2012

Visual and Performing Arts Abstracts

Third Annual International Conference on Visual and Performing Arts
4-7 June 2012, Athens, Greece

Edited by Gregory T. Papanikos

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TABLE OF CONTENTS

(In Alphabetical Order by Author's Family name)

Preface

This abstract book includes all the abstracts of the papers presented at the *3rd Annual International Conference on Visual and Performing Arts, 4-7 June 2012,* organized by the Athens Institute for Education and Research. In total there were 80 papers and 90 presenters, coming from 21 different countries (Australia, Austria, Belgium, Brazil, Canada, France, Finland, Germany, India, Indonesia, Korea, New Zealand, Singapore, South Africa, Switzerland, Portugal, Romania, Taiwan, Turkey, UK and USA). The conference was organized into 19 sessions that included areas such as Music, Art History, Theatre, Arts Education, Design, Photography, The Arts and Health 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 150 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
3rd Annual International Conference on Visual and Performing Arts,
4-7 June 2012, Athens, Greece
PROGRAM
Conference Venue: <u>Metropolitan Hotel of Athens</u>, 385 Syngrou Ave., 175 64, Athens, Greece

ORGANIZING AND SCIENTIFIC COMMITTEE

1. Dr. Gregory T. Papanikos, President, ATINER.
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12. Dr. Stavros Alifragkis, Academic Member, ATINER, Adjunct Lecturer, Hellenic Army Academy & Research Associate, School of Architecture, National Technical University of Athens, Greece.
13. Ms. Nicoleta Calina, Academic Member, ATINER & Lecturer, University of Craiova, Romania.
14. Dr. Ioanna Papadopoulou, Academic Member, ATINER & Lecturer, Democritus University of Thrace, Greece.
15. Aikaterini Georgoulia, Ph. D. Student, University of York, UK.
16. Dr. Margarita Kefalaki, Director of Communication, ATINER.
17. Ms. Lila Skountridaki, Researcher, ATINER & Ph.D. Student, University of Strathclyde, U.K.
18. Mr. Vasilis Charalampopoulos, Researcher, ATINER & Ph.D. Student, University of Strathclyde, U.K.

Administration: Fani Balaska, Stavroula Kiritsi, Eirini Lentzou, Konstantinos Manolidis, Katerina Maraki & Celia Sakka

Monday 4 June 2012

07:45-08:30 Registration

08:30-09:00 Welcome and Opening Remarks

- Dr. Gregory T. Papanikos, President, ATINER.
- Dr. George Poulos, Vice-President of Research, ATINER & Emeritus Professor, University of South Africa, South Africa.
- Dr. Nicholas Pappas, Vice-President of Academics, ATINER & Professor, Sam Houston University, USA.

09:00-10:30 Session I (Room A): Art History **Chair:** Pappas, N., Vice-President of Academics, ATINER & Professor, Sam Houston University, USA.	09:00-10:30 Session II (Room B): Theatre I **Chair:** Poulos, G., Vice-President of Research, ATINER & Emeritus Professor, University of South Africa, South Africa.	09:00-10:30 Session III (Room C): Music I **Chair:** Kefalaki, M., Director of Communication, ATINER.
1. Nicholls, C., Director, Flinders University, Australia. Indigenous Australian art as the Original Performance Art: A Case Study of Aboriginal Women Painters from the Western and Central Deserts of Australia. 2. Tan, H., Professor, University of Central Florida, USA & Kim, J., Professor, University of Central Florida, USA. The Work of Well Known Contemporary Chinese Artist, Jiang Guofang. 3. Petelin, G., Convenor Higher Degrees by Research, Griffith University, Australia. The Myth of the Genius Artist, then and now. 4. Reininger, A., Senior Scientist, University of Applied Arts Vienna, Austria. The Austrian artist Maria Biljan-Bilger (1912-1997). On the 100th anniversary of her	1. Reid, T., Deputy Head of School, Kingston University, UK. Athletes of the Heart': Maculinities in Gregory Burke's Black Watch. 2. Donnell, V., Professor, Middle Tennessee State University, USA & Boyd, S., Professor, Middle Tennessee State University, USA Teaching Theatre Using Virtual and Interactive Technologies. 3. Dreyer-Lude, M., Assistant Professor, Cornell University, USA. Speech Song: The Aesthetics of Foreign Language in Theatrical Production. 4. Papagiannouli, C., Ph.D. Student, University of East London, UK. Etheatre Project: The Director as Researcher.	1. *Markou, S., Director of Vocal Studies, University of Missouri, USA. A Poetic Synthesis and Theoretical Analysis of Thomas Adès' Five Eliot Landscapes. 2. *Mergelsberg, B., Voice Faculty, Musikakademie der Deutschsprachigen Gemeinschaft, Belgium. Late 19th Century Belgian Art Song – Lied or Mélodie? (Monday, 4th of June, 2012) 3. Verster, F., Student, University of the Free State, South Africa. Yearning for Meaning: An Afrikaans Post Modernist Band "Heuwels Fantasties" Reaction to a World Falling Apart. 4. *Linsell, G., Director, Wind & Percussion Program, Willamette University, USA. Sergei Diaghilev: The Man Who Created the

birth, 21st January 1912.		4. Parisian Musical World at the Turn of the Last Century. 5. Katsiroumpa, G., PhD Student, University of Leeds, UK. Dion Arivas's Attikos's Song Cycle Asmata: Greek Poetry and Music in the Service of New Singers.

10:30-12:00 Session IV (Room A): Painting **Chair:** Nicholls, C., Director, Flinders University, Australia.	**10:30-12:00 Session V (Room B): Creative Solutions in the Arts** **Chair:** *Mergelsberg, B., Voice Faculty, Musikakademie der Deutschsprachigen Gemeinschaft, Belgium.	**10:30-12:00 Session VI (Room C): Design** **Chair:** *Markou, S., Director of Vocal Studies, University of Missouri, USA.
1. Bayer, Z.C., Vice Dean-Head of the Basic Training Department, Kocaeli University Fine Arts, Turkey. From the Beginning until Abstraction, Modern Tendencies in Turkish Painting. 2. Trickett, T., Director, Trickett Associates, UK. The Breadth of the Source-Code Becomes the Brush of the Artist. 3. Hall, K., Assistant Professor, University of North Iowa, USA. Painting the Dystopic: Contemporary Painting and New Versions of the Sublime.	1. Isaak, J.A., Professor, Fordham University, USA. Art Works! 2. Goudas, L.N., Art History Instructor, Appalachian State University, USA. Unexpected Friends: Creating Physical and Metaphysical Space for Dialogue between the Academy and Community. 3. Jurry, C., Lecturer, Bath Spa University, UK. Creative Activism and the Death of Political Art. 4. Walker, J.M., MFA Candidate, Virginia Commonwealth University, USA. Be Interesting – A Redefinition of Creativity.	1. Mangone, D., Associate Professor, University of Pittsburgh, USA. Steam Punk Sweeney Todd: An Eclectic Costume Design For The Musical. 2. Hoffmann, A., Assistant Professor, Indiana University – Purdue University Fort Wayne, USA. Culture, Society and Politics Interpreted through a Designer's Bilingual Filter.

12:00 -13:30 Session VII (Room A): Art Education	12:00 -13:30 Session VIII (Room B): Architecture	12:00 -13:30 Session IX (Room C): Language
Chair: Goudas, L.N., Art History Instructor, Appalachian State University, USA.	**Chair:** Alifragkis, S., Academic Member, ATINER, Adjunct Lecturer, Hellenic Army Academy & Research Associate, School of Architecture, National Technical University of Athens, Greece.	**Chair:** Isaak, J.A., Professor, Fordham University, USA.
1. Shaw, H., Assistant Professor, Curry College, USA. Exploring Master Works through Web Development and Computational Design. 2. Ingalls Vanada, D., Assistant Professor, The University of North Carolina at Charlotte, USA. Reflexive Capacity Building: Visual Art Education as a Culture of Thinking and Learning. 3. *Budge, K., PhD Student, University of Melbourne, Australia. Learning and Teaching in Art and Design: A Conceptual Model. 4. McElwain, M.L., Instructor, University of Indianapolis, USA. Service Learning in the Arts: Reciprocity of Community Collaboration.	1. Williams, V., Associate Dean, The Ohio State University, USA, Soave, S., Associate Dean, The Ohio State University, USA & Heysel, G., Assistant Dean, The Ohio State University, USA. Re-envision Shared Space. 2. Verster, W., Researcher, University of the Free State, South Africa. Converting Space: Changes in the Liturgical Spaces of the Reformed, Protestant and Episcopal Churches in the City of Bloemfontein, South Africa. 3. *Kang, M., Ph.D. Student, Seoul National University, Korea & Baek, J., Assistant Professor, Seoul National University, Korea. Hybridity and the Issue of Cultural Identity in Critical Regionalism: The Bagsvaerd Church in Copenhagen, Denmark and Two Embassies in Seoul, Korea. 4. Kypraiou, D., Researcher, UCL, Bartlett School of Architecture, UK. Digital Reconsecration of the Levelled Churchyard.	1. Soewarlan, S., Researcher, Indonesia Institute of the Arts (ISI) Surakarta, Indonesia. Interpreting Meaning of Literary Texts in New Environments. 2. Pan, H., Student, Nanyang Technological University, Singapore. Transcending Mortality. 3. Weilein, L., Ph.D. Student, Virginia Commonwealth University, USA. Transcending Technology: Biology and the Written Language. 4. Yelin Hirsch, G., Professor, California State University Dominguez Hills, USA. Cosmography: A Hypothesis on the Origin of Alphabet.

13:30-14:30 Lunch

14:30-16:30 Session X (Room A): General Issues on Art I
Chair: Kypraiou, D., Researcher, UCL, Bartlett School of Architecture, UK.

1. Kim, J., Associate Professor, University of Central Florida, USA & Tan, H., Professor, University of Central Florida, USA. How Ancient Chinese Symbols are used in Contemporary Pop-Culture?
2. Dutta, B.K., Associate Professor, The IIS University, India. Art and Artists of a Sacred Town.
3. Brode, C., Assistant Professor, Seton Hill University, USA & Beachley, P., Associate Professor, Seton Hill University, USA. The Question Mark/er Project: A Public Function of Art.
4. Manenye, G.M., Junior Lecturer, University of the Free State, South Africa. Teaching Dance as a Means of Intercultural Reconciliation.
5. Marcal, H., MPhil Student, New University of Lisbon, Portugal, Nogueira, A., Researcher, New University of Lisboa, Portugal & Macedo, R., Researcher, New University of Lisboa, Portugal. The Conservator as a Performer.

17:00-18:30 Meeting of the Arts Group of ATINER

20:30-22:30 Greek Night and Dinner (Details during registration)

Tuesday 5 June 2012

08:00-10:00 Session XI (Room A): Iconography in the Arts **Chair:** *Mitchell, C., Associate Professor, Eastern Illinois University, USA.	**08:00-10:00 Session XII (Room B): Ceramics** **Chair:** *Budge, K., PhD Student, University of Melbourne, Australia.
1. Corban, A., Associate Professor, Al. I.Cuza University, Romania. Representations of the Snake in Klimt's Painting.	1. Kahraman, D., Researcher, Anadolu University, Turkey. Application of Wet Clay Surfaces Decoration.
2. *Hadighi, M., Professor, Pennsylvania State University, USA. White Mythology White Paintings.	2. Ozer, G., Researcher, Anadolu University, Turkey. Conceptual Approaches in Contemporary Ceramic Ar
3. Zaho, M., Assistant Professor, University of Central Florida, USA. Chapel Decoration and Painted Paliotti in Brunelleschi's Santo Spirito in Florence. (Tuesday, 5th of June, 2012)	3. Baskirkan, H., Lecturer, Anadolu University, Turkey. Ceramic Production of the Pottery Village Kinik, where Clay and Art Come Together.
4. Colon Mendoza, I., Assistant Professor, University of Central Florida, USA. Gregorio Fernández's Cristo yacente of El Pardo: Iconography and Meaning in Seventeenth-Century Catholic Spain. (Tuesday, 5 June 2012)	4. Karakaya, B., Researcher, Anadolu University, Turkey. An Overview of Glassware Musical Instruments and Glass Bells.
5. Hester, C., MFA Candidate, Virginia Commonwealth University, USA. Elevating the Everyday: Designed Objects as Companions.	

