized.

The art of Hoffmann is closely related to animation in three ways. Some of his works or adaptations of his works have been filmed, especially "The Nutcracker" because it is widely considered to be his only fairy tale, appropriate for children. The other link to Hoffmann's literary works is Dr Mori's "uncanny valley" hypothesis from 1970, which has left traces in the development of computer generated animation of android characters. Dr Mori, a pioneer in robotics and cyber design, based his theory on Dr Jentsch's essay "On the Psychology of the Uncanny" (1906), which focused on Hoffmann's novelette "The Sandman". Later on, this essay drew the attention of Dr Freud, who wrote in response his famous essay "The Uncanny" (1926) which explained the human need (of both artists and audiences) to face and re-experience horror. But Hoffmann's art has much in common with contemporary art and, in particular, with animation not only because it often lingers on the border to horror and nightmare. One can find in Hoffmann's fragmented narrative a mixture of genres - fairy tale, documentary prose, dreams, satire, romantic novel, gothic novel, grotesque, caricature - where imagination plays an enormous role.

Luiz Antonio Cesario de Oliveira

Professor, University of Sao Paulo, Brazil.

Simony Aparecida Rego Barros Barbosa Cesario de Oliveira

Professor, Paulista University, Brazil.

Urban Environmental Art: The Transit of Environmental Issues in the Population

This discussion originated from the master's thesis submitted by Luiz Antonio Cesario to PGEHA - Graduate Program in Aesthetics and Art History at USP - University de Sao Paulo - Brazil, in 2008 - entitled "A work to be done : Understanding bio-social-environmental - through the art of life "and was also substantiated around the environmental works of art, public and permanent in SaoPaulo - one titled Tree (Flame) in the context of the Freedom Park Ibirapuera and another entitled Peace and Freedom in the City Botanic Gardens. Both belong to the collection of the State of Sao Paulo - Brazil. A third public artwork called environmental unpaid Metropolitan Green Ground Zero - composes the art environmental education published along with other environmental questions related to public health caused by the onset of a new survey by Cesario at the School of Public Health at USP - the same environment and urban scenery. In this context - environmental art - highlights the role of mass media, for which permeates this academic work.

Douglas Oliver
Professor, Rice University, USA.

The Performing Arts Theatre and its Role in the Development of Modern Architecture

The performing arts theater as a typology has had a significant impact on the development and trajectory of Modern Architecture dating back to the early formative decades of the twentieth century. This paper will be a case study analysis of this history focusing on the theater's relationship to the major conceptual, theoretical, and manifesto movements of Modernity. The intention is to show the impact of this intellectual history on the extraordinary amount of theater construction in the last ten years fueled by globalization and emerging countries' desire for the theater to stand as significant markers of their cultural development.

Classical Architecture's influence dominated western building for nearly 450 years and was not seriously challenged until the aftermath of World War I when events such as the Bolshevik Revolution ignited a rejection of classicism with its' associations to the monarchies of the past. A new architecture was needed to house the new social order; an architecture based on science and technology like the work of the Constructivist and Suprematist sculptor, architect, and stage designer Valadimir Tatlin. In Germany, the Bauhaus School in Weimar was dedicated to the aestheticizing of the emerging modes of industrial production in all of the visual arts and architecture. The architect Walter Gropius, the Director of the Bauhaus during the twenties and early thirties, designed in 1927 the Total Theater which mechanically reconfigured the theater seating from proscenium to in-the-round formats; a giant 'theatrical machine' to acknowledge the spirit of the machine age. One of the major works in Germany after the end of the second world war was Hans Scharoun's iconoclastic Berlin Philharmonic Concert Hall (1956-63) which exhibited a highly idiosyncratic architectural language to address the rhetorical difficulty of building a monument in divided post-war Berlin. The Finnish architect Alvar Aalto's Organism is exhibited in his Helsinki masterpiece Finlandia Hall (1967-71) which bridges Finnish craft with the 'white architecture' of the International Style.

The paper will conclude by looking at the performing arts theater work of the international architectural Avant Garde in Asia and the Middle East in the last five years that interestingly projects the Modernist project forward.

Deniz Onur Erman

Assistant Professor, Gazi University, Turkey.

Overview of Contemporary Turkish Ceramic Art.

Ceramic is thought to exist from the start of civilization. The magical dance of fire and clay has been continuing since 8,000 years in Anatolia, leaving traces in every aspect of human life. Ceramics appear in different forms resulting from various approaches throughout the history of Anatolia, starting from the Neolithic period, during Rome, Byzanthion, Seljukian, Ottoman era and in contemporary modern Turkey. The approach of Turks to ceramics has been conservative during the pre-Islamic times as well as Seljuk and Ottoman periods. Though some are magnificent pieces, production was mainly limited to daily utensils and architectural elements like decorated tiles. The evolution of ceramic art from traditional forms and values into a modern identity coincides with the industrial revolution in the 19th century.

Contemporary Turkish Ceramic Art refers to the period that starts with the establishment of the Turkish Republic in 1923 till today and is a truly different era in every aspect of ceramic art. The Republic has resulted in strong modernization efforts and profound changes in social, cultural and economic life and Turkish ceramic art has also gone through a dramatic evolution. Today, historical traces and motifs are commonly interpreted by modern approaches. The evolution of ceramics during the Republic has been the collective result of educational, industrial and personal artistic efforts. Industrialization has resulted in the founding of ceramic studios and factories. Because no institutions or educators of occidental standards were available, European schools and educational systems were imitated and talented students were sent abroad for education. This period also witnessed the foundation of today's major faculties of fine arts. The first private ceramics studios have been founded by the pioneers of modernization. These prominent people have, as educators and artists, have shaped the contemporary Turkish Ceramic Art.

In the hands of a growing number of artists embracing the cultural heritage of Anatolia, the evolution of Contemporary Turkish Ceramic Art continues with more private studios, higher educational standards in the academic setting, constant creative efforts resulting in more original pieces of art displayed at international artistic milieu and a growing number of exhibitions and competitions.

Nikos Ordoulidis

Ph.D. Student, University of Leeds, UK.

The Greek Laikó (Popular) Rhythms: Some Problematic Issues

The issue of laikó rhythms is one of the especially multiplex, faceted, diachronic and most important problematic areas in this specific field of studies. This term, along with other similar ones are often used by Greek musicians. Written, but mostly oral sources, indicate that these terms were initially used by musicians of the rembétiko era (whose educational standards were limited) and have been in use ever since. This article describes the problems that I have encountered throughout my research for my doctorate thesis, as regards the laiko rhythms, from the very beginning up until the time the article was written. My doctorate thesis, whose subject is the analysis of the work of Vasilis Tsitsánis, is an ongoing process which has been taking place at the University of Leeds in England since the end of the year 2008. The aim of this article is to shed light on the elements that have obstructed, and unfortunately continue to obstruct, not only my own research but also all sorts of research akin to it. Another intended goal is to make every researcher draw attention to the possible traps involved in subjects regarding rembétiko and Greek laikó music and the usage of the laikó rhythms. Finally, this article can be used as a manual for readers of many different articles and books dealing with laikó rhythms, perhaps providing them with a new re-assessment.

Meltem Ozkaraman Sen

Assistant Professor, Mimar Sinan Fine Arts University, Turkey.

Change from Horse-Drawn Carriage Manufacture to Automotive Manufacture in Bursa, the Capital of Ottoman Empire

Bursa, first capital of the Ottoman Empire, has been manufacturing different means of transportation throughout the history with different senses of fabrication. In Anatolia, animal-drawn wheel carriages adopted different designs based on their cargo.

Bursa earned an accumulation from the transport vehicles manufacturing going on around for thousands of years. The car from 5th century BC, seen on the gravestone in Manyas near Bursa, and documented in Istanbul Archeological Museum, provides information about the wood and mine industry there at that time. The car in Bursa Museum, of which only metallic parts survived, is an example to the cars manufactured here.