10:00-12:00 Session XIII (Room A): Design Thinking Chair: *Hadighi, M., Professor, Pennsylvania State University, USA.	10:00 -12:00 Session XIV(Room B): Photography Chair: *Temple, P., Professor, University of Mississippi, USA.	10:00 -12:00 Session XV (Room C): Theatre II Chair: Batista, L., Student, North-American Association of Drama Therapy, Canada.
1. Baker, L., Professor, Savannah College of Art and Design, USA. Think Wrong: Ideational Strategies for a Wired World. 2. Blankenship, S., Associate Professor, Ohio University, USA. Socrates in the Studio. 3. Egner, A., Assistant Professor, University of North Texas, USA. The Symbiosis between Design Practice and Design Authorship. 4. Huang, P., Ph.D. Student, University of Leeds, UK. Reinterpreting the Traditional Craft of Paper Cutting in Contemporary Design.	1. Heusser, M., Professor, University of Zurich, Switzerland. Deadly Fights in the Living Room: A Visual Narrative of the Vietnam War in LIFE Magazine. 2. Bland, C., Associate Professor, University of Wisconsin-Stout, USA. Imitation, Inversion, and Identity in Kimiko Yoshida's New Photographic Series. 3. Tsai, S.E., Associate Professor, National Chung Hsing University, Taiwan. The Virtual Theater of Belief and Events: On Remnants of Beings in Yao, Jui-Chung's Photographic work, Beyond Humanity. 4. Cole, D., Ph.D. Student, Virginia Commonwealth University, USA. Notions of Memory in Non-Photographic Media.	1. *Mitchell, C., Associate Professor, Eastern Illinois University, USA. A Strindbergian Foray into Ancient Greece: Hermione and Hellas. 2. Ralph, P.G., Associate Professor, State University of New York, USA. Shakespeare's Laurel and Hardy: A Study of Paired Characters in the Comedies of Shakespeare as Insight into Character Development. 3. Prizant, Y., Assistant Professor, University of Notre Dame, USA. Havana as Character: Translating Contemporary Cuban Plays into English. 4. Scott, A., Lecturer, University of Canterbury, New Zeakand. The Theatre of Te Rakau Hua O Te Wao Tapu. 5. Ipekli, E., Associate Professor, Anadolu University, Turkey. The use of Karagoz Shadow Theatre as a Way of Teaching Traditional Turkish Theatre in Performing Arts Training 6. Kemper, M., Associate Professor, Penn State University, USA. An Actor Approaches Dionysus in Euripedes'

| | | The Bacchae. |
| | | |

12:00-13:30 Session XVI (Room A): The Arts and Health **Chair:** Blankenship, S., Associate Professor, Ohio University, USA.	12:00-13:30 Session XVII (Room B): Music II **Chair:** Bland, C., Associate Professor, University of Wisconsin-Stout, USA.	12:00-13:30 Session XVIII (Room C): Cinema and Television **Chair:** Scott, A., Lecturer, University of Canterbury, New Zealand.
1. Apostolos, M., Director of Dance, University of Southern California, USA. Dance Medicine: The Dancer as Athlete. 2. *Temple, P., Professor, University of Mississippi, USA. Detaching Retina Visualization. 3. Gashoot, M., Researcher, Bournemouth University, UK. Preferred Single Occupancy Interior Design and Décor Features in Hospital. (Tuesday, 5th of June, 2012) 4. Batista, L., Student, North-American Association of Drama Therapy, Canada. How can Dramatic Expression Promote Mental Health?	1. Konewko, M., Director of Choirs, Marquette University, USA. Actual Connections in a Virtual World: Social Capital of Eric Whitacre's Virtual Choir. 2. Gilmson, S., Associate Professor, University of Texas at Austin, USA. Goldberg Variations by Bach on Harpsichord and Piano. (Tuesday, 5 June 2012, afternoon) 3. Ormond, N., Professor, University of the District of Columbia, USA. Spirituals and Art Songs by African American Composers. (Tuesday, 5 June 2012) 4. Latten, J., Associate Professor, Juniata College, USA. Exploration of a Sequence for Teaching Intonation Skills and Concepts to Wind Instrumentalists. 5. Liebscher, F., Lecturer, University of Music & Drama Felix Mendelssohn Bartholdy Leipzig, Germany. Playing Right – From the End Basics and	1. Cohen, D., Associate Professor, Rider University, USA. Framing Filmic Representations of Julio Cortázar's Surreal Double. 2. Milli Konewko, S., Assistant Professor, University of Wisconsin Milwaukee, USA. Roberto Rossellini's Compassion as Social Critique. 3. Fischer, R.D., Ph.D. Student, University of Brasilia, Brazil. The Body in John Cassavetes' Filmmaking and its Consideration for the Performance. 4. Lamsa, T.A.L., PhD Student, University of Jyvaskyla, Finland. Childhood Representations in Television Commercials. (Tuesday, 5 June 2012)

	Application of Retro Sequential Practice (Rsp).	

13:30-14:30 Lunch

14:30-16:00 Session XIX (Room A): General Issues on Arts II
Chair: Apostolos, M., Academic Member, ATINER & Director of Dance, University of Southern California, USA.

1. Hightower, L., Professor, Kennesaw State University, USA. Art for Social Change: Higher Education Student Web Design for Positive Change for Third World Nonprofit Organizations.
2. Souliotou, A.Z., Researcher, Kingston University of London, UK. Google Street View; A Way to Contemporary Art Making.
3. Thompson, P., Researcher & Lecturer, Robert Gordon University & Forth Valley College, UK. Social Networking and Affinity Spaces-The Virtual Atelier.
4. Sebih, N., Ph.D. Student, University of Paris Est, France. The Void Spaces in (Between) Cinema.
5. Nazarian, S., Associate Professor, Pennsylvania State University, USA. Architects' Role in Interdisciplinary Research on the Modifications and Engineering of Emerging Materials.

17:00-20:00 Urban Walk (Details during registration)

20:00- 21:00 Dinner (Details during registration)

Wednesday 6 June 2012
Cruise: (Details during registration)

Thursday 7 June 2012
Delphi Visit: (Details during registration)

Louis T. Baker
Professor, Savannah College of Art and Design, USA

Think Wrong:
Ideational Strategies for a Wired World

Project M (projectmlab.com), mixes the desire to make the world a better place with non-linear thinking. A short session is known as an "M Blitz," and is an ideal vehicle for ideation. Participants are told not to worry about creating award-winning projects—instead the goal is to have fun, generate fresh ideas and good will.

When presented with a communications problem many designers become too serious—they view creativity as work and end up creating predictable, uninspired solutions. This is reinforced by the standard design process taught in colleges, along with an overreliance on universal research, e.g. the Google search. Perhaps it's also that our instinct for safety and survival compels us to create standard solutions rather than take risks.

Some designers have an uncanny ability to rethink the mundane—no one knows exactly why this is, but M Blitz participants experience one the keys—the ability to disrupt their natural instinct and embrace chaos. By harnessing the concept of 'think wrong,' design solutions become rooted in abstraction. Advisors such as myself facilitate this by encouraging random, playful, connections and narratives. The majority of participants have found this to be a methodology they can use to create inspiring, innovative design solutions.

Hasan Baskirkan
Lecturer, Anadolu University, Turkey

Ceramic Production of the Pottery Village Kinik, where Clay and Art Come Together

Kinik Village is located in the Pazaryeri County of Bilecik Province in Turkey. Pottery in Kinik Village started with a potter family who immigrated to Turkey from Bulgaria in 1887. When the father passed away in 1932, his son continued the pottery. Thanks to this family, the villagers began pottery here. According to the research carried out by Zehra Cobanli in 1993, there were 76 kilns in the village, where 167 families lived. 53 of the kilns were in use while the rest were used as storage. Today, there are 23 wood kilns, 11 gas-filled kilns, and 12 electrical kilns in the village.

At past the villagers threw wheels operated by foot for forming; however, they started to use electrical wheels in 1980 when the electricity became available to the village. In 1985, Mehmet Can was the one who bought the first press in the village and used it for forming. Senol Kubat, who is a graduate of Eskisehir Anadolu University, Faculty of Fine Arts, Ceramic Department, and who comes from a potter family, developed this job by founding a studio which introduced the serial manufacture.

In the process of production the wares, which are wheel-thrown, wait until they are leather hard in open places in summer and in shelves of the studio in winter. When the ware is leather hard, it is dipped in white slip. Also, it is observed that black, red and green slips are used over the white slip. The colored slip is poured with a slip trailer, ox horn or tin funnel and a different decoration is gained.

The wares glazed with transparent glazes containing borax are fired in wood kilns. The firing takes 12-14 hours in these kilns. However, electrical and gas-filled kilns are preferred over the wood kilns in Kinik Village now. While the wares made in 1960s were exclusive with their pouring decorations, today's wares have a bad decoration aspect. In some wares, beads are pasted on glue, decorations are done with synthetic stains, and then these wares are fired in electrical kilns. Today's pottery does not carry the properties of old Kinik pottery. However, wares with slip decorations are made on request.

Ligia Batista Fradinho
Student, North-American Association of Drama Therapy, Canada

How can Dramatic Expression Promote Mental Health?

As suggested in Poetics, the idea that the performing arts are cathartic is not new (Aristotle, 2008:10). As a means for social change, dramatic expression has served various purposes. For example, verbatim theatre in the 70s was able to forward revolution and political activism in a Scotland fighting for independence (McGrath, 1981). Another example is Boal's theatre of the oppressed, which was able to merge art and reality into one in order to change political dialogue (Boal, 2000). But more than this, as suggested by Drama Therapy theories, dramatic expression has also become a tool to enhance mental well-being. Thus, performative arts are not only cathartic; they can also be therapeutic (Emunah, 1994). However, in order to understand the mechanisms of action involved in drama therapy, one must be able to grasp vital neuroscientifc concepts. Given that most mental disorders are deeply rooted in a down-regulation of emotions (Grawe, 2007), perhaps an effective treatment stems from the dramatic arts and their ability to address emotions. This way, if we understand the function of brain structures, such as the amygdala or the hippocampus, we may be able to improve treatment for mood, personality, and neurological disorders.

These structures, responsible for regulation of emotions and memory storage, respectively, are involved in illnesses such as post-traumatic stress disorder. At the same time, these and other brain structures are involved in the transition from the ordinary into the dramatic world. They create new anchors and, consequently, new memories. Ultimately, by creating new memories associated with positive emotions, dramatic expression can promote mental health.

Zehra Canan Bayer
Vice Dean-Head of the Basic Training Department, Kocaeli University
Fine Arts, Turkey

From the Beginning until Abstraction, Modern Tendencies in Turkish Painting

Painting tradition in Turkish art, begins with miniature paintings. Those two dimensional paintings with anti-naturalist usage of colour, depicting different understanding of perspective from that of European Renaissance Painting tradition, were a part of handwritten books, the manuscripts. In the eighteenth century, there has been changes in the style of miniature paintings due to the influence of the Westernization policy that the paintings looked different from the earlier ones on account of applying perspective technics and depth, naturalist colour as well as figurative representations. As the Westernization of the Ottoman culture continued, with the introduction of printing press and photography, miniature painting lost its popularity and function where as wall paintings became popular.

Painture tradition in Turkish art on the other hand, began close to the end of the nineteenth century by the soldier artists that had painting lessons in the military academy, mostly for technical purposes due to the modernisation of the army, mainly to make topographic drawings and sketches. These painters called "primitives", painted Sultans's property with common manner that most of the paintings showed no figures, no sense of time or season with their monotonous, dull looking appearances. This has changed when the other generation of soldier painters came along. Among those painters, some of them attended the ateliers of Ecole des Beaux Arts and when they came back, they brought subject variety to the Turkish painting that they painted landscapes, as well as still life and most importantly figures in life size. Figurative painting in Western art manner improved when the first fine arts academy in İstanbul established in 1883 and some students from the academy sent to Paris by government and some went there by their own efforts to continue their art education. Those artists –called 1914 generation- came back after they studied at Ecole des Beaux Arts and most importantly they brought kind of Impressionism, an Academic-Impressionism to the Turkish painting which is unfamiliar, so new, so to say modern. Modern tendencies in Turkish painting carried on by the younger generation, the painters of Republican period who went to Paris and Germany for art education and brought back a kind of cubist style; they made paintings bottomed on construction. Most of those painters, who attended Julian Academy or other private ateliers are key figures when the modernization of the Turkish Painting is subjected.

The transformation from the traditional painting to the modern, carried out by the next generation whom again went abroad and brought back abstraction to the Turkish painting in 1950's.

Sherry Blankenship
Associate Professor, Ohio University, USA

Socrates in the Studio

This paper will present a case study with visual examples that proposes that integrating other disciplines into design studios expands design thinking and forms a basis for a personal design philosophy. Students read Socrates' Phaedrus and excerpts from Derrida both of which entertain the advantages and disadvantages of writing and speaking. Taking these works from the past as well as the contemporary, provides a basis for designed works that serve traditional purposes as in book layouts, to interpretive works that range from videos to posters to packaging.

The objections to writing and speaking continue into our everyday lives with the growing visually transmitted messages as well as the increase in reading through a variety of devices, all of which impact on graphic design. This study begins with a very modernist approach of the designer as invisible/neutral to one where the designer actively takes a position that is shown through the work. Thus, the intention of the designer become as critical as that of a client.

This studio approach empowers and encourages students to read in a multitude of fields and to be able to act as visual translators as well as auteurs.

Cynthia Bland
Associate Professor, University of Wisconsin-Stout, USA

Imitation, Inversion, and Identity in Kimiko Yoshida's New Photographic Series

In her series *Painting: Self-Portraits*, Kimiko Yoshida fashions and refashions herself into historical or painted figures. By picturing herself as Klimt's Athena, Picasso's Minotaur, or as Warhol himself, Yoshida negotiates her presence as a contemporary female photographer through a self-conscious imitation of the past. For Yoshida, the photographic lens allows her to permeate temporal boundaries, initiating a dialogue with her predecessors. By ritualistically deconstructing and reconstructing paintings, Yoshida ensures her place in the art historical canon by reframing the original. But, does the photographer have an agenda beyond a self-mediated presence in art history discourse? Are there deeper underpinnings to her work beyond pastiche and parody?

Yoshida's new photographic series provides a locus from which current scholars can investigate the problematics of the copy. By exchanging the medium of painting for photography, and addressing the work of primarily deceased artists, Yoshida strategically avoids plagiarism and intellectual property issues. But, beyond the positioning of her work within an art historical framework, Yoshida's series examines ethnographic identity, pushes cultural paradigms of beauty, and displays gender inversions. Thus, her revisionist examination of the original transforms and modernizes the archetype, making her work more innovative than derivative. In my paper I will demonstrate that Yoshida's *Painting: Self-Portraits* series is an imaginative collaboration that unites present and past, male and female, East and West. Her photographs offer a unique feminine/feminist exchange, and are the perfect site from which to begin an interpretation of her pictorial reproductions.

Carol Brode
Assistant Professor, Seton Hill University, USA
&
Pati Beachley
Associate Professor, Seton Hill University, USA

The Question Mark/er Project: A Public Function of Art

The Question Mark/er Project is an interdisciplinary series of artworks integrating the arts, history, and current events into the study of genocide and the Holocaust. It serves as a model of community involvement in the creation of a contemporary memorial or public artwork that can stimulate difficult discussions about the present in light of the past, provides a framework for engaging multiple constituencies, and may be used by any group wishing to invite dialogue with active engagement in the creative process.

In an educational institution, students often learn about difficult subject matter such as genocide without a way to be proactive about the level of atrocity presented. In other words, now that they have the knowledge, what do they do with this knowledge? The framework involves three stages: the presentation of a difficult topic and subsequent development of questions, the creation of an artwork engaging the selected question, and the ongoing educational function of the Mark/er.

The project markers could be literary or performance based as well as visual; and the openness of the project allows it to be adapted to many contexts. The resulting memorials/markers could be created by an individual or a group, artists or non-artists, children or adults, and could be permanent or temporary. The Mark/er may be solitary or one of a series.

If a first step in engaging in dialogue about difficult issues is asking a question, perhaps the best aspect of this project is that it does this, rather than giving an answer. And a question that we may all need to ask is, "What can I do?"

Kylie Budge
PhD Student, University of Melbourne, Australia

Learning and Teaching in Art and Design: A Conceptual Model

What does learning look like in university art and design disciplines? What is the nature of the pedagogy fundamental to it? The literature on learning and teaching in the creative disciplines suggests that the focus is on a combination of knowledge, skill and practice development. As a group these areas drive the design of curriculum and what occurs in the learning environment. This article explores this topic further and investigates the nature of pedagogy and learning in art and design by summarising, analysing, and highlighting the literature on this specific area. The pedagogy and learning characteristic of art and design is positioned within the over-arching framework of creativity. Thus, in this article creativity is considered including its core theorists, and the central ideas and practices underpinning the pedagogy and learning that characterises university art and design disciplines are articulated. Various writers and researchers have articulated features of art and design pedagogy, however, a gap exists in the literature whereby these ideas are brought together, explored and articulated in one place. In addressing this gap, this article introduces a conceptual model of what teaching and learning looks like based on the literature, therefore, contributing to the growing body of work investigating the nature of university art and design education. The conceptual model symbolises the interplay between pedagogy, learning and the overall aim of art and design disciplines as described by the literature. Such work responds to the growing call for university art and design disciplines to demystify and articulate learning and teaching as disciplines with creativity at their core. Articulating the learning and teaching that characterises art and design also enables a growing awareness and confidence to develop from within such disciplines about the kind of learning and teaching that is both important and valued.

Daria Cohen
Associate Professor, Rider University, USA

Framing Filmic Representations of Julio Cortázar's Surreal Double

The Argentine director Manuel Antín represented key short stories of the seminal Argentine writer, Julio Cortázar, in the films Circe and Intimidad de los Parques in the 1960s and 70s. In a manner well ahead of their time, these films show innovative approaches to framing surreal images from texts that defy facile categorization. I propose to analyze the filmic representation Antín employs to reframe a series of images of the double that open up Cortazar's protagonistic and iconic dualities to a re-interpretation of the subject/object spaces of Cortázar's seminal texts. The notions of frame, film adaptation and subjectivity will guide my analysis of the films as I hope to excavate an important part of international film history as related to literary representation and reinterpretation.

The director Manuel Antín's major films date back to the 1960s and his film career has garnered recent critical attention. I plan to explore the literary and cinematic convergences and disjunctions of the filmic representations of surreal images on both the discrete visual and symbolic planes. In order to better understand the depiction of Cortázar's powerful and globally recognized surreal images, I will analyze Antín's visual depiction and translation of Cortázar's iconic narrative texts, Circe, Cartas a mamá and Continuidad de los parques.

The notion of the double reigns supreme in the oeuvre of Julio Cortázar. Filmic representation of the double as related to a surrealist depiction of the world is fertile ground for close reading. My paper will analyze how Cortázar and Antín translate the subject of identity in visual and nonvisual surreal images to better understand the filmic translation/adaptation of literary artifacts important to global cinema.

Daniel Cole

Ph.D. Student, Virginia Commonwealth University, USA

Notions of Memory in Non-Photographic Media

In Siegfried Kracauer's series of essays The Mass Ornament Kracauer proposed the notion that photography has a negative impact on the production of memory. In his writing, Kracauer referred to the–at the time–new integration of photography into newspapers. He believed that the specificity of an image when paired with an article actually limited a person's ability to produce and retain significant memory of the article's content. This is because he concluded that previously newspapers' reliance on text allowed a reader to form their own impressions and memories while reading.

Photographs, Kracauer believed left a specific image in mind–never allowing the viewer to build his own memories around the story, but only to appreciate it's aesthetic value. This idea can be related to Marshall McLuhan's ideas of 'hot' and 'cold' media in Understanding Media: the Extensions of Man. McLuhan believed that certain 'cold' media relied on a viewer or reader to fill in gaps of information in the media, whereas 'hot' media allowed only one interpretation. It is arguably these gaps that allow memory to form effectively. So it is that these two notions ask the question, what 'cold' medias develop memory more effectively than 'hot?'

In visual communication, one interesting area to examine this idea is the design of early video game 'graphics'. These early games with block-based pixel art often presented visuals as little more than 'signs' of their real world and fantasy counterparts. Operating almost exclusively at the semiotic level these graphics might have fit McLuhan's definition of 'cold' quite well. The gaps these primitive 'signs' left on the viewer may indeed have contributed greatly to building a memory. In this paper, I will examine the connections that simple 'signs' have on the idea of memory, as well as contrast those signs to the more photo-realistic 'graphics' of today.

Ilenia Colon Mendoza
Assistant Professor, University of Central Florida, USA

Gregorio Fernández's Cristo yacente of El Pardo: Iconography and Meaning in Seventeenth-Century Catholic Spain

The Cristo yacente, or supine Christ, is a sculptural type whose origins date back to the Middle Ages. In seventeenth-century Catholic Spain these images became immensely popular as devotional aids and vehicles for spiritual contemplation. As a form of sacred drama these sculptures encouraged the faithful to reflect upon the suffering, death, and Resurrection of Christ as well as His promise of salvation. Perhaps the most well-known example of this type is by the Valladolidian sculptor, Gregorio Fernández (1576-1636). Located in the Capuchin Convent of El Pardo near Madrid, this work commissioned by Philip III and was created in accordance with Counter-Reformation mandates that required religious images inspire both piety and empathy as recorded in the twenty fifth session of the Council of Trent (1563). As a "semi-narrative", the Cristo yacente encompasses different moments in the Passion of Christ, including the Lamentation, Anointment, and Entombment. As an andachtsbild, it is a devotional image that allows contemplation on various stages of the Passion. Images of the supine Christ played a key role in liturgical reenactments and established a relationship between the Eucharist and the physical body of Christ. This was in accord with the Council of Trent's thirteenth session, which concluded that the real and permanent presence of the body of Christ (corpus) is the Eucharist. These Cristos yacentes are meant to be understood not only as metaphors for the Eucharist but also as embodiments of the promise of resurrection. The symbolism of the Cristo yacente as the bread of life was furthered by the construction of structures that recreated the Holy Sepulchre in Jerusalem and by ceremonial reenactments held during Holy Week in which these figures were processed through cities in Spain. It was through imagery that both the Holy Sepulcher and the Resurrection of Christ were recreated as part of a sacred drama. The Cristo yacente of El Pardo was a type of image that carried a specific meaning in Hapsburg Spain, the Spanish as defenders of the faith and the Eucharist saw these sculptures as counterparts to the devotion to the Sacramentum Amoris Austriaci (The Loved Sacrament of the Austrians).

Antonela Corban
Associate Professor, Al. I.Cuza University, Romania

Representations of the Snake in Klimt's Painting

The theme of the snake repeats and undergoes constant reinterpretation in many of Klimt's paintings, the author often considering the significance conferred to it by tradition, yet adding personal elements as well in its pictorial approach. The purpose of this article is to indicate and analyze the very paintings in which Klimt treats the theme of the snake from the perspective of its potential significations.

To start with, we shall focus on the analysis of the signification of the snake symbol in various cultural and religious areas and we shall insist on the ambivalent character of this symbol (the snake could be associated with both life and death, being a creature that triggers both fear and fascination). Out of the many interpretations associated with the symbolic myth of the snake, we shall choose only those related to Klimt's work, noticing that the artist copes, each and every time, with a different signification of it.

A first meaning the painter considers is that of creative wisdom, based on intelligence, knowledge and power – Asclepius's snake (in Medicine and Hygeia) or Athens' snake (Pallas Athene). On the other hand, it may represent the poisonous intelligence associated with cunning and envy, as in Jurisprudence, in Envy or his late, unfinished work, Adam and Eve. It could be about the complex embodiment of natural forces (benevolent, as the dragon from Tragedy, or hostile, as the Echidna – like monster, together with Typhon, the winged one, in Beethoven Frieze). Klimt identifies the meaning of a phallic symbol in Nuda Veritas and Water Serpents, a symbol associated with life, in the shape of the snake twisted around Hygeea's arm in Medicine, or with death, embodied in the black snakes from Procession of the Dead.

Virginia Donnell
Professor, Middle Tennessee State University, USA
&
Scott Boyd
Professor, Middle Tennessee State University, USA

Teaching Theatre Using Virtual and Interactive Technologies

The virtual experience of gaming, avatars, and simulation is a common hobby for students in college today. Using these virtual tools and environments provides another platform to engage and provide access for student learning and experience. This presentation will focus on a curricular project collaboration implemented in Linden Laboratory's Second Life. This virtual teaching environment was developed to provide an immersive, three-dimensional laboratory that enriches and enhances the Theatre curriculum. The virtual immersion and experience permits the student to learn by doing and discovery as endorsed by notable learning theorists Piaget, Bruner, Dewey and Vygotsky.