One can say that there is an expertise on transportation and horse-drawn carriages in Bursa, because of being on the crossroads and the necessity of long-distance transportation for manufactured silk fabric, agricultural products and other products.

The phaetons, used touristically as a transportation means in Halki, Prinkipo etc and in Istanbul prince islands, were the most transportation vehicles in the past. When we retrace the history of these vehicles, we see that the production was centered in Bursa.

In this notification, whether it is coincidence or historical design tradition that developed Turkish automotive industry in this location.

Burkay Pasin

Instructor, Izmir University of Economics, Turkey.

Dilek Himam

Instructor, Izmir University of Economics, Turkey.

Fantasies of Bathing: Hotel Hammams as Orientalized Stereotypes

The Turkish bath (*hammam*) is constructed in two interdependent and overarching domains. In one domain, its 'archetypal' historical evolution as a bathing venue is examined through archival surveys, on-site inspections and data analyses conducted by archeologists, architectural historians and restoration specialists. The history of the *hammam* in this domain is chronological, methodologically empirical and ontologically positivist. The other domain is rather populist and orientalist, both in its discursive and historical construction within which the essential features of the *hammam*; dome, clog, peştemal, hammam bowl, etc. has been mythified, authenticized, and stereotyped. In this domain, additionally, the origins of the *hammam* is consciously blurred and its architecture uniformed as if remained the same for centuries withstanding changing social and cultural contexts in Ottoman-Turkish daily life. These two domains are juxtaposed at particular times to provide *hammam's* archetypal and stereotypical continuity in 'Western cognition of Oriental bathing fantasies' and 'Turkish autoethnography'. In a post-colonial perspective and with reference to Nazar AlSayyad's three-phased reading of 'heritage' and 'tradition' as well as concepts of 'autoethnography' (by Mary Louise Pratt) and 'mimicry' (by Homi Bhabba), this paper discusses how the *hammam* is represented as an 'orientalized stereotype' of Turkish bathing culture through marketing strategies of and spatial practices in contemporary hotels and spa centers. The argument of the paper is further supported by means of visual and experiential analyses of selected *hammam* examples of a recent survey conducted by the author in various hotels in Turkey.

William Russell Pensyl

Professor & Chair, Northeastern University, USA.

W. Y. Bai

Northeastern University, USA.

S. C. Liang

Northeastern University, USA.

C. T. Q. Tran

Northeastern University, USA.

S. P. Lee

Northeastern University, USA.

Design and Implementation of User Centric Content Delivery Using Biometric Data Capture and Intelligent Analysis

This paper explores design and implementation of user centric content delivery using biometric data capture and intelligent analysis.

Data in captured non-invasive manner, including facial data, height, weight, body type, age, gender and aspects of mood can be used to alter content presented. Such systems must have an inherent intelligence that is ambient and ubiquitous – allowing for interpretation of a variety of stimuli. The systems intelligence must offer options that can be autonomously responsive allowing meaningful responses to visual and sensor cues.

There are many applications, information delivery for targeted advertising, social and emergency communications needed in public environments. Application can be used to create socially engaging artworks, integrated media delivery within architectural spaces and interactive media within exhibition spaces. This allows viewers engagement in aesthetic experiences that are subtly responsive to personal physical attributes and moods.

Technically, design of this system use ambient, and ubiquitous intelligence through three models: Detection Model, Data Training Model, and Demo Showing Model. The Detection model algorithm detects a face, calibrates the image and extracts features using OpenCV Haar-like application [Viola & Jones] and LibSVM to classify and determine gender[SVM]. AdaBoost learning algorithm boosts classification performance. The Data Training Model uses classification method, LibSVM data file to train analysis of data and generate a final data model file. The Demo Showing Model manages windows for system and audience. The detection result is shown in face detection window and scene view window. The content images or steaming video is shown in a second projection display.

This paper describes feasibility and successful application of responsive information delivery tools that prefigures use of facial and biometric data to cue advertising, social communication or culturally relevant user experiences. Initially designed for marketing content in public spaces, the content can vary depending location and population demographics.

Yvonne Petkus

Associate Professor, Western Kentucky University, USA.

Studio Research: Processing Residues - Finding Imagery

As a process-driven artist, I am invested in painting as a physical act of thinking. My material and imagery shift and evolve to wade through psychological residues resulting most recently in states of ambiguity, fragmentation, and distortion. Parallel to this studio research, I have been looking at responses by other artists (including Francis Bacon, Marlene Dumas, and Juan Muñoz). The first common strategy is a distancing through physical and cognitive processing. Distancing, here, refers to the expression of larger social content through visual cues over realistic representation or narration (as in Picasso's *Guernica* whose final state developed through drawings/studies and is not the historical narrative but rather a *response to* the specific event). Emotional content remains but the distillation of imagery through artistic processing, the *how*, challenges the language through which content is absorbed. The second shared practice, as evident in the work of Bacon and Muñoz, is the use of a repeated, mediated human figure to speak of the universal through the individual. The human stand-in acts as the control, the place to hang content and explore destabilization through constant changes and confluences. In my work, it is through the use of a repeated 'everywoman', who negotiates isolated 'scapes', that boundaries are broken or subverted. Visual language is challenged through tweaks and modifications, moving just far enough away from the familiar to hopefully cause a pause, a hesitation. It is about finding those small epiphanies that re-tell, in a new way, what we have always really known. It is about found realizations, through the sculptural, additive and subtractive act of painting. This inquiry explores the use of processing as a way to physically find imagery and content and, ultimately, as a mechanism to find meaningful discourse regarding the most difficult of human concerns.

Denitsa Petrova

Ph.D. Candidate, Edinburgh College of Art, UK.

Slice and Dice: The Citizen Artist and the Fight for Public Space

As active participants in our culture, many artists today are becoming a catalyst for political, social and cultural change. This notion is strongly reflected in the concepts of various activist art practices, which are most commonly seen outside the gallery space as their creators are trying to reach a larger audience. Many art groups and individual artists are working anonymously in order to deliver their true message. Their strategies are becoming more determined and effective as they are trying to point out what is happening in the public space today.

This paper presents a selection of examples which illustrate, in a witty and playful way, the tactics and methods used by artists, art collectives and members of the general public, who are taking part in various ad-busting and subversive projects in the public realm.

Investigating the works of billboard defacers such as the anti-consumerist Poster Boy and the actions of the *Billboard Liberation Front*, this study highlights the ways in which artists are creatively reclaiming the public spaces by subverting the very same methods of advertising used to overpopulate the urban landscape. Presenting culture jamming initiatives of the *Improve Everywhere Group* and the *Bubble Project*, the essay examines activist and interventionist works, which compel audiences to think about the urban environment in new ways.

The paper discusses how, together, artists, activists and community groups are attempting to provide an appropriate answer to the everyday ad attack and highlights the existence of a critical spatial practice, where public artworks can be seen as a critique of the increasing marginalization of public space.

Bianca Predoi

Ph.D. Student, University of Bucharest, Romania.

Kitsch: Boom or Bluff? The Concept of Kitsch in the Current Dynamics of Visual Culture

Kitsch is not a bankrupt occurrence, but it is a phenomenon that will not disappear spontaneously, as it has not occurred spontaneously. It tends to refine not only in cultural contexts that have verified, detached trivial and raised it to the rank of art, but it is especially justified by social and cultural dynamics and especially the economic one of the contemporaneity. Thus appears the invariable need of deciphering the "issues" and a theoretical approach to a speech or/and a face of a cultural paradigm, which, although apparently controlled, escapes immediate making and specific definitions, once the point of view is changed. In the context of the hypermodernity, in the space of the current "culture-world" (G. Lipovetsky), globalisation's prerogative, liberalisation and far barriers of interdependence in which the "goods" move, this concept means every time some theoretical definitions, and the capacity of adaptation based on a duplicitous and ambiguous principle.