The virtual theatre environment includes main-stage and black box theatres created using three-dimensional modeling and interactive technologies. The spaces are realistic representations of the existing theatre stages including stage equipment and structural parts of the stage space. Instructional features include the mechanics of stage equipment, basics of staging, and blocking performers, and theatre structure. This environment serves as a teaching application and foundation for instructors to develop lessons and activities including walkthrough tours, peer teaching and observation. Currently, the laboratory is being used as a learning tool for the general studies theatre appreciation and stagecraft courses. Students examine the performance and stage areas prior to attending an actual performance in these spaces providing them with a sensory understanding and perception of the theatrical space. This engagement opportunity prior to a performance enhances the understanding of the operations and functions at work in a live performance. Stagecraft students also have an opportunity to engage and examine the working features of stage machinery.

The accessibility of theatre spaces to students beyond time and space restrictions is an important aspect of this project. As creators, the presenters will discuss the development, integration, and effectiveness of this laboratory experience as a part of the current and future theatre curriculum.

Melanie Dreyer-Lude
Assistant Professor, Cornell University, USA

Speech Song: The Aesthetics of Foreign Language in Theatrical Production

Story-telling in the theater uses language as one medium for conveying narrative information. We use words to tell stories with which we can identify; we abstract words to amplify the absurdity of the human condition; we put words to music and allow our characters to sing the passion of the dramatic moment. This reliance on words can generate a resistance to the use of foreign language in theatrical production. If the audience cannot decode the grammatical system in a sentence of dialogue, then foreign language becomes an obstacle to understanding. From a neurological perspective, it turns out that parts of the brain experience language as both speech and music, opening up possibilities for the use of words as an aesthetic rather than a narrative device. Music psychologist Diana Deutsch has identified the science behind this phenomenon through her research into naturally occurring musical illusions. Deutsch demonstrates that a segment of speech, when presented within an altered context, is converted by the human ear from dialogue to music. Psychologist Anne Fernald's research into language development in infants shows that babies understand the music of language long before they recognize words. 'Motherese' contains musical melodies whose form remains consist across cultures. Each of these distinct language melodies convey emotional meaning that infants recognize long before they understand the idea of words. Using the research of Deutsch and Fernald, this paper will examine the mechanisms and possibilities of using foreign language as music in theatrical production. I will argue that language as an aesthetic element in story-telling offers not only possibilities for artistic expression, but may help reframe the audience relationship to the culture of language by turning words into song.

Bijoy Kumar Dutta
Associate Professor, The Iis University, India

Art and Artists of a Sacred Town

Art is an attempt to achieve beauty, interpret life and to convey an idea, emotion, in a visually interesting form. One of the traditional roles of the artist is to make a visual record of the places, people, and events around them. Therefore, art is a vital and continuous aspect of human expression.

The purpose of this paper is to present a sacred artistic tradition that is being neglected by the art lovers, art critics, and art historians and not much has been done to establish this art as a true art form.

Through this process, my paper sheds new light on the art of a sacred Indian town of Western Rajasthan called Nathdwara. For over 200 years, Nathdwara has been the centre of a religious sect called pushtimargi or followers of Indian God 'Lord Krishna'. There are very few religious traditions which are as rich a fare of sensuous delight as the Nathdwara art style.

As noted art historian Ananda Coomarswami wrote, "Rajput art creates a magic world where all men are heroic, all women are beautiful and passionate and shy, beasts both wild and tame are the friends of man, and trees and flowers are conscious of the footsteps of the Bridegroom as he passes by. This magic world is not unreal or fanciful, but a world of imagination and eternity, visible to all who do not refuse to see with the transfiguring eyes of love.

My paper provides a glimpse into the lives of the Nathdwara artists, their art, and artistic tradition. There is a wide range of techniques used in making these paintings. Although most paintings are done on cloth using different artistic media like watercolour, gouache, tempera spanning a period of about two hundred years. The story of these paintings is closely linked with the city of Nathdwara whose principal deity is Srinathji or Lord Krishna. It has been a tradition of worshiping only painted icon that encouraged artists of this town to grow as a centre of art popularly known as Nathdwara style.

Most probably, the artists were initially employed here as masons and then they started painting murals at the temple building, and gradually they turned to painting on cloth, paper and other surfaces since worship of a painted icon, were permitted, and even encouraged by the priests. Artists in Nathdwara commenced painting the God's icon quite early and the tradition continues until the present day.

The shrine, in which the image is housed, is decorated with cloth hangings mostly in cotton, painted with scenes in watercolor pigments

or other techniques such as kalamkari, a technique of textile-dyeing which combines mordant painting with the use of wax resist.

The subject matter of these cloth paintings varies according to the particular ceremonies for which they are intended and they are made in sets of that every item in the decoration shrine appropriate for the occasion. The principal hanging in each set is the one, which drapes behind the image and acts as a kind of stage set. These are painted with scenes showing worship within the shrine or events in Krishna's life as an incarnation of Lord Vishnu.

Because of the continuous use to which the cloth hangings are subjected, there is a constant need for their replacement. As Nathdwara is the present headquarters of the Vaishnava cult there is also a large demand for devotional paintings by pilgrims. As a result the painting tradition of this backdrop or popularly called pichhavi is alive to this day. Here artists families (around 400) continue to pursue their aesthetic endeavors and contribute to the grand spectacle of devotional worship and festivals conducted in the palace shrine. They also provide aesthetic adornments for all devotees and subsidiary shrines across India and abroad. The artists work is vibrant and innovative, rich with assimilations, a testimony of continuum through time, yet one, which is always evolving.

My study will feature the finest artistic work of this fascinating school of painting, the precise relationship between Nathdwara style and other painting traditions, which is yet to be fully understood. My purpose of presenting this paper is to get the art forms a global recognition.

Alexander Egner
Assistant Professor, University of North Texas, USA

The Symbiosis between Design Practice and Design Authorship

Graphic design is a creative service industry where visual form—combining image, text and media—is strategically employed to communicate client messages in a manner that will resonate with selected target audiences. That visual form must serve two primary functions: clarification and enhancement. Clarification is aimed at organizing the contents of a message to assist in the audience's comprehension (cognitively). And enhancement is elaboration upon or interpretation of that message to influence how the audience experiences it (emotionally). If the visual form succeeds in its two functions, then the audience will both understand and identify with the presented message.

But what are the messages and from where do they come? Since the time of graphic design's humble origins as commercial art, the messages have most often come from external clients, the needs of whom, both in nature and in scope, thereby dictate the level with which clarification and enhancement are implemented. Working exclusively in this manner limits the application of the design professional's skill set and subjugates it to the whims of commerce. Indeed there is much to be gained (developmentally, intellectually and experientially) for graphic designers to at times serve as their own clients, generate their own messages, and eschew industry limitations on how their proficiencies are plied.

This paper aims to demonstrate the benefits of design authorship—messages created by graphic designers rather than clients—and argues for a symbiosis between self-authored and client-authored work models. Through a survey and series of interviews with existent expert design authors/practitioners, the paper seeks to promote models of design authorship and advocates for their increased integration into the professional graphic design industry.

Rodrigo Desider Fischer
Ph.D. Student, University of Brasilia, Brazil

The Body in John Cassavetes' Filmmaking and its Consideration for the Performance

The present paper intends to investigate the body in John Cassavetes' filmmaking under the perspective of Gilles Deleuze and identify its contribution to the craft of the contemporary actor. Considering the craft of acting as a fundamental factor in a piece of art, this work attempts to rethink the affective potentialities of the body, especially, in the cinematographic structure conceived by Deleuze as time-image, in which Cassavetes' work would be part of. Within these boundaries, Brecht's concept of gestus will allow us to find a new meaning for the body in a cinematographic work, surpassing fixed or disciplined social postures and presenting itself in a latent state, where the gestus exceeds the individual and reaches the collective. In this sense, the actor's body will be seen as a generator of fundamental instants for the development of a piece of work, regardless of the character, but what this character and this body can achieve. The utter instant will be painted by the actor's gestus which pulses life and poetry.

Moamer Gashoot
Researcher, Bournemouth University, UK

Preferred Single Occupancy Interior Design and Décor Features in Hospital

The major purpose of design and décor is to meet customer requirements and also to demonstrate designer skill. Design and décor in a healthcare setting should primarily be aimed at pleasing hospital room users. Addressing a hospital room user's needs to his or her satisfaction with healthcare facilities is only possible if these requirements are clearly documented and known. General public design and décor preferences are not clearly documented in healthcare settings, therefore design and décor professionals use their intuition to project these requirements.

Introduction: Many researchers have outlined their views with regards to healthcare environments and this document critically analyses some of the work. Despite the importance of design and décor in the public well-being, it is the researcher's considered view that hospital room design and décor is currently an expression of self by designers and not a reflection of people requirements.

Methods: In this study, researcher was engaged with participants in discussing their preferences with regards to preferred single occupancy design through inductive and interpretive approach. The interpretive research approach, which is associated with the philosophy of meaningful interaction between the research, and the researched, was utilized in this research. The approach involves making use of CAD (Computer Aided Design) software, which helps respondents to accurately map their preferences, in order to arrive at understanding and interpretation of how people create and maintain their social worlds.

The researcher posted notices with the inclusion criteria on the notice boards around the Tripoli University and Medical Centre requesting participants to volunteer to participate in the research. The selected participants who met the inclusion criteria participated in a consultation sessions. During the consultation sessions, the researcher made use of CAD software to help respondents to accurately map their preferences. CAD software helps general public to visualize how the hospital room will look and feel like based on 3D computer images.

Results: All participants were over the ages of 18 years and none of them was still under treatment or admitted to the hospital. These participants were from several areas, such as students, university staff, and one security guard who works for Tripoli Hospital. The data was analyzed using a content analysis and other methods. A thematic

analysis process was conducted. The findings of this study reveal that four major domains are involved in determining the participant's preferred hospital room design. The major domains are the environmental aesthetics, personalization, technology, mobility and flexibility.

The researcher's own developed a framework is discussed based on the research finding of single occupancy research which fills the knowledge gap in Bitner's theoretical framework. It is instructed according to the researcher own developed framework which addresses the environmental behaviors- user relationships in healthcare design, the discussing addresses the interior conditions and technology condition which considered as new knowledge that fill the gap in Bitner's (1992) theoretical framework.

Conclusion: Sets of recommendations were build, based on new developed research theory and finding, which can guide healthcare designers in creating single occupancy room designs. The guideline are made of both written recommendations and visual image of single occupancy interior design.

The basic design principles were incorporated into this study recommendation. Those are proportion, scale, harmony, rhythm variety, contrast, and balance. A three –dimensional design of single occupancy was created, which guided by the finding of this research. Participant's preferences are incorporated along with the findings into set of recommendations for interior designer to use for the future design of hospital room.

Sophia Gilmson
Associate Professor, University of Texas at Austin, USA

Goldberg Variations by Bach on Harpsichord and Piano

One of the world's most magnificent musical creations, Bach's Goldberg Variations, was written for two-manual harpsichord. There are numerous recordings of this piece performed by harpsichordists and by pianists. However, the listener has no opportunities to hear side-by-side a performance on both instruments by the same performer.

For a long time, I entertained the idea of performing Bach's Goldberg Variations on both instruments on the same concert. In 2001, I had the rare opportunity to see my dream come true. Two complete performances of the Goldberg Variations, one on harpsichord and another on piano, preceded by a lecture, were presented to a packed house at Jessen Auditorium, University of Texas at Austin, where I teach. The response from the community, including my colleagues, was overwhelmingly enthusiastic. I was encouraged repeatedly to share this program with broader audiences, which eventually brought me to a variety of stages at universities and music conferences throughout the United States.

This program was hailed as "one of the most refreshing and thought-provoking performances of this season" (Austin American-Statesman, Michael Huebner) and earned the prestigious Mount Everest Award given by the Austin Critics Table. Michael Barnes, chief arts critic of the Austin American-Statesman ranked it as one of the top 10 arts events 2001, calling it "unforgettable".