Kitsch is the protagonist of polemics for a product, which is both paradoxical and natural at the same time, of the human mind. Above all art must affect the viewer, the kitsch object should speak about his human condition. But in which way? Not by reflecting a childish dream of happiness, but by admitting its part of shadow, not by showing a perfect world of lightness like a blissful redemption, but by carrying our "unsustainable sin" (Ch. Genin).

On one hand this approach is distinctly critical and has to do more with working across art boundaries and being effective away from the discourse than with the acculturation of a culturally antielitistic hysteria. On the other hand it is about the straightforward method of the contemporary language of art of borrowing the lexicon of cross-cultural contemporary events like *culture shock*, values and beliefs. But handling all these through exposing them, bringing them out in an anecdotal, ironic or childish way, in fact it is leading to ephemeral, emptiness and eventually nothingness.

Well, is kitsch finally a boom or a bluff? The art market, permanently challenged by its management of values, transforms it into a boom of a bluff.

Gyllian Raby

Associate Professor, Brock University, Canada.

Confounding the Circle of Expectation: Outwitting the Media Super-Peer with Collaborative Dramaturgy

Educators describe the impact of entertainment media on youth immersed in its trendsetting genres as “the media super-peer”¹. The *Commotion* Project talks back to this super-peer by repositioning youth consumers as active producers of dramatic narrative. *Commotion* is a collective drama initiative involving eight groups of grade twelve adolescents from high schools in Canada’s Niagara Region. We have adapted the creativity theory known as RSVP² (Resource, Score, eValuation, Participation) into a twelve-week program that facilitates the youth to create original one act plays. Our work is informed by the group dynamics theory of Alida Gersie (1992)³ and counters the view of Gonzalez (1999)⁴ that teacher/facilitators must ‘maintain ultimate leadership’ in the devising process. *Commotion* hypothesized that RSVP’s emphasis on diversity and personal growth would encourage youth creators to be guided by the findings of their own work and the input of their community, rather than by teacher or media super peer. We have discovered that the RSVP process of playing with, dramatizing and articulating previously invisible media stereotypes resulted in divergent plots and characters that the youth called, ‘our own’. We have also observed that, at the same moment that they solidify their narrative structure, the youth achieve group ownership of the material and experience a dissolution of cliques within their group. Weaving together stereotypical tropes to create “our own” meanings, creators seem to step outside the culturally normalizing teleologies that Keith Johnstone has dubbed narrative’s “circle of expectation”⁵. Collectively, the youth acknowledge, recognize, and manipulate to their own ends, the narratives inherent in the media. This paper describes *Commotion* to illustrate the fluidity and transparency of RSVP creativity theory. It proposes the mutual reciprocity of devising technique, group dynamic and dramaturgical structure in outwitting the media super-peer.

1 Strasburger VC, Wilson BJ. *Children, Adolescents & the Media*. Beverly Hills, CA: Sage Publications, 2002.

2 Halprin, L. (1969). *The RSVP Cycles: creative processes in the human environment*. New York: Doubleday Canada.

3 Gersie, Alida. *Earth Tales: Storytelling In Times of Change*. London: The Merlin Press, 2009.

- 4 Gonzalez, J. C. (1999). "Directing High School Theatre: the impact of student empowerment strategies and unconventional staging techniques on actors, director and audience". *Youth Theatre Journal*, 13, 21.
- 5 Johnstone, Keith. *Story Telling for Improvisers*. London: Routledge, 2002.

P. Gibson Ralph

Associate Professor, State University of New York, USA.

Applying Tewksbury and MacDonald's "Designing Effective and Innovative Courses" Principles to a Design and Technology Curriculum in the Performing Arts Using a Problem Based Learning Approach

In 1997, Barbara Tewksbury and Barbara MacDonald under a National Science Foundation funded initiative to promote effective and innovative teaching in the geosciences developed a highly successful four day workshop, "Designing Effective and Innovative Courses". Offered multiple times since its development, primarily in the sciences, the principles have been effectively applied in the performing arts.

At the College at Brockport, introductory and advanced courses in theatre design and technology have been revised using principles of the workshop, an outcome based learning approach. The method of delivery in the revised courses utilize a Problem Based Learning (PBL) pedagogy.

This paper delineates the process of revision used, a description of the PBL techniques used for content delivery, a matrix for designing PBL stimuli, and the methods of assessment used to evaluate the effectiveness of course in meeting student learning outcomes.

Cara Rawlings

Assistant Professor, Virginia Tech University, USA.

Conversations with Women Who Fight...On Stage and Screen

Stage combat is a relatively new discipline in actor training. In the 1970's a small group of men recognized the need for stage combat codification and training to preserve actors' safety and professional longevity. Those men came together to form The Society of American Fight Directors in 1977. The S.A.F.D. has since become the largest and most revered organization in American professional and academic theatre devoted to training and improving the quality and safety of stage combat. To date, the S.A.F.D. has recognized 19 women of the total 116 Certified Instructors and finally inducted the first woman into the College of Fight Masters - the highest echelon in the S.A.F.D. ranks - in 2007. Even so, the S.A.F.D. and the profession of stage combat is still widely considered a "boy's club" by most theatre practitioners. Hegemonic and stereotypical notions of machismo underlie the standard pedagogical and aesthetic approach to stage combat passed down through the lineage of S.A.F.D. members.

The "boy's club" extends far beyond the classroom to the practice of hiring predominantly male Fight Directors to choreograph fights in professional productions. Not one woman is credited with Fight Direction of a production currently running on or off-Broadway. Though many have broken the proverbial glass ceiling in the areas of design and direction, women pursuing a career in fight direction are still marginalized. The presence of female teachers and leaders in stage combat may be encouraging to some, yet the ratio of women to men remains low.

Through a series of conversations, five professional actresses and fight directors discuss the challenges of developing and maintaining a professional career; strategies for dealing with what one female fight director refers to as the "penis penalty;" and potential changes in institutional policies that may improve prospects for future generations of women specializing in stage combat.

Mary Robert

Professor, Richmond, The American International University In
London, UK.

Seeing Double: Aspects of the Lives of Turkish Transsexual Prostitutes

The transformation of a person's gender is one of the most cataclysmic changes that the human persona and sense of self-identity can experience. It is a process that is beset by enormous pressures but when undertaken under hostile conditions it is even more traumatic and problematic. Turkey today is a fascinating place; a secular, rapidly developing, proud, overwhelmingly Muslim nation with a vast cultural and artistic heritage and a deeply conservative rural majority. At its heart lies the teeming metropolis of Istanbul, famed for innumerable treasures, literally the bridge between east and west and over many centuries a haven for oppressed and outcast factions and races. There are around 2000 individuals in Istanbul at various points along the transitional process from one gender to the other. Almost all are male to female reassignments and almost all are Turkish, drawn to Istanbul to escape the outright rejection by family and society in the provinces. Although Istanbul provides some support in the form of mini-communities of other transsexuals it is deeply hostile in other respects. Most are forced to become prostitutes in order to survive and pay for the expensive drugs and surgical interventions gender reassignment necessitates.

Often impoverished unless beautiful enough to win clients, seriously harassed by the police and under all the normal dangers that prostitutes suffer, their lives can be brutal. As their bodies change they intently study media images of female behaviour in all situations to learn the craft of womanhood. Some become political activists in an attempt to influence social change, others poignantly just fall by the way-side, forever trapped mid-way between genders. Most however do progress slowly towards the goal of acquiring the body and behaviour of a woman. The mind, however, is harder to change and for most of these transsexuals their mentality is a kind of double vision; part male, part female.

This presentation comprises a small selection of photographic images from a long involvement-as-witness of one of these communities of transsexual prostitutes.

Terence Rosenberg

Senior Lecturer, Goldsmiths, University of London, UK.

Mike Waller

Senior Lecturer, Goldsmiths, University of London, UK.

Duncan Fairfax

Lecturer, Goldsmiths, University of London, UK.

Re - Placing News

The 'Mediating Place' research project (Leverhulme funded) undertaken by members of the Pi Studio, Goldsmiths is focused on an exploration of the ways in which various 'locational' or 'locative' media affect the way we relate to our world, or worlds, now and in the future. It is apparent that our environment is increasingly mediatised – infused with media technologies and their concomitant content - the project is, therefore, also concerned with how this 'media-full' environment, re-mediates our relationships to those objects and spaces to which we are connected, and, ultimately our relationships to each other as well.

As part of the research, the Pi Studio has designed a number of 'media-things' (locative and locating media) that present new arrangements and produce opportunities for new performances of media.

One of these 'media things' is a 'news telescope'.

The 'news telescope' is a located device which may be oriented and focused on different places and draw down different kinds of news from those places, setting them in contrast one to another. It places the news and asks the viewer to physically, and, by extension, in other ways, relate their place in the world to the places and different constructions of news.

It organises the news as events presented in the spaces of their occurrence rather than in the spaces of 'interests' that are the set format of most newspapers. It has no single editorial voice but presents news as 'mash-up' - perhaps a master term (signifier) for all contemporary reading/reception; the demotic news of twitter feeds are mashed up with traditional forms of news publication – organs of publication like newspapers. News becomes for the reader/viewer a collage of different news views, a quilt of different viewpoints, offering the potential for a more rounded understanding of the news and its 'investment'.

term (signifier) for all contemporary reading/reception.

Jonathon Russell

Assistant Professor, Central Michigan University, USA.

Expatriate Educators: Teaching Design in a Country and Culture that is not Your Own

In today's global society, more and more design educators are leaving their home countries to live and teach abroad. New universities and design programs developing around the world require qualified educators to teach their students. Because they may not have faculty with the necessary training and experience to fill these positions, one of their best sources is often expatriate educators. Joining the ranks of these academic nomads living and working in other cultures can pose particular challenges and surprising rewards.

As an American born and educated graphic designer who spent three years living and teaching in the Middle East I can attest to the challenges in adapting an ingrained western pedagogical approach to fit a foreign culture in which learning styles, social and cultural contexts, career expectations, and secondary school preparation all differ from what one is accustomed to. This presentation will focus on ways that a design educator can foster an atmosphere of cultural exchange and curiosity that teaches the universal principles and foundations of design without imposing a specific cultural aesthetic on the students. This is the best way not only to ensure that useful learning takes place, but also that this learning is a two-way street—a genuine exchange. Both pedagogical and practical approaches will be covered with examples of student work from all levels of undergraduate education.

Bridget Sandhoff

Assistant Professor, University of Missouri, USA.

Being a Girl in Etruria: Examining Etruscan Female Adolescence

While children, especially girls, were typically marginalized in the artistic and literary record of antiquity, scholars as of late have been able to reconstruct general concepts of childhood in Greece and Rome. The situation in Etruria, however, is more challenging because of the lack of extant Etruscan literature. Therefore, the study of childhood and adolescence in ancient Etruria has rarely been explored. Despite this impediment, the Etruscans have a strong visual record that provides the best evidence for conceptualizing the life of an Etruscan girl.

Though Etruscan women lived relatively autonomous lives within their society, they still embraced the traditional responsibilities of wife and mother. Etruscan girls were probably educated to fulfill these roles including the cultivation of a beautiful appearance. Her "education," more than likely, involved practical instruction as well as exposure to beauty objects that communicated vital life lessons. Much of the material culture for women in Etruria encompassed the female toilet such as engraved bronze mirrors and toiletries boxes (*cistae*). This panoply of items is not atypical; however, several of these objects were embellished not with classically feminine women but with semi-nude females sporting strong, muscular, if not masculine, physiques. This contradictory image was apparently fostered in Etruria and consequently presented as an alternative standard of beauty for young Etruscan females. The goal of this paper is to examine Etruscan girlhood as expressed on these objects and how it complies and deviates from orthodox views of girls permeating the ancient Mediterranean in the fourth century B.C.

Azyz Sharafy

Associate Professor, Washburn University, USA.

Introducing "SANDTONING" A New Drawing Medium/Process

"Sandtoning" is a new drawing process that I have developed experimenting since 2006. It is a process of using black sand to create drawings with full tonal rendition. This paper will look into the history of using sand as an art medium both as a painting as well as a drawing medium. It will also cover various cultures of the world and their use of sand in art. The paper will include visual examples of the different types of sand art works. The paper will look into cultural rituals and the use of sand to create temporary as well as permanent types of sand art works.

The paper will cover my reasons to move into the area of using black sand as a drawing medium originating from my pen and ink drawing. The gradual evolution of using sand in my art works which in turn connects to the development of the Sandtoning process. The paper will categorize the various test and trial that was experimented with in sand drawing, in order to reach a successful sandtoning process.

The paper will include the experimentation of using sand to draw on various 2D material surfaces, for using the "sandtoning" processes to create 3D art works and installation art.

Cathryn S. Z. Shine

Associate Professor, University of Canterbury, New Zealand.

The Pacific Rim International Print Exhibition and its Importance, Relevance and Connection to Today's Art World

Why is an international print exhibition significant in today's art world? How do artists benefit from having their work selected for an international print exhibition?

What is the relationship between print images made with new technologies, and those produced in more traditional processes in an international print exhibition? Do international print exhibitions reveal notational identities? How has post modernism influenced the type of artwork entered into international juried print exhibitions?

This paper will discuss how the Pacific Rim International Print Exhibition, University of Canterbury, Christchurch New Zealand, has an important and global influence on the discipline of printmaking today. As with all juried international exhibitions, there is an acknowledged level of recognition, for any artist, when their work is selected for a prestigious international print exhibition.

The selection process is rigorous. Each work is considered in terms of the premise, narrative, conceptual intent, and how appropriate is the printmaking technique that is employed. It is important to recognise the print as an objecting and the material that is printed onto bring subtle innovations between ink and surface.

Every version of the Pacific Rim International Print Exhibition features artists whose individual approaches to printmaking have been recognised. This recognition is due to how the print artwork has been developed through its execution, source material, or inspiration, and is influenced by the processes employed, references and contemporary materials used.

The Pacific Rim International Print Exhibition is a 'slice in time' of printmaking from the nations that border the Pacific Rim geographical region. This exhibition reveals national identities, colonial and international influences.

The evolution of printmaking processes is evident in the work presented in the Pacific Rim International Print Exhibition. This is revealed as printmaking artists have readily adopted new technology of the time. Unlike other art forms, printmaking artists are very open and flexible in the manner in which they embrace contemporary technology. It is not important if this technology is from a previous era such as the

Guttenberg's Press moveable font, or a very contemporary digital process.

This paper will also comment on the current range of print making processes and reflect on how some cultures and nations have a closer affinity with particular processes more than others.

Sujan Shrestha

Assistant Professor, Towson University, USA.

Phil Davis

Assistant Professor, Towson University, USA.

Animated Lines

As an artist, I am interested in bridging the boundaries on the subject of argumentation, conflict and dialogue over territory, history and identity. *Animated lines*, is a 3D animated sequence that represents the permeable boundary that connects and separates the real world by augmenting digital photo-realistic 3D environment and traditional hand drawn animation combining in one medium. It divides and symbolizes the dynamic polarity between real and manufactured.

This animated film is digital hand drawn animated sequence which is developed by using digital pencil and charcoal in a 3-dimensional space and surface. As the 3D environment is created; utilizing various brush strokes, the 3D surface becomes a canvas. The canvas is carefully framed and choreographed using the 3D application and its image rendering solutions to get the final result frame by frame. By constructing and de-constructing, connecting and re-drawing over the 3-dimensional surface, the digital drawing is created and produced as an animated form.