Recently, I have completed a DVD studio recording of this program that includes an introductory talk, comparison of selected two-manual variations side by side on two instruments, and two complete performances, one on harpsichord and another on the piano

The presentation at the ATINER Conference addresses the history of this piece's creation, a legend that is attached to it, and an analysis of its architecture. It also allows a comparison of the expressiveness of both harpsichord and a piano as played by one performer. The rhythmical energy and linear clarity of harpsichord is demonstrated side by side with the lyrical warmth and dynamic flexibility of the modern piano, allowing new insights into the most sensitive issues regarding the interpretation of Bach's keyboard music, such as: intricacies of counterpoint, dynamics, articulation, pedaling, and tempi.

Lillian Nave Goudas
Art History Instructor, Appalachian State University, USA

Unexpected Friends: Creating Physical and Metaphysical Space for Dialogue between the Academy and Community

"Strange Light, Unexpected Friends" was a collaborative art show experiment that emerged between my First Year Seminar course Art, Religion, and Society and the greater Boone community. The title of the show originated with the epiphany story in the Christian tradition, but asked for interpretation on the theme in a general context from students of all backgrounds. The collaboration created a safe, open physical and metaphysical space for students and the community to seek understanding of ideas and each other in a dialogue of shared exploration and creative works. The show addresses three pedagogical problems. The first is that students do not believe that art history has a compelling relevance in everyday life. The second is that students feel their voices are not taken seriously in the community. And the third is that contemporary art and modern religion do not quite know what to do with each other. I created a relevant application of the course issues to involve the students intimately in an experiential learning process. The art show was included in sermon messages at the church that housed the show off campus, I gave two academic talks to the public, and the student artists came for a reception to meet the community. The collaboration presented similar issues as our course material, but now the students integrated their new knowledge of art's history with their current thinking. This paper will demonstrate how experiential learning mattered to students, not just in the academy, but in a real life situation addressing the student as a person in the wider world. Furthermore, the paper will show how the community contributed to the process and learned from this scholarship of engagement. It is an example of how a stodgy category like art history becomes valid in the real world with overwhelmingly positive results.

Mehrad Hadighi
Professor, Pennsylvania State University, USA

White Mythology White Paintings

In 1982, Jacque Derrida's essay, "White Mythology"1, in his seminal book Margins of Philosophy, was translated and published in English. In this essay, Derrida highlights a myth, which has endured since the inception of what we, today, call Western Philosophy. The myth, he argues, is that absolute meaning is produced by an absolute unitary connection between a noun and its referent, a self-present reality, fully sensible and in full color. The myth, he argues, reduces reality into a linear temporal progression, where with the passing of time, with each temporal moment we move further away from the reality in full color, and its full sensory input, and thus the meaning gets fainter and fainter, as if bleached and re-bleached, to the point where it no longer resembles its colorful origin in reality. The more color, the more reality, the more bleaching, the more abstraction. The more color, the closer to the original sensory input, the more bleaching, the farther from the sensory reality and closer to the intelligible abstraction. In this paper, I will argue that this "transition" from absolute meaning and full-color reality to a completely bleached abstraction may be traced in works of painters of the late 19th and the early 20th Century. I will argue that this retro-gression may be traced through the works of Courbet, Monet, Van Gogh, Cezanne, and Malevich. Derrida's "White Mythology" is the myth of the movement from Gustavo Courbet's Stone Breakers2 to Kasimir Malevich's White on White3, traced in the realm of meaning.

Kenneth Hall
Assistant Professor, University of North Iowa, USA

Painting the Dystopic: Contemporary Painting and New Versions of the Sublime

Within the contemporary array of styles, voices, and political ideologies there remains a powerful impulse to create new, terrible worlds. The days of Turner, Cole, Church, and Friedrich are gone. No longer do we suspend our disbelief and cringe before the vast, sometimes apocalyptic, imagery of Nature, Judgment, and Wrath. When science and technology have minimized our awe of Nature, what place is left for imagery that moves one to such a felt response? Contemporary painting finds innovative modes of dislocating the viewer, and vast spatial constructs to invoke an equally terrifying version of the "sublime."   There are three versions of sublime that I will identify as "new": sublime-techno, sublime-perceptual, and sublime-corpus. I have chosen three painters (including myself) per category to illustrate both similarities and differences in approach toward this new, sublime, impulse.

Contemporary painting has not dismissed the sublime; it has merely repackaged it. The vast, mountainous spaces, luminous (or charred) coloring, and swirling, massive forms of Romanticism have been reinterpreted by artists such as Hilary Wilder, Fabian Marcaccio, Dana Saulnier, Adrian Ghenie, Cecily Brown, Neo Rauch, Scott Anderson, Angelina Gualdoni, and myself in contemporary painting. There is a wide range in notoriety among these chosen artists from the emerging end of the spectrum (myself) to the art-star status of Neo Rauch. There are no quaint cottages, cute portraits, or serene still lifes in this mix, however. The images are meant to evoke a sense of awe while they invoke more complicated strategies of semiotic theory or cultural repurposing.

Cassie Hester

MFA Candidate, Virginia Commonwealth University, USA

Elevating the Everyday: Designed Objects as Companions

From fleeting interactions to long affairs, our relationships with things are diverse and complex. Like people, designed objects and environments are close companions in our lives. A constant source of comfort and delight, frustration and anxiety, their personalities inform our everyday dialogues and experiences. Creating objects with congenial personalities requires careful consideration of semiotics: syntax, semantics, and pragmatics within specific contexts. Designed artifacts assume engaging and pleasurable personalities when they transcend materials, challenge perceptions, and garner active, reflective interactions. By constructing friendly and intriguing personalities through defamiliarization/recontextualization and human-centered designs, everyday experiences are elevated as users invest in pleasurable forays and relationships.

Martin Heusser
Professor, University of Zurich, Switzerland

Deadly Fights in the Living Room: A Visual Narrative of the Vietnam War in LIFE Magazine

"War was and still is the most irresistible – and picturesque – news"
(Sontag, Regarding the Pain of Others 49)

In April 1965 – only months after the United States officially commenced open warfare against North Vietnam – LIFE published a harrowing photo-essay by Larry Burrows about a failed helicopter mission near Da Nang. Almost 50 years later "One Ride with Yankee Papa 13" is still widely seen as the single greatest photographic achievement emerging from the Vietnam War to make it into the print media. The remarkable success of the essay is based on the power and the technical and the artistic brilliance of Burrows' photographs. In conjunction with the accompanying text they form a compelling narrative – a tale of loss and bravery in the face of death. But on closer inspection, Burrows' report transcends mere notions of heroism to raise a host of complex issues ranging from questions concerning national identity to political, moral, ethical and ontological concerns. Apart from its inherent force, the piece gains its power from the sharp contrast it represents to the postwar upbeat unreal reality created by a picture magazine suffused with ads for the latest consumer goods, exotic places, glimpses of the lives of the celebrities of the days or murderers of yore. "One Ride with Yankee Papa 13" represents a brutal intrusion into the magazine pastoral – very much like the intrusion of death into the pastoral world in the paintings by Giovanni Francesco Guercino (Et in Arcadia ego) and Nicolas Poussin (The Shepherds of Arcadia or Et in Arcadia Ego). Like the two paintings, the Burrows piece is a memento mori – incontrovertible evidence for the inexorability of death – in the teeth of any of the technological or civilisatory achievements of a postmodern society.

Lin Hightower
Professor, Kennesaw State University, USA

Art for Social Change: Higher Education Student Web Design for Positive Change for Third World Nonprofit Organizations

Global change does present challenges for academic teaching methods, but also creates opportunities to make today's higher education curriculums more relevant through student engagement in real world projects with the Third World. With the Web being such a dynamic medium and providing the means, whereby we can now communicate globally, course content in web design needs to embrace the global workplace and community and provide students with interaction and collaboration with people of different countries, cultures, living standards and to a range of different perspectives.

This goal has been met by expanding the Kennesaw State University graphic design curriculum to include a component that focuses on creating websites for non-profit organizations around the globe in need of a web presence. This gives students the opportunity to become engaged in research, expansion of their skills in digital manipulation, visual articulation, and the written and verbal communication necessary to work with other countries and cultures. The project empowers the students and graduates as global citizens who can use their skills to make and continue to make positive world social change.

Alma Hoffmann
Assistant Professor, Indiana University – Purdue University Fort Wayne, USA

Culture, Society and Politics Interpreted through a Designer's Bilingual Filter

The United States has gone through what some would call radical changes regarding issues related to immigration and people of different races. 9-11 left a mark in the nations' conscience facilitating a rhetoric that fosters fears towards others. These changes in the political and cultural arena are seen in society; through conversations, attitudes, belief systems and others. In most cases, homogeneous thoughts prevail in groups that share common values. But what happens when someone is an immigrant and yet he/she is also part of the group? How are discussions and conversations seen through the eyes of one who, given the current rhetoric, is considered an outsider? As a bilingual speaker and as a person who holds a US citizeship and yet was born and raised in another country, I look at the current climate and wonder; Where is our society headed regarding issues of equality, diversity, cross cultural communication, openness, and others. The current rhetoric in both traditional and social media is charged with messages that some interpret one way and others like me, interpret in a different direction. Borrowing from designers in the past such as El Lissitzky, the Bauhaus, Kandinsky, and John Heartfield, I explore current political issues in the form of posters to provoke a dialogue and ask ourselves poignant questions about what we hear and fear.

Peggy (Yu Chun) Huang
Ph.D. Student, University of Leeds, UK

Reinterpreting the Traditional Craft of Paper Cutting in Contemporary Design

Paper cutting originated in China and dates back more than 3000 years. The definition of paper cutting as an art form refers to the tool of production, which involves in paper and cutters (knife or scissors), with the craft regarded as one of the most recognisable folk arts in traditional Chinese society. Initially the art was not created for the purpose of decoration, but paper cutting soon became used for both spiritual and visual communication. Despite the common perception of paper cutting art being an exclusively Chinese craft, this study discusses the broader geographical evolution of the craft beyond its Chinese origins and its development within different countries. Much of the relevant literature has addressed the subject from an applied perspective and has largely focused on methods of production. However, the concept of paper cutting as a western art form seems to have been neglected.

In recent years the increased application of paper cutting imagery and ongoing reinterpretation suggests that this traditional art form is undergoing renewed interest. In exploring the evolution of this traditional art this paper presents an investigation into the reinterpretation of paper cutting in modern design, including fashion, interior and product design. Works of art and design that derive concepts from paper cutting are presented. The purpose of this exploration is to examine the modern evolution of paper cutting and the methods used to regenerate traditional art.

Delane Ingalls Vanada
Assistant Professor, The University of North Carolina at Charlotte, USA

Reflexive Capacity Building: Visual Art Education as a Culture of Thinking and Learning

There is a general lack of understanding regarding the power of the arts in education toward developing successful and synthetic intelligence. Despite decades of rhetoric, visual art is still limited by policy makers to the improvement of student engagement, and not much more. Ingalls Vanada contends that in order to develop student innovation, creativity, and for the sort of resiliency needed in the 21st century, the arts in education cannot be ignored. Still kept at the level of "extra curricular activity" (U.S. Secretary of Education, Arne Duncan, 2012, personal communication), the arts continue to be underserved for their capacities for deep and meaningful knowledge construction and their unique role in developing balanced and synthetic learners capable of being the change makers of tomorrow.

This paper/presentation contends that perhaps visual art educators are focusing on the wrong question. Instead of "what curriculum?" we should be asking, "how do we transform art classrooms to develop students' capacity to be synthetic, 21st century thinkers and problem solvers?"…or "how might design-based frameworks provide a capacity-view of art education?" New common core and essential standards have supported higher level thinking in the arts and design, but the focus still remains on curricular decisions or basic skills and less on the learning culture that feeds balanced thinking and dispositions—a culture that fosters critical, creative, and practical skills and dispositions.

This paper sheds light on how the arts, together with other disciplines and not as a separate silo, can better develop the overall learning capacity of students. When taught well and designed to promote a culture of thinking, Ingalls Vanada's research on learner-centered visual art education shows the value of reflexive and inquiry-based research, connection-making that leads to deeper meaning and engagement, along with student self-direction and empowerment that is vital to developing agency.

Erol Ipekli
Associate Professor, Anadolu University, Turkey

The Use of Karagoz Shadow Theatre as a Way of Teaching Traditional Turkish Theatre in Performing Arts Training

It is very important to teach traditional forms in performing arts training. It helps students to learn their own traditional theatre as well as universally accepted methods and forms.