This is simply an attempt to investigate the traditional hand drawing style into a digital drawing technique; a process of creating a new direction in traditional and digital medium.

Aleksandra Slahova

Professor, Daugavpils University, Latvia.

Problems in the Perception of Linear Perspective

It is well known that the shape and size of objects visually changes if the object's distance from the viewer and the position of the object change, but it needs specific theoretical training in the construction of perspective. For these reasons, drawing three-dimensional objects on the picture plane demands not only knowledge of their external peculiarities, but also skills in matching the shape of objects to the peculiarities of visual perception which allows us to represent objects "truthfully". However, this is one of the hardest tasks in drawing. It needs specific theoretical training in the construction of perspective.

A review of textbooks and resource books on drawing published in different countries during the last 30 years reveals that a body of rules for linear perspective has evolved which is stable and interpreted similarly. However, explanations of the practical implementation of one-point perspective are not quite logical.

The first part of this investigation was introduced in article in the International Journal of Art and Design Education, Vol. 19.1, England, (Slahova, 2000: 102-109).

The **main task** of this article is to deal with the different aspects of studies of linear perspective continuing the discussion about the essence and problems of world perception in perspective.

The **aim** of this research is to cover some of the problems of the perception of perspective, and offers methodical recommendation for implementing linear perspective in training for drawing.

Gilly Smith

Lecturer, University of Brighton, UK.

The Write Rhythm

A new generation of writers which uses mobile phones and social networks to express itself is, perhaps unwittingly, developing a new language. This new mode of communication is fast and effective, designed to express emotion and organise a social life using as few words – letters even – as possible. It may be creative and playful, or as David Crystal (2006) says, *ludic*, but from texting to Tweeting, life has become too short for a comma.

Now, with grammar in crisis among ‘Generation Txt’ (Thurlow 2003) and the chasm widening between employers with a good command of grammar and the generation they will employ, Gilly Smith, professional writer and lecturer in Broadcast Media at the University of Brighton asks if it’s time to find a more innovative approach to teaching writing in schools.

Smith finds that a collaboration between Dance and English at KS 3 could hold the key. Here she explores how the teaching of Dance equips students with the ability to ‘punctuate’ abstract concepts, bringing form to their thoughts, and asks how it might inform the teaching of English.

With her study already trialling in secondary schools in the UK, Smith finds that young people respond positively to the stimulus provided by dance and dance film, and that dance is associated with fun and creativity. Using collaborations between academic and arts-based subjects is now more important than ever in order to engage the more kinaesthetic learner, but also to utilise the many opportunities the high octane world of entertainment has to offer education. The more stimulation that is available outside the classroom, she suggests, the more it is needed within it.

Joanna Sperryn-Jones

Ph.D. Student, Norwich University College of Art & Design, UK.

Breaking As Making: Form Following Content in Art and Writing

Much of the time on my PhD has been spent developing a form of writing that works in a constructive relationship to my art practice whilst also developing understanding of the nature of art practice. Rather than using writing to analyse artwork I have attempted to make it reflect the approach of my artwork. It has now become a creative practice in its own right including developing ideas on its own terms. In addition, Mary Ann Francis suggests that when an artist writes the writing could take on characteristics of the artwork, such as, the possibility that the form of the writing could reflect the content. This has occurred in my work.

'Breaking' is the main theme running through my work but it arises in many different contexts and I deal with it on different levels. My research, for example, simultaneously explores and draws parallels between personal experiences in life, such as breaking bones with those of making/breaking sculpture, Derrida's concept of the break, deconstruction, breaking from traditions in making sculpture and the break created between making and writing. In addition my work has developed to use breaking as a methodology. Since the methodology and subject are both 'breaking' it is difficult to distinguish in writing where one stops and the other starts; both contribute to understanding the experience of the other.

By bringing together philosophies and methodologies related to breaking, such as Benjamin's Allegory, Barthes' pleasure of the text and Frey's fragment with experiences of breaking my own artwork, other's artwork and injury I hope to show a rich experiential understanding of the process of deconstruction that can shed light on experiences of making art, such as the elements of risk, uncertainty and paradox.

Buck-Morss, S. (1997, 1989) *The Dialectics of Seeing: Walter Benjamin and the Arcades Project*, London: The MIT Press

Derrida, J. (2001, 1978) *Writing and Difference*, London: Routledge

Francis, M.A. (2009) 'Here and there: artists' writing as aesthetic form' in *Art of Research Conference 2009*, Helsinki: University of Art & Design Helsinki
http://tm.uiah.fi/tutpor/AOR2009/Francis_paper.pdf

Frey, H-J. (1996, 1989) *Interruptions*, New York: State University of New York Press

George Stylios
Researcher, Heriot Watt University, UK.

Designing Wearable Electronic SMART Garments for Health Monitoring

The concept of Wearable SMART Electronic Clothing for health monitoring has been described and discussed. Specialised demands on fabric structure and its conductance and on micro-sensors integrated for ECG, temperature, breathing, acceleration, light and positioning measurement are being explored. Requirements for Personal Area Networks and Wireless Communication Centres, interfaces and communication protocols based on Bluetooth and CAN bus are also been researched with unique operating systems embedded to the hardware.

Design of yarns, fabric structures and garments; figure 1 knitted, figure 2 woven, so that they are functional for housing electronics but integrated together seamlessly whilst at the same time having good aesthetics and comfort prove challenging. Normal human activity, such as extreme movement may affect the data as well as perspiration and the need for laundering.



Figures 1 and 2;
Wearable Electronic SMART Garments, showing a knitted and a woven vest respectively.

Application examples in health care, sports and the military are markets for real uses of this technology, figure 3.

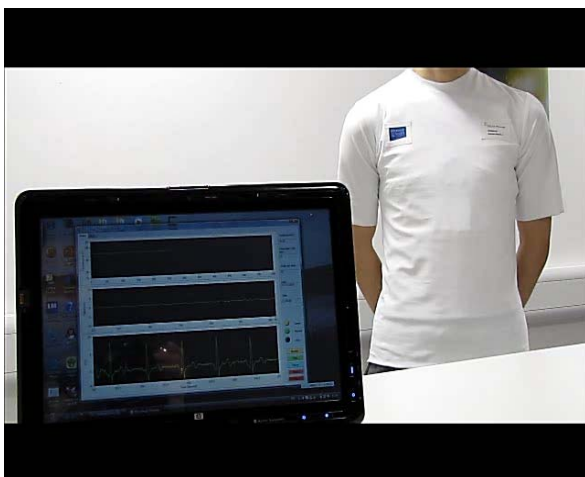


Figure 3.

An example of an application of a Wearable Electronic SMART Garment showing Temperature, Respiration and ECG real time monitoring on a person.

Paula Temple

Professor, University of Mississippi, USA.

Faculty-Led, Study Abroad Courses in Studio Art

I would like to present my experience in Faculty-Led programs I have conducted with Undergraduate and Graduate students during summer and winter intercessions at the University of Mississippi. I have taken students to London, England and the Mediterranean Center for the Arts and Sciences in Ortigia, Sicily, and I have proposed courses in Bridgetown, Barbados with the University of the West Indies. I have also had Faculty Exchanges and Artist-in-Residencies at the University Veritas in San Jose, Costa Rica and the University of Georgia in Cortona, Italy.

My students gain three hours of credit in studio art. The work is done on site in various locations and we have an exhibition at the University of Mississippi when we return. The course always includes visits to museums and historical sites and is affiliated with our Study Abroad Office on Campus. I have streamlined materials which are available in most countries, consisting of drawing pencils, pens, inks, brushes, multi media paper and foam core boards, tape, sandwich bags, and tubes of watercolor or gouache. These are easy for students to carry and easy to pack.