Karagoz shadow theatre is the most basic form of Turkish traditional theatre. It is a theatre show which is based on the stories of mainly two characters called Karagoz and Hacivat. It is a popular form of public entertainment. It can be assumed that the Turkish shadow theatre borrowed movements, postures and costumes of the Ottoman puppet theatre along with human actors such as Ottoman jesters and grotesque dancers. Karagoz is a rich cross section of Turkish culture of poetry, miniature painting, music, folk customs, shadow theatre and oral tradition.

Today we teach our students traditional Turkish theatre by using Karagoz shadow theatre through modern techniques like animation as well as traditional methods.

Jo Anna Isaak
Professor, Fordham University, USA

Art Works!

In this paper I would like to talk about art that has gotten off its pedestal, got out of the gallery, and gone to work!

The rallying cry of "Art for Art's Sake" – art's freedom from meaning and purpose has long ago lost its emancipatory ring. "Artistic freedom " has been translated to mean the absence of any social consequences for art. Today a number of artists are beginning to reverse the long process by which art became formalized and divorced from social and practical considerations; they have taken up the truly radical idea that art could become useful. Collaborating with specialists in other fields -- material scientists, botanists, marine biologists, farmers, shepherds, industrial engineers, city planners, etc -- artists are working in a wide variety of nontraditional media, designing recuperative projects for degraded environments, creating solutions that address specific social and environmental needs and providing pro-types that can be adapted by individuals, communities, city planners and industry.

Examples of the projects I will be discussing are:

1)   The use of donkeys as garbage collectors in the streets of Castelbuono, Sicily. Originally begun as a performance piece during the Carnevale "Il Valore dell'Asino" by a group of artists seeking to make a comic intervention in the Mafia-controlled garbage collection in Sicily, the use of Ragusa donkeys has since 2007 been adopted as this towns major method of garbage collection.

2)   "Palas por Pistolas," a recycling project headed by Pedro Reyes. The items recycled were 1,527 guns that were transformed into shovels that are now being used to plant trees in the town of Culiacian, Mexico.

3)   "Seeding the City," an ongoing project headed by Eve Mosher to "green" the urban environment -- from seeding vacant lots to designing and installing green roof modules.

4)   "A Shepherds School" established by Fernando Garcia Dory to salvage and reinvigorate the vestiges of the pastoral lifestyle in Northern Spain.

Christopher Jurry
Lecturer, Bath Spa University, UK

Creative Activism and the Death of Political Art

Publishers, critics, the media, broadcasters and academics usually present the above activities as separate specialized categories. Indeed, many (most?) professional practitioners see themselves as working in distinctly siloed disciplines.

This paper contends that this conception of discipline specific 'political art' is now moribund and has been usurped by a new paradigm, which synthesizes and integrates creative works across disciplines and prioritizes activism over creation, breaking down the barriers of form and genre to coordinate creative action in the direct service of social change.

This new model, sometimes called, Creative Activism, revolves around the purposeful use of cultural objects, works and processes to contribute to, or intervene in social, political and economic campaigns or movements. These creative activist movements focus on promoting public, political awareness of gaps in media representations, allowing alternative 'voices' to be heard on local, national and global political stages.

Creative Activism, covers a range of creative disciplines including: music and song writing; cartoons; satire; posters; graphics (graffiti, flyers, badges, buttons, stickers etc.); photomontage; video; social networking; dance; fringe theatre; film; performance art; street theatre and podcasting.

The paper asks to what extent political art and/or entertainment produced by professionals in genre silos as acts of personal expression are a self-justifying indulgence compared to works of creative activism produced by Pro/Am* activists with the primary aim of contributing directly to a political struggle, rather than expressing their inner-psychology or creating aesthetic value through the creation of a work of 'art'.**

* Pro/Am (sometimes pro-am, pro am or Proam), short for but rarely written out as professional–amateur, a concept that blurs the distinction between professional and amateur cultural practitioners; thus very talented practitioners can articulate their talent at a professional skill level but for a cause other than personal remuneration.

** This is not to say that aesthetic value and personal expression are of no concern to creative activists, merely that for the creative activist they are subservient to political utility.

Duygu Kahraman
Researcher, Anadolu University, Turkey

Application of Wet Clay Surfaces Decoration

Minjeong Kang

Ph.D. Student, Seoul National University, Korea

&

Jin Baek

Assistant Professor, Seoul National University, Korea

Hybridity and the Issue of Cultural Identity in Critical Regionalism: The Bagsvaerd Church in Copenhagen, Denmark and Two Embassies in Seoul, Korea

Kenneth Frampton illustrates the Bagsvaerd Church (1973-1976) by Jorn Utzon (1918-2008) as an instance of Critical Regionalism. The church joins the universally-circulated materials of construction such as concrete blocks and a-typical reinforced shell vault. Curiously, the vault does not fit with any conventional "semantic religious references." Rather, it is a work of hybridity with multiple and cross-cultural references including even a Chinese pagoda. Consequently, Frampton does not seem to deny the cross-cultural interchange as a source of creation in Critical Regionalism. However, he leaves the thesis undeveloped, rendering obscure the relationship between the identity of a regional culture and its interaction with other cultures.

In this context, our paper explores hybridity, often recognized as filthiness and impurity in contrast with the purity of an indigenous culture, as a positive source of creation in Critical Regionalism. It demonstrates how hybridity arises to a level where the combination of trite semantic references is transcended to the fusion of different cultural horizons. Metaphorically speaking, this fusion is a kind of chemical synthesis, the decomposition of which into its original components, once realized, is no longer possible. This discussion of the works of hybridity will lead us to clarify the relationship between the identity of a regional culture as discussed in Critical Regionalism and its interaction with other cultures, an issue which we again believe Frampton left unanswered. In this process, we will challenge the static notion of identity as having a core, unchanging and permanent, and present an alternative, i.e., the notion of identity as a capacity both to interact with what it is not, or its opposite, and to formulate a synthesis that is categorically neither of the region nor of the foreign, but is something new.

In concretizing our investigation, we will look first into the Bagsvaerd Church in depth by reviewing its process of design. Simultaneously, reflecting our cultural background—we are from South Korea—we will introduce and explore two other projects in Seoul that

embody hybridity as a force of cultural transformation: the Embassy of Iran by Farhad Ahamadi and David HyunCheol Han and the Embassy of Bangladesh by the Office of Jeonin architects, both of which emerged in a cross-cultural context to marry the Persian and Islamic traditions of Iran and Bangladesh with the tradition of South Korea. We will look into how the architects interpreted the cultural identities of the involved countries, formulated exchanges between them, and came up with a synthetic hybridity that saves a culture from stagnation.

Betul Karakaya
Researcher, Anadolu University, Turkey

An Overview of Glassware Musical Instruments and Glass Bells

Glass is an important sound source. Musical instruments, which produced from glass, have soft and clear timbre and make possible to obtain high-quality sound. Glass musical instruments cannot only be considered as sound producer. At the same time they foreground with meditation and aesthetic values.

Glass is a material that vibrates with the hardness of non-moisturized structure and also suitable for making small glass bells with this property. Glass bells can easily be shaped with blowing technique through low melting point. However glass bells generally produced as a decorative object, also exist bells giving different timbres like bronze bells.

Although glass is a material that is used from ancient period, the glass bell reached to present belongs to the 15th century. Today a large number of bells have produced from crystal and coloured glass for decorative purposes. The help of the transparency of glass clappers are being produced in various forms. Especially the timbre of crystal bells is exhilarating. In addition, bells are produced in larger sizes and used on bell towers considering the quality of the sound.

Bells that are reshaped with numerous materials inspired many artists. Similarly, bells have received the attention of glass artists. In the concept of this presentation; historical and cultural development of glass bells were examined from the ancient to modern era with aesthetical, conceptual and acoustical values in glass musical instruments.

Georgia Katsiroumpa
PhD Student, University of Leeds, UK

Dion Arivas's Attikos's Song Cycle Asmata: Greek Poetry and Music in the Service of New Singers

The song cycle *Asmata* (Songs), written in 1995, is the only published work by the composer and baritone Dion Arivas Attikos (1928-2000). The cycle includes 50 songs for voice and piano on Kostas Kalapanidas poetry, and as the composer annotates in the edition, 'aims at educational purposes'. *Asmata* is probably the most extensive Greek song cycle of its kind. Its uniqueness lies on Arivas's dual status as a composer and singer, as well as on the songs' dual nature both as art songs (lieder) and children's songs. The aim of the study is to examine and promote the value of a neglected work that could be of considerable use to music education.

After discussing the backgrounds of both the composer and the poet and their collaboration for the creation of *Asmata*, the paper will focus upon specific song examples, mainly exploring the cycle's pedagogical parameters. Through analysis of the songs and recorded music examples, the following issues will be discussed: 1) Children's poetry and its 'translation' into music 2) Aspects of vocal technique and performance: Phrasing, intervals, range of vocal melody, breathing 3) The Greek elements/character that dominate the cycle: language, rhythm, modes. 4) The use of sophisticated harmony and its educational benefit. These will be examined under the spectrum of the potential use of the cycle in schools and conservatoires.

Martha Kemper
Associate Professor, Penn State University, USA

An Actor Approaches Dionysus in Euripedes' THE BACCHAE

What steps might an actor take to create the role of Dionysus in Euripedes' THE BACCHAE? This paper addresses that question. Its description of the process of character creation will be structured around the hypothetical use of masks. Though in classic Greek tragedy the actor wears only one mask per role, this paper asks, what if there were many masks for Dionysus, each expressing a key element of his character? Imagining these masks launches an investigation of the many facets of Dionysus. Exploration of Dionysian myths will be guided by Euripedes' text (from English translations which span the twentieth century) and supported by various literary renderings of the relevant myths. Work by Carl Kerenyi and Jean Shinoda Bolen will offer a psychological orientation to the myths. Mask theory from contemporary mask artists like Joan Schirle will be referenced and applied to standard acting practices, like using one's own experience and drawing from real life models, to illustrate ways an actor might arrive at the character of Dionysus. Contemporary images of people who illustrate aspects of Dionysus will be shown in slides, technology permitting. Anthony Sher's book, Year of the King, and Holly Hill's Playing Joan will provide examples of actors' work creating character. The research in this paper will eventually be applied in performances of an original play. In it an American high school teacher introduces THE BACCHAE to her class. The teacher sexually exploits a student. (The play will receive a residency at the Ko Festival of Performance (Amherst, USA), in July, 2012.) Conclusions in this paper will bring together the actor research described above with John Carlevale's "Dionysus Now: Dionysian Myth-History in the Sixties", connecting the actor's discoveries about Dionysus with the Dionysian influences evident in the 1960's, the era in which the new play is set.

Joo Kim
Associate Professor, University of Central Florida, USA
&
Huaixiang Tan
Professor, University of Central Florida, USA

How Ancient Chinese Symbols are used in Contemporary Pop-Culture?

A symbol is a concentrated form of communication and used universally to visually express representations of ideas and concepts. Experiments show that viewers' initial responses to symbols and colors are stronger than their responses to words. This study examines nature related symbols in Feng Shui, an ancient Taoist art, and how ancient Chinese symbols are applied in contemporary pop-culture. This study also provides an analysis of these ancient Chinese symbols and the Feng Shui color system, which is integral for conveying meanings visually.

Feng Shui originated in China over 4,000 years ago and its practice has been applied visually and spiritually to the lives of the people in East Asia. It has been interpreted and applied differently throughout history with varying points of view. The key principles of Feng Shui theory are based on concepts related to space and energy flow. Color application is also an important aspect of Feng Shui theories. The color system is based on the five elements and the Yin-Yang energy theory. The primary colors are associated with meanings, materials, shapes, directions, and symbols rather than logical and scientific formulas such as CMYK and RGB color mode.

Mark Konewko
Director of Choirs, Marquette University, USA

Actual Connections in a Virtual World: Social Capital of Eric Whitacre's Virtual Choir

This presentation uncovers the impact of the virtual choir experience on the choral world. The relatively recent shifts in our communications practice, both socially and artistically, have contributed to strong and thriving virtual communities. An estimated 600+ million people globally use social media Internet sites daily. The ancient practice of choral music now embraces the virtual choir of Eric Whitacre. Viewed through the lens of social capital theories of Bourdieu, Coleman, and Putnam, the virtual choir is indeed a "place" where actual connections are reinforced within the virtual choir community. Collaborative, collective, and corporate creation of art, in the form of the virtual choir, is a stunning example of the use of 21st century technological tools for composing and exposition. Whitacre's virtual choir is blazing new pathways of choral art creation and performance in the 21st century.