Most students from our state of Mississippi have never traveled internationally. This program allows them to gain some knowledge of the world and practice their skills as an artist. We also go to major museums and see exhibitions of artists they have only studied in their Art History classes.

Alise Tifentale

Lecturer, Liepaja University, Latvia.

The New Wave of Photography: The Role of Documentary Photography in Latvian Art Scene during *Glasnost* Era

The major shift in the role and perception of photography as a medium of the visual arts in Latvia took place on the background of the political events in the mid-1980s that ultimately led to the collapse of Soviet Union and the Communist bloc. In Latvia, then one of the Soviet Republics, the idea of restoring the country's independence dominated the public debates. Also the visual arts often were discussed in terms of the current political and social changes. Following the pattern of neglecting the past, in the mid-1980s a 'new wave of photography' (Demakova, 1999) was rising in Latvia.

The proposed paper describes the social and aesthetic context of the 'new wave' of Latvian photography, and discusses the role of the documentary imagery in the visual arts. Although Latvian photographers were 'freed to picture even the ugliest truths' (Svede 2004), the new documentary imagery was not confused with photojournalism with its more direct and sometimes aggressive stances and rarely it represented any 'shock-pleasure' (Welchman, 1994) value associated in the West with photography from the Soviet Union.

The paper analyses the photographs that 'shifted into the dominant "fine art" context' (Visser, 1998) within the specific Soviet and early post-Soviet visual culture in Latvia. Several Latvian photographers earned recognition during the late 1980s after their participation in exhibitions outside the Soviet Union. These photographers shaped and defined photography as one of the 'new media' (Demakova, 2000) in Latvian contemporary art of the early 1990s.

The paper adds an insight into the changing attitudes towards documentary photography in Latvia during the *glasnost* era.

Stephen Town

Professor, Northwest Missouri State University, USA.

**“The Morning Watch” by Edmund Rubbra:
Context, Poetry, Sketches, and Setting**

English composer Edmund Rubbra (1901-1986) left an astonishingly large corpus of spiritual choral music that was the *raison d'être* for much of his work. The focus of this presentation is *The Morning Watch*, Op. 56 (1941/premiered 1946), a motet on the mystical poem of Henry Vaughan, begun by the composer in 1941 at the end of his fecund 1936-42 period, discontinued during his wartime service, and finished in 1946. Intended originally by the composer as his fifth (choral) symphony, it shares some harmonic and melodic affinities with the fourth, while combining symphonic rhetoric with vocal polyphony, which suggests a continuity of thought that is striking, all the more so because of the propinquity of the sketches in a Rubbra sketchbook—those of the fourth symphony are contiguous with *The Morning Watch*. What may not be seen in the sketch of *The Morning Watch* are the choral parts. Based on such evidence, and other interesting features, one might speculate that *The Morning Watch* started out as a purely orchestral work, if not a non-vocal fifth symphony then a programmatic, two-movement essay. In summary, this presentation will discuss *The Morning Watch* and the sketches, Vaughan's poetry and Rubbra's setting, vis-à-vis the context of the time.

Fatima Wachowicz

Assistant Professor, Federal University of Viçosa, Brazil.

Catherine Stevens

University of Western Sydney, Australia.

The Role of Attention, Perception and Memory Processes in Choreographic Cognition

Choreography is the art of arranging dancers and human movement and stillness using creative and imaginative exploration of such elements as time, space, dynamic and music. Choreography and cognition may involve improvisational exercises, individual and group choreography, viewing of choreography by established dance artists, and personal reflection regarding the process of making dance work. The term 'choreographic cognition' was coined as part of the Unspoken Knowledges Project in Australia in 1999 (Grove, Stevens, McKechnie: 2005). This complex phenomenon refers to psychological processes of knowing, understanding, and learning dance that are implicated in constructing and refining movement-material with the intention of creating a work of art. The approach builds on notions of cognition discussed by Matlin (2002), Matlin and Foley (1997), Calvo-Merino et al. (2006), and Corballis (2001). The goal of the present paper is to explain the underlying cognitive process involved in creating, performing, teaching and perceiving dance by considering cognitive psychology and knowledge acquisition about dance and non-verbal behaviour through in-depth study of attention, perception, and memory. Implications for dance composition settings will be discussed, since they involve inter- and intra-personal cognition with students, teachers and dancers having the task to create and compose dances and/or encourage others to do the same.

Gary Wahl

Associate Professor, Albion College, USA.

Dream Homes: Photographing Changing Land-Use and Plastic Playhouses as a Means of Exploring the Housing Boom and its Sources

I photograph the American Midwest landscape. My work depicts how the attitudes towards the landscape of the people are projected onto the landscape itself. This portfolio begins by examining visual evidence of argument between those who see the land as potential lots for sale, soil to plant, or worthless dirt, I then explore the source of these attitudes more closely by looking at a place where young children first begin to consider their future houses – the play house.

Our contentious social, political and moral beliefs are inscribed onto the landscape. One group may alter the land with a perfectly manicured lawn cut out of a tall grass field. Another might dump tires or old televisions on the roadsides under cover of the night.

Still others will completely erase a hillside to redevelop it as a commercial lot. Exploring several counties in central Michigan, I search for the interface between these interests. The quiet images I make in these places belie the fervor of the American political, value and moral debates that they make visible. The formal beauty of the images provides a quiet reference point for conversations that often never take place.

The playhouses pictured in this series are the products of a consumer-based culture. Examples of these houses can be found across the country cutting across social and demographic lines. I intentionally avoid photographing the actual children who use each home. This leaves room for the viewer to insert themselves, their children or draw on their assumptions to imagine the child that plays or children who play in each home. In these ubiquitous plastic playhouses are formed the first plans for future homes, neighborhoods and communities. The Playhouse series has taken on new meaning since the collapse of the housing bubble.

Sharon White

Lecturer, University of Dundee, UK.

Communicating Movement through Drawing for Animation

This paper primarily investigates drawing as a tool for facilitating discussion in acting and performance for movement in animation. The aim is to develop a new terminology for communication of different movements for collaborative animation performance practice, which is based on visualization and observation of movements and emotions, rather than the relying on Disney's '12 Principles of Animation' that were developed for a particular style of animation and has been standard industry practice since the 1940s. Through thorough investigation of dance and performance pedagogy, this paper aims to present a more intuitive and thoughtful way to produce dynamic and emotional movement results through animation, irrespective of the design style used to achieve it. Focusing on how movement in animation is taught to animation students, this paper would like to investigate the potential of observational drawing: as a research tool for observing external and internally visualized movement: for developing efficient techniques of producing storytelling drawings; as a communication tool for working collaboratively with animators as well as other cross-disciplinary artists.

Rex Williams

Assistant Professor, Texas A&M University, USA.

Weiling He

Texas A&M University, USA.

Fashion Theatre

Review of a collaboration between an architecture and art studio. The month long project used verbs as a unifying theme, for creating a multi-media performance. Architecture students moved through the audience with custom built outfits visualizing the content of a specified verb. Simultaneously, art students played video projections and sound visualizing the content of the same verb. The project worked to integrate light and space through motion and time. The physical presence of the architecture students in combination with the immaterial presence of projections and sounds was intended to visualize the dynamics of the fourth wall. Here the intent of the aspiring dimensionless could be viewed as an attempt toward immersion or an attempt interaction. At times the performance was more immersive and other times more interactive in a contemporary rendition of the 'gesamtkunstwerk.' This talk will focus on notions of cross-disciplinary work and cross-media. We will look at the notions of combining acoustics, visuals, and kinesthetics together in the quest for subjective interpretation from the audience.

Mary Williford-Shade
Professor, Texas Woman's University, USA.