Diony Kypraiou
Researcher, UCL, Bartlett School of Architecture, UK

Digital Reconsecration of the Levelled Churchyard

Driven by the desire to comment on the ubiquitous use of new technologies and research on a number of notions and ideas such as the human body in motion and its relation to technology, the short life expectancy of the new technologies that creates a dialogue with the organic mortality of the human body, the traces-material and immaterial, the notion of the ghost as well as the circle of life and death under the qualities of a shadowy, dark architecture that Antony Vidler has defined as the "Architectural Uncanny", I undertook the first steps to the project.

Through the misuse of a 3d scanner that I set as my "desiring tool" and inspired by an anecdotal story of the st.pancras ex-churchyard referring to an unceremonious dislocation of dismantling human remains and tombstones due to the construction of the Midland Railway in 1860's, a ritual performed on the site leads to the creation of a point cloud of my scanned moving hands as a proposal of a digital reconsecration of the site. The point cloud operates as a vehicle to navigate into the site while it transforms the current view of the site itself and is visualized in a diagrammatic way; for it reacts in three different ways by Knitting, Extruding and Cutting its body. The idea of this triptych is based on the myth of the three Greek goddesses called Moirai (Fates) that were believed to be responsible of the human lives-as if they held death into their hands.

Tiina A. Lamsa
PhD Student, University of Jyvaskyla, Finland

Childhood Representations in Television Commercials

The aim of this presentation is to examine the representations of childhood in television commercials. A central concept is the role of media in the construction of childhood, which is defined by historical time and culture. In this study, commercials are seen as visual cultural products that reflect the values of society. In this perspective the study of childhood images is linked to the researches of art history e.g. Ariés (1960) as these cultural images are often interpreted to be the realities of children while those pictures, items, documents, texts and stories are historical representations of childhood. However, the cultural conceptions are influencing the everyday realities of children by conducting and modifying the attitudes towards them.

Research data is collected during a two-month time span in 2005 and it consists of 174 child performers in 104 commercials. The data includes child performers (under 12 years old) as well as animated child figures. A coding matrix was developed for data collection. **The systematic content analysis is used to describe what elements of childhood are accentuated** and what ways of picturing the childhood are found in these commercials. The meaning of child's presence and the dynamics related to it is interpreted as the childhood images in television commercials. To illustrate the findings a four dimensional model was developed from the data. The dimensions are: the inventive and independent child, the fragile child in need, the modern and idealized child and the obedient and romanticised child. With his/her presence a child can reveal something about the essence of childhood through adults´ eyes. Advertising is considered as a significant element when constructing the imaginaries of contemporary childhood. The analysis model is also suitable for practical implications when working with art education or media literacy education.

James E. Latten
Assistant Professor, Juniata College, USA

Exploration of a Sequence for Teaching Intonation Skills and Concepts to Wind Instrumentalists

In many disciplines there appear to be standard skills or competencies as well as established sequences for the introduction and development of those skills. In musical performance intonation and tuning are critical, and development of abilities related to intonation are paramount to a complete instrumental music curriculum. Development of musicians' intonation control abilities might be improved by the use of an ordered set of pedagogical steps, i.e., a skill sequence.

A review of literature revealed that excellence in intonation involves aural skills (sensitivity), ability to adjust performed tones (flexibility), and knowledge of various concepts related to acoustics, music theory, and intonation tendencies of instruments. Some discussions of skills, portions of skill sequences, and priorities in establishing such sequences were reported in the literature; however, no complete set of skills or skill sequence has been presented, discussed or researched.

The purposes of the present study were to generate and organize expert opinion on the order of presentation of intonation skills in wind music education, and to identify and categorize exercises, materials, and techniques that work effectively as tools for improvement of intonation. Nine skill statements, reflecting research findings and opinions found in the review of literature, were confirmed in pilot studies to be representative of a complete training curriculum in wind instrument intonation. The statements were then placed in a sequential order by each member of a 41-subject nationwide expert panel, representing wind conductors, private teachers, and intonation researchers and authors. Analysis of the order provided an indication of the sequence in which experts feel the nine skills of intonation control should be introduced to student musicians. A sequence of high practical significance, with many areas of statistical significance, was generated. Nearly 600 statements regarding materials, techniques, and other resources for teaching and refinement of intonation were submitted by panelists.

Frank Liebscher

Lecturer, University of Music & Drama Felix Mendelssohn Bartholdy Leipzig, Germany

Playing Right – From the End Basics and Application of Retro Sequential Practice (Rsp)

Background

In everyday life musicians of all genres and levels face multiple challenges practicing their instruments: mastering difficult passages, increasing tempi, improving metric/rhythmic precision, expanding or memorizing repertoire, sight-reading…etc.

Related sciences, particularly from the fields of skill-, motor- and language learning, showed that those tasks heavily depend on automatization of the musician's motor and cognitive skills. Therefore most of the methods suggest start practicing in lower tempi – usually from the beginning of the musical piece, part or passage. Nevertheless sometimes even the most motivated and regular practice seems to leave the learning process ineffective and the musical skills unstable.

Therefore Retro Sequential Practice (RSP) has been developed as a musical practice method trying to approach those problems more successfully by focusing on the primarily automatization of the terminal sequences of a musical object and its stepwise (sequential) backward oriented elongation.

Aims

The participants get introduced to the method of RSP, gaining insights to its basic features and its main principles of operation. Further the Talk will point out RSP's advantages and differences in comparison to "traditional" practice methods. Moreover the examples should clarify the interrelation of musical fluency and design of practice, general physical/psychic conditions and a perhaps misleading evaluation of the practicing results. Finally the presentation seeks to encourage the participants to integrate RSP to their own repertoire of musical practice strategies.

Implications

RSP optimizes the musical learning effect by conclusively aligning instrumental practice according to neurophysiological and -psychological facts, conditions and phenomenons.

Specific value and meaning

RSP unfolds its value for the musical learning process by antagonizing the natural given facts of decreasing physical condition and fading concentrativeness during practice in the only possible way: by increasing the degree of the automatization of musical skills the opposite direction.

Grant Linsell
Director, Wind & Percussion Program, Willamette University, USA

Sergei Diaghilev: The Man Who Created the Parisian Musical World at the Turn of the Last Century

It can be argued that in the early twentieth century, Paris was the center of the Western musical world. Claude Debussy, Maurice Ravel, Erik Satie, and Igor Stravinsky were just a few of the composers who were residents of the city at that time. While these composers were part of the musical culture of the city, they may have not come into close contact without the work of the famed ballet impresario, Sergei Diaghilev (1872-1929). Diaghilev, with his Ballet Russe, provided a means for collaboration between many of the most noted composers and performers of the time. This paper seeks to illuminate the role that Diaghilev played enriching and shaping the Parisian musical landscape around the turn of the last century. Diaghilev's influence also extended into the worlds of visual art, literature, and the "new" media of film with his relationships with Man Ray, François Picabia, Jean Cocteau, and René Clair. Knowledge of these intricate connections aids both the musicologist and performer alike. As a conductor, the author strives make this historical knowledge and new research applicable to anyone struggling to interpret or realize compositions from this time.

Masedi Godfrey Manenye
Junior Lecturer, University of the Free State, South Africa

Teaching Dance as a Means of Intercultural Reconciliation

Why is dance a representation of welcome?

In the wake of the violent "xenophobic" attacks that hit South Africa in 2008 black on black crime, where black South Africans attack black foreign nationals from neighboring countries Zimbabwe and Malawi and others. A report from Human Sciences Research council identified causes for the violence as such; Intense competition for jobs, possessions and housing, and South Africans feeling of superiority in relation to other Africans" (Wikipedia 2010:4). And the racial tension between white and black students that exploded at the University of the Free State campus after the Reitz video also in 2008. The video shows four white male students humiliating elderly black clearness, it was aimed at mocking the University's attempts at integrating black and white residences" one realizes the need for understanding cultural differences to promote tolerance. There is a notion in African culture that says "If you speak my language, you are moving closer to knowing me".

"Language has the duality of being a means of communication but also a carrier of culture" (Ngugi 1986:4).
South Africa has eleven official languages and each belonging to a group of people of certain culture and language is one of the major problem Using the argument of Ngugi on language, the question arises if dance can also be used to communicate certain aspects of culture, act as a carrier of culture and promote understanding, respect and reconciliation between the 'self' and the 'other'.

Research problem and objectives

Never, never and never again shall it be that this beautiful land will again experience the oppression of one by another and suffer the indignity of being the skunk of the world (Mandela 1994)

The South African society has been in the processes of nation building since the Nelson Mandela presidency. Nelson Mandela was elected as the first black president in South Africa after the first democratic elections in 1994 and formed a government of national unity. Then in 1995 TRC (Truth and Reconciliation Commission) was established under the Promotion of National Unity and Reconciliation Act, No 34 of 1995; to expose the crimes committed during the apartheid. Focusing on victims telling their stories and perpetrators confessing their guilt; the commission aimed at reconciling the country

and building unity (www. Justice.gov.za 2010: 1). However, don't feel that the dialogue continued enough to foster a multicultural society.

The aim and objective of this study is premised on dance as artistic form of nonverbal communication and the carrier of culture. It aims to create tolerance amongst UFS students, as a target group, by teaching them about "self" and the "other" using dance as instrument.

Dance is a wide concept but for the sake of this study focus on three traditional dances of three cultural groups the Basotho, English and Afrikaans people. These dances might have different meanings. In most African cultures (Zulus and Basotho's) visitors are welcomed by dancing. These dances symbolize openness and communicate a "Welcome" message. When the dance is reciprocated by visitors or a person from another culture it means "Thank you". Obviously the traditional dances of the Afrikaans and English communities in S.A. also reflect their culture, which will be reflected on the study later. Having observed this, one wonders if dance as artistic means of communication cannot be used as a tool that can advocate inter-cultural understanding and help to bring about cultural tolerance in South Africa.

The rationale behind this study is to take three cultural dances namely Volkspele (Afrikaans), Waltz (English) and Basotho's dances (Mohobelo, Mekorotlo and Mokgibo) and teach them to a multicultural group, also expose them to the history and meaning of the dances, and then from those dances create an intercultural dance by merging the three traditional dances and the changes in inter-racial perspectives, if any, being formally reported.

Don Mangone
Associate Professor, University of Pittsburgh, USA

Steam Punk Sweeney Todd: An Eclectic Costume Design For The Musical

This paper/presentation will document the costume design process for a production of the musical, SWEENEY TODD, presented at the University of Pittsburgh Repertory Theatre, November, 2011. This production followed a non-traditional directorial approach for the musical in all aspects of performance and design. The process developed over a period of five months. Although I will primarily focus on the costume and make-up design, other areas of the performance shall be addressed, including the ensemble acting style, set design, lighting design, music and sound.

I will present the process as it developed through research of 19th century Victorian fashion, contemporary Steam Punk fashion, and preliminary design ideas through the final costume design sketches.

Visual images will enhance the presentation illustrating the original research, the construction process as the costumes developed, experiments with hair design, and the final results of production photos of the performance.

Through this discussion I will emphasize the importance of the close collaborative communication that is essential to achieve success of the project.

Helia Marcal
MPhil Student, New University of Lisbon, Portugal,

Andreia Nogueira
Researcher, New University of Lisbon, Portugal
&
Rita Macedo
Researcher, New University of Lisbon, Portugal

The Conservator as a Performer

The aim of this paper is to reflect about the role of the conservator of contemporary art as a performer. For this purpose, several works of the Portuguese artist Francisco Tropa (b. 1968) are presented, such as «Projecto Casalinho» (1997), «L'Orage» (2003) and «Assembleia de Euclides» (2005-2007).

In the past few years, Francisco Tropa has been gaining recognition, especially with his nomination as the Portuguese ambassador to the 2011 Venice Biennial. The presented case-studies are installations, with strong performative features together with other tangible and intangible elements. This artist's oeuvre brings together time, space and various media, defining four main authorities related to the performance. One may consider the artist, that in «Assembleia de Euclides» assumes the performance himself; but also the actor, that in «L'Orage» and «Assembleia de Euclides» is guided by the artist, transmitting, yet, its own subjectivity; and even the spectator, that in «Projecto Casalinho» is called to an active participation, becoming part of the work. Finally, and perhaps surprisingly, the conservator. By re-installing the works afterwards, he reaches the point where he becomes a creator, a performer. Unlike the traditional view of conservation, that freezes artworks in a single state, a dynamic view is suggested, one that promotes the artwork's trajectory, where change is wanted as part of the work itself.