Pedagogy of an Engaged Performer: Making Dances - Performances in the Making

Conventional forms of critical and academic (dance) writing have often excluded, or at least left unspoken the potential for dance performance as a "way of knowing and understanding the world" for the performer. Much of the research focuses on the choreographer as the knowledge producer. In many instances, dancers are considered tools or instruments and are thought to contribute only in a limited way to the making of the dance during the rehearsal process. Many performers have been "trained" to accept such body metaphors as "body as instruments" and tacitly assume they are non-participatory actors in the complicated creative process that results in a dance work. In an implicit challenge to such approaches, this paper investigates the creation of dances as "performances-in-the-making" throughout a rehearsal process, in which both the choreographer and the performer are collaboratively engaged in *dancemaking*.

By re-conceptualizing the role of the dance performer in rehearsal and performance situations based on personal self-reflexive journals and current research in the area of performance praxis, this paper considers the nature of *dancemaking* as a pedagogical process and addresses the interplay between the *dancemakers* (performers and choreographers) and the implications of this relationship for knowledge hierarchies, performance process skills and performance pedagogy. The paper provides a schema for re-thinking the creative roles, responsibilities and *knowledge zones* for performers, providing more understanding of the significance of creative engagement as development of knowledge.

At the heart of performing as a way of learning and knowing is a pedagogical imperative that is inextricably linked to the emerging dance form in rehearsal and the ongoing interactions between dancer, choreographer, movement and the dancers' physical manifestations of the choreographic ideas. These mutually causal relationships take shape, evolve and change throughout the performance-in-the-making as it unfolds in the rehearsal/performance cycle. Performing becomes not only a "way of showing," but a "way of learning and knowing."

Y. Jane Winslow

Assistant Professor, State University of New York Oswego, USA.

Creating Student Social Activists through Community Participatory Documentaries

Developments in digital video technology, such as HDV cameras and HD NLE systems now allow for broadcast quality documenting of our world. More than ever, media artists can produce globally-based digital video programs inexpensively that not only document parts of the world different from their own but also reach out to other communities to better understand them.

In the past, some documentary filmmakers have gone into a community or area to document that issue or particular group. More and more though, documentarians act as facilitator and that by empowering the community groups to produce their own documentaries they better reflect the community's own personal vision of the salient social issues that concern them.

In colleges and universities, students learn the art of digital filmmaking, becoming versed in the technical and theoretical aspects of media arts and non-fiction production. Through a participatory documentary collaboration with a community group, the students can expand their understanding of social and cultural issues locally and globally. Through the use of the community-based participatory documentary their projects can become more than just an artistic and technical endeavor. Documentary production can create a bridge for students between the academic and the larger social communities engaging them as artist activists.

By producing actual community-based participatory projects, students gain understanding of their relationship to the community they are documenting. In addition to technology, student artist learns how to develop and research a project as well as ethical responsibility by exploring communities and societies that are different than their own. By getting socially active and conscience of the issues beyond their ken, students become global citizens.

Magdalena Worlowska

Ph.D. Student, University of Wrocław, Poland.

Culture and Nature Symbiosis - Ecological Art in Education

The first part of the paper discusses a few artistic and educational initiatives, linking two apparently distant domains- these of culture and nature. For example, owing to the recycling workshops in the International Cultural Centre in Kraków small children become aware of the fact that nature is degraded , but also that it is a source of inspiration for artistic activities. Other examples related to the educative initiatives are Kraków Recycling Festival (during which the city landmark- Barbakan- was copied with the use of cans) and Land Art workshops taking place in the area adjacent to National Museum in Kraków. Subsequently, the objectives of the courses with students of Humanities and Biology departments are presented.

The second part analyses the examples of works of art of Polish ecological artists, that are created to give aesthetic satisfaction and open our eyes to nature. The works presented vary from traditional depiction on canvas to site-specific art and vertical gardens.

One example that is situated in between cultural and natural perspective are the canvas of Piotr C.Kowalski. They are placed in the landscape, that becomes an integral part of them. The works of art clearly indicate that there is no strict division between what is cultural and what is natural.

The similar conclusion can be drawn from Mirosław Maszlancko or Aleksandra Mańczak site-specific works of art. Their constructions are mysterious, fragile and are supposed to be experienced with the aid of all senses.

Another example presented is Warsaw University Library with its vertical garden. In the building, that is favorite destination for inhabitants of the capital of Poland, the architect transformed natural forms into architectural elements, complete with real greenery.

In general, the initiatives related to ecological art enable their recipients to discover how art is experienced from the perspective of natural science, and, at the same time, to look at natural phenomena in artistic way. Eco-art provides an opportunity to interdisciplinary research in which the cultural and natural domains interpenetrate, inform and influence each other- each gaining on depth and interest.

Sang Yoon

Professor, James Madison University, USA.

Design Iconography and Social Relations of Seoul, Korea

Design Icons can be defined as the type, colors, and images which embody the content found in urban street and traffic signs, building names, retail signs, advertisements, murals, and graffiti. Beyond the primary informative function of city signage, design icons reflect and shape the ideologies and aspirations of a city's inhabitants. As a graphic design professor of over twenty-two years, I was honored to receive a Fulbright Senior Research Grant which enabled me to live in Seoul, Korea from August through December in 2007. My research employed Edward Soja's (2000) notion of postmetropolitan inquiry as a theoretical framework for this cultural, political, and economic analysis of public design icons in Seoul.

Seoul does not appear to be much different from other mega-cities in the world in terms of urbanization and globalization. Hosting of the 1988 Summer Olympic Games provided much of the impetus that has propelled Seoul into the 21st Century. Today, 92% of the population enjoys Internet access, and the city of Seoul is ranked as having the highest broadband penetration rate in the world (Hi Seoul Special Advertising Section, *Time*, Aug. 25, 2008). However, modern Seoul rises from a background of numerous city parks, including five antique royal palaces from the late Chosun Dynasty and districts converted from the traditional residential areas.

To investigate the design culture of Seoul, and to create a cross-sectional record of its unique qualities, I spent intensive time witnessing, extensively photographing, and documenting design icons. In my presentation at the International Conference on Fine and Performing Arts, I will present my analysis of the design iconography in Seoul's street graphics, in a historical-cultural context; and I will address the apparent re-productive and transformative social relationships among political ideologies, lifestyles, occupations, incomes, ages and genders of Seoul's residents.

Raymond Young

Professor, Valdosta State University, USA.

Deborah Morgan

Associate Professor, Valdosta State University, USA.

William Faux

Associate Professor, Valdosta State University, USA.

A Dramaturgical, Semiotic and Visual Analysis of the Design of Theatre Lobby Displays

Posters designed for theatre lobby displays emerge from dramaturgical, semiotic and visual analysis of the play, the playwright, the world of play, and the audience. The dramaturg's research helps the director, the actors, and the designers explore pathways into world of the play, it also guides the creation of lobby display posters by providing themes, images, artifacts, characters to engage and inform the audience. This project includes the analyses and designs of lobby displays for six plays: *The Grapes of Wrath*, *Three Sisters*, *The Piano Lesson*, *Show Boat*, *The Man Who Came to Dinner*, and *Twelfth Night*. This abstract discusses *The Grapes of Wrath*, *Three Sisters*, and *The Piano Lesson*.

The Grapes of Wrath is the world of the dustbowl. One theme, as recalled by survivors, was the omnipresent yellow dust. Those memories informed two design elements for all the posters, texture and color. Survivor's photos were treated with various hues of yellow, brown with gradation in value of light, and dark. In Photoshop, "noise" was used to convey the texture of dust.

The brooding yet beautiful Russian soul defines mood in Chekhov plays. Birch trees, a symbol of the Russian soul, became the background for the *Three Sisters* show poster. The color treatment for the other posters, dark blue and dark red brown, underscored the brooding quality. Cyrillic script, beautiful, and evocative of the Russian soul was gold, in sharp contrast to the dark brooding colors.

For August Wilson's *The Piano Lesson* three sets of colors served for borders: pan-African red, yellow, and green for the biographical posters, brown for the "the Hill" posters, and red, white, and blue for the Century Cycle poster.