Therefore, the conservator, as actant and decision-maker, has a primary role on those changes, reassembling the pieces and adding his own view to that action. Thus, accepting subjectivity as inherent to the process is essential as well as recognizing the importance of the precariousness nature, which is intrinsic to any performative characteristic. This concludes that a critical review of the work and the conservator's role, together with a wide documentation, is necessary.

Apostolos Margo
Director of Dance, University of Southern California, USA

Dance Medicine: The Dancer as Athlete

The field of Dance Medicine is actually a specific application of a larger field: that of, Sports Medicine. Sports Medicine is an established area of medicine that addresses the care, prevention, and treatment of sports related injuries. In most cases, Sports Medicine merges the areas of Athletic Medicine, Orthopaedics, and Physical Therapy. The goal is to treat the athlete for return to the designated activity. Similarly, dancers use their bodies as an instrument in their activity which happens to also be an art form.

Dance Medicine has emerged worldwide as a specialized field that offers the dancer as a performing artist to a unique treatment. Just as the needs and desires of the athlete and coach must be considered by the Sports Medicine team, so must the dancer be understood by the Dance Medicine team.

At the Cedars-Sinai/USC School of Theatre Dance Medicine Center is a relatively new and unique center in Southern California. We have assembled a team of doctors and physical therapists that are led by both a doctor and a dancers. This presentation will outline the development of a Dance Medicine Center for the care, treatment, and prevention of dance related injuries.

Details of the presentation will include the relationship of dance and sport injuries, the special needs of a dancer/artist, and specifically addressing the demands of the new choreography (i.e. aerial work) Analysis of specific movements will be shown with regard to teach progressions for the choreographer and teacher. Comparisons of dance and sport techniques will be discussed in relation to performance, rehabilitation, and injury prevention.

Stella Markou
Director of Vocal Studies, University of Missouri, USA

A Poetic Synthesis and Theoretical Analysis of Thomas Adès' Five Eliot Landscapes

In the short span of his career, British composer Thomas Adès (b. 1971) has made significant contributions to classical music, compared even by some top musical critics as this generation's Benjamin Britten. Despite his extraordinary compositional output, awards, international recognition, and continuing musical contributions, very little serious study and critical analysis exists about Adès' work. My paper is intended to fill a deficiency within the existing body of critical research focusing on his vocal contributions, specifically in the context of contemporary art song. The paper is also intended in aiding future performers and Adès scholars in obtaining a deeper understanding of Five Eliot Landscapes, Opus 1, a song cycle for voice and piano. In addition to presenting a theoretical analysis of Five Eliot Landscapes, this paper discusses how Adès utilizes T.S. Eliot's poetic cycle Landscapes as a springboard for a series of compositional etudes, in which he develops and explores five main concepts and techniques. Specifically, Adès uses interval cycles, Nancarrow tempo canons, musical homages to Olivier Messiaen and Gyorgy Kurtág, musical quotations, and the creation of a distinct compositional signature scale born of expanding and contracting intervals. The development and permutation of these concepts have helped to establish the foundation of Adès' compositional style. To complement the theoretical analysis, my paper presents a poetic synthesis of the written literature on Eliot's Landscapes and addresses musical correlations to the text. A brief biographical description of Adès' compositional output, as well as a general overview of Eliot's Landscapes is also presented. As a singer and devotee to Adès' music, it is my desire to present this paper in hopes of bringing exposure to his vocal works while inspiring others to perform and research his other vocal contributions.

Marilyn Lake McElwain
Instructor, University of Indianapolis, USA

Service Learning in the Arts: Reciprocity of Community Collaboration

Service-Learning or community service programs are vital to many universities across the globe and to their community partners, examples of reciprocity that result in strong "town and gown" interactions. Visual arts programs in Service-Learning, locally and internationally, can produce valuable student engagement opportunities, creating interdisciplinary and multicultural partnerships. Faculty generates scholarship both in service learning through artistic production, based on current trends in Service-Learning Theory. Accrediting bodies consider Service Learning courses an "asset" to departments.

Meeting the goal of "Education for Service", the University of Indianapolis offers a number of courses in service including an international Service Learning Course, a five-year project that expanded into other disciplines. The next course will be in Athens, Greece, May 2012. In Belize undergraduate and Honors College students work with children in low-income schools and with senior citizens to produce mural paintings in residential living areas. "Service Learning in the Arts" is also a collaborative course, which places art students with partner agencies predominantly in the Southeast Neighborhood Area of Indianapolis. University art students then produce exhibitions of artworks, photography, poetry, and reflective writing that demonstrate their course content as applied to the service experience. Projects are often interdisciplinary collaborations with theatre, sociology/criminal justice, education and occupational therapy, stressing the collegiality, pedagogy, and vitality of visual art programs. Studies in creative expression and aging have resulted through such interdisciplinary collaborations. Capstone courses reflect academic stamina that prepares students for graduate school, particularly in the case of students planning to be Art Therapists. Service-Learning in the Arts is growing as a collaborative effort to local issues, just as community service in other disciplines has received international recognition for a number of years. Research in the area of service learning is a growing field and specific examples of research, particularly in the area of aging and creative arts, will be addressed.

Barbara Mergelsberg
Voice Faculty, Musikakademie der Deutschsprachigen Gemeinschaft,
Belgium

Late 19th Century Belgian Art Song – Lied or Mélodie?

Art songs abound in Belgium's musical repertoire but they rarely appear on concert programs. Why? The second half of the 19th century was among the first fruitful periods in Belgian art song composition. The aim of the discussion is to point out how these songs fit in the overall musical development of the period. I claim that Belgian art songs show National features as well as traits of French mélodie and German Lied and that they ought not to be forgotten. Selected songs by five Belgian composers of the period will be discussed. The composers' choice of text and harmonic and melodic language lends support to the hypothesis of the dual influence of style, French and German.

The discussion will focus on the following pieces. First, we will discuss the cycle Wanderlieder (poetry by Johann Uhland), composed during the late 1860's, and some settings of French poems (Gautier and Sully-Prudhomme) by Gustave Huberti. Second, we will hear parts of the two song cycles on poems by Emmanuel Hiel, Liefde in het Leven and Liefdedrama, set by Peter Benoit during the 1970s. This will be followed up by Eduard Lassen's songs Naehe des Geliebten, Romance, and Die helle Sonne leuchtet, all composed during the 1880s. Then, few pieces by Edgard Tinel, who is often described as having had a mystical and lyrical temperament, will serve the presentation. And finally, the masterpieces Trois Poèmes from 1892 by Guillaume Lekeu will lead us into a stylistic combination of early French impressionism and late German romanticism.

Simonetta Milli Konewko

Assistant Professor, University of Wisconsin Milwaukee, USA

Roberto Rossellini's Compassion As Social Critique

Rome, Open City (Rossellini 1945) has long been considered a masterpiece of Italian cinema, for both its aesthetic and historic value. In the 1970s and 1980s such critics as Peter Bondanella (1983) and Vernon Jarrat (1972) made foundational contributions to our understanding of the neorealist elements distinguishing the film. Other scholars, including Pierre Leprohon (1972), Arthur Knight (1978), Ben Lawton (1998), and Mira Liehm (1984), have focused on the historical and humanist aspects of the work. More specifically, Millicent Marcus's (1986: 38) groundbreaking study offers a meticulous examination of Rossellini's representation of female gender roles in relation to morals and his humanist vision of Italy's reconstruction. In this diversified field of scholarship on Rome, Open City, relatively few works conduct detailed readings of female gender roles, particularly in relation to their social functions (Millicent Marcus, Alan Perry, and JoAnn Canon).This article examines how Roberto Rossellini's neorealist film, employs the emotional attribute of compassion to examine the social and historical importance of the women in the postwar Italy. Specifically, this analysis focuses on the role of the female protagonist and other female characters and the compassionate responses they offer or receive in order to elucidate their position in society. In order to examine the images and meanings of compassion crafted by Rossellini in his representation of women as social agents, I draw upon contemporary theories of compassion developed by Catherine Lutz (1998), Daniel Putnam (1994), and Martha Nussbaum (2001).

Christopher J. Mitchell
Associate Professor, Eastern Illinois University, USA

A Strindbergian Foray into Ancient Greece: Hermione and Hellas

While August Strindberg is certainly not the first name-association one would have with Greek— or even Neoclassical— tragedy, in actuality the great naturalist/expressionist made two little known journeys into classical territory, with arguably mixed but nevertheless provocative results. His first, originally entitled Greece in Decline but expanded to a five-act play called Hermione (1870), is a heavily Shakespeare-esque tale of the titular would-be assassin of Phillip of Macedon whose life is required of her after she falls in love with him. Clearly the youthful outburst of a playwright making fledgling experiments with historical drama (in blank verse, no less!), it was nevertheless sufficient to garner the attention of the austere Swedish Academy, giving Strindberg much encouragement in his early career. He would return to Greek themes with the late career play Hellas, or Socrates (1903), although this time instead of a singular plot he opted for an episodic scene-study featuring a cavalcade of ancient figures, from Aristophanes to Xanthippe. Reflective of his longtime fascination with the "woman question" and marriage customs, this play attempts to delve into the supposed views of his characters on the issue and, in the balance, offers a highly personal engagement with the source material that is not always present in his other historical ventures. Neither of these plays tends to find much production interest outside of Sweden, but nevertheless they serve as fascinating bookends to a fervent career dedicated to experimentation and controversy. In addition to examining Strindberg's treatment of these legendary figures, this paper will contextualize the plays within two distinct phases of Strindberg's career, while at the same time reconciling them with the styles he became most famous for in generations to come.

Shadi Nazarian
Associate Professor, Pennsylvania State University, USA

Architects' Role in Interdisciplinary Research on the Modifications and Engineering of Emerging Materials

A challenging task of the architect is to use constraints-presented by technologies of construction, site conditions, codes, and budget- as creative opportunities. This positive, critical, and creative approach and the familiarity and interest in material properties can make the architect a contributing partner with material scientists in proposing, testing, and modification of existing, or newly engineered materials. Architects, however, are easily discouraged to approach scientists for such research endeavors and partnerships because of their lack of scientific knowledge to express their thoughts and knowhow to test them. As such architects are among the least engaged professionals in the development and discovery of nano-engineered materials.

By proposing and programming new properties and functions, architects can partner with material scientists in designing new and innovative materials, and in altering existing materials to gain particular properties for better and more efficient performance.

I am interested in the science, and engineering of glass and optical ceramics, at the microstructure scale. This interest began and evolved with site-specific architectural explorations throughout the past 12 years. These experiments often materialized through constructs that enabled me to explore the intersection of architecture, art and emergent materials- particularly light emitting fibers and polymers that provide alternative readings of surfaces and spaces.

To better understand glass, I began to research various ways in which the glassy state can evolve in nature, and what causes such transformations in different natural circumstances. I have also studied different modes of glass throughout history.

I just joined the faculty at PSU, where I find promising alignments between my area of research and the work of scholars in the department of Material Science and Engineering, as well as The Material Research Institute. I hope to engage in empirical testing in search of new ways of manufacturing, using and detailing glass structures in architecture.

Christine Nichols
Director, Flinders University, Australia

Indigenous Australian art as the Original Performance Art: A Case Study of Aboriginal Women Painters from the Western and Central Deserts of Australia

The presenter of this paper spent many years (1982-1992) living at Lajamanu, a remote Australian Aboriginal settlement in the Tanami Desert Northern Territory, where she worked first as a linguist and then as the Principal of the local school. During that time she became conversant with the ceremonial life of traditional Warlpiri Aboriginal people, their ceremonies and the specific artworks that closely relate to the latter. In this paper a case study of the connections between the visual artworks of several prominent women artists and their ceremonial lives will be presented. Included among the artists whose work will be discussed will be Yulyurlu (Lorna Fencer) Napurrurla, Kweyetemp (Kathleen) Petyarre, her sister Violet Petyarre, sisters Mollie and Rosie Tasman Napurrurla, and Yirdingali (Lily) Nungarrayi, all of whom the presenter has known over an extended time frame (which, in some cases, exceeds 30 years). It will argued