Jeremy Yudkin
Professor, Boston University, USA.

Music and Time

Some of the greatest music is created in the fewest possible notes. These compositions seem to have not a note too many and last not a second too long. This is but one of the possible criteria for greatness in music, a quality hard to define, highly elusive, and probably susceptible to a thousand interpretations. But some of the finest works across many genres of music seem to display this quality. Examples will be drawn from the classical canon (Beethoven's Fifth Symphony), jazz (Miles Davis's "Blue in Green" from *Kind of Blue*), and popular music (Paul McCartney's "I've Just Seen a Face" from the album *Help!*). The paper includes slides, piano extracts, and recorded examples. Equipment needed: Data projector, sound system (to play iPod, laptop sound files, or CD), and piano.

Margaret Ann Zaho

Assistant Professor, University of Central Florida, USA.

Less is More: A Pedagogical Approach for Art Historians

This paper explores the advantages and disadvantages of new media and technology in teaching art history, particularly the art history survey course.

Discussed in the paper are the function and significance of various media, both historic and modern, that have been embraced by the discipline since its inception. The paper then focuses on the role of new media in teaching and some of the most recent data concerning its effectiveness.

The summation of the data, as well as personal experience, suggests that in the push to include technological wizardry such as clickers, wikis, vlogs, blogs, webcasts, and podcasts the inherent value of the discipline is lost.

The second half of the paper offers solutions and includes a pedagogical model that embraces a 'less is more' approach. This approach is one that, with limited technological interruption, encourages debate and arouses the activist spirit and cultural consciousness in every student.

Anna Zakiewicz-Machowska

Head Curator, National Museum in Warsaw, Poland.

Polish Museums' Websites as Members of Great Worldwide Family

I was taking care about a website of the National Museum in Warsaw for two years, between 2005 and 2007 (see www.mnw.art.pl). I was designing a structure (mirroring the museum's structure), editing texts and arranging pictures. It was very exciting and interesting experience which encouraged me to study other museum's websites and – in general – the whole phenomena.

In my paper I would like to present several websites – Polish mainly – and discuss them in compare with other countries' ones and try to find an almost perfect solution useful for professionals and for an audience as well.

Another problem is a necessity of building a whole system of connections between museums. In my opinion art history in general could be treat as a special kind of hypertext because of its content – art works functioning in the Internet through pictures and comments describing and interpreting them. We can use many links connecting pictures with other pictures and with texts. Everybody can build his or her own art history or a museum following various ideas. What would be the ideas? What is the best key for them? How can we find everything important without omitting really important items?

It is also a very fine way for education and also for entertainment – I would like to present educational games I invented.

Apart art works museums are created by people. It is very important and useful to know professionals (curators, conservators and managers) taking care about collections. For instance you can see me as a head of the Contemporary Prints and Drawings Department (photo, short cv and full list of my publications, exhibitions, participation in confrences) and also my colleagues

http://www.mnw.art.pl/index.php/zbiory/zbiory_studyjne/gabinet_grafiki_i_rysunkow/kto_jest_kim_w_gabinecie/ – alas in Polish only at the moment but it isn't difficult to undertand.

Zexun Zhang

Assistant Professor, University of Macau, China.

Mythological Representations in Chinese Art Female Immortals in Ming (1368-1644) Figure Paintings

Mythology is a cultural record of the origins and life histories of nationalities. It registered man's knowledge of their roots and their quests for life fulfillment, which are accordingly recorded in arts. In the supernatural world of China, "deities" appear in different appellations, such as Celestial Worthy, Celestial Emperor, Holy Being, Immortal, etc., who are collectively referred to as "*shenxian*" (gods and immortals). The primary distinction between "*shen*" (gods) and "*xian*" (immortals) is that the former designates "beings from the supernatural world", while the latter, "human beings deified" through self-cultivation and enlightenment to the *Dao* (the Way or the Truth).

Gods and immortals have been widely represented in figure paintings (sub-genre of "*wenren hua*" [literati painting]) since the *Wei-Jin* period (386-420). During the *Ming* dynasty, immortals, especially female ones, were highlighted in figure paintings and represented in different painterly styles, which reflected and articulated a concern about and a yearning for human attainment in quests for a "meaningful"/eternal life and ultimate self-transcendence. It is in this context that such representations of female immortals are examined, from a visual culture perspective, in light of their artistic treatment of the subjects as well as their religious functions, social meanings and existential implications.

Catherine Zublin

Professor & Associate Dean, College of Arts & Humanities, Weber State University, USA.

James Christian

Professor, Weber State University, USA.

Sleepy Hollow: The Development of a New Musical Theatre Production

This paper examines the collaboration and working relationship between a theatrical director and the costume designer for Weber State University Department of Performing Arts production of the new musical, *Sleepy Hollow* in 2010. The book and lyrics are by Jim Christian, who also directed and choreographed, music is by Tom Edward Clark and costume designs are by Catherine Zublin. *Sleepy Hollow* follows the American folktale of Ichabod Crane and the Headless Horseman, both iconic characters of Early American folklore. These characters were first created in print in *The Legend of Sleepy Hollow* a short story by Washington Irving contained in his collection *The Sketch Book of Geoffrey Crayon, Gent.*, first published in 1820. Christian says 'I intend for this production to be a really good ghost story that will give people the shivers. In this play normal people of 1820 will be living in extreme circumstances in a world that isn't completely real - they are cursed!*' As costume designer Zublin was challenged to create costumes that embraced historical silhouettes and the theatrical elements of the script; actors portraying horses, magical disappearances, and dance choreography.

The presentation and paper provides a brief plot synopsis, script analysis, production photographs, and costume drawings. The script, score and audio recording accompany the paper.

Patricia Zumhagen
Lecturer, Columbia University, USA.

Interpreting Wallace Stevens' "Thirteen Ways of Looking at a Blackbird" Through the Visual and Performing Arts

The aim of my presentation would be to focus on the class members' aesthetic and educational experiences as we *created*, *participated* in and *reflected* upon an arts-integrated, multi media performance of our investigation of Stevens' poem. Through this presentation, attendees will learn the ways in which interpreting poetic lines through drama, music, dance and the visual arts—and then integrating these elements into a performance-- inspired us all to think critically, and to comprehend and appreciate the literature more fully. They will also discover the students' joy at realizing the effectiveness of non-traditional, interpretive methods on their learning and on their teaching practices. Finally, by having our journal excerpts shared, and by viewing short clips from the videotaped production, they will be educated about the insights, curiosity and engagement that collaborative and interdisciplinary pedagogical practices can inspire.

In the presentation, I would also explain how the project came about, including a description of ways in which the students drew from drama theorists (Dorothy Haithcote, Cecily O'Neill, Brian Edmiston) and built on some dramatic techniques (role play, improvisation, tableau, monologue/dialogue) to create a workshop for the exploration of the poem. I would also include our debt to Jeffrey Willhelm, and to The Lincoln Center Institute of New York City for our decision to create music, dance, and art works to enrich the literary investigation. Lastly, I would credit the creators of two New York City productions whose projects and demonstrations of their work in our course inspired us to deepen our appreciation for the importance of performance to the literary investigation. The work of Laurie Olinder, the visual artist who designed *Lightening at Our Feet*, a multi media performance of the poetry of Emily Dickinson at the Brooklyn Academy of Music, influenced our design and use of music and computer-generated images. Also, the work of Ted Nash, the musician who interpreted world renowned art through music in *Portraits in Seven Shades* by the Jazz at Lincoln Center Orchestra with Wynton Marsalis, helped us to see the aesthetic, performative and educational value of translating artistic interpretations into musical ones.

Lastly, my presentation would elucidate how attention to the work of local arts organizations, an ability to share classroom control, and a

willingness to trust in and integrate students' creative abilities and artistic talents, combined to transform my educational practice, and that of my students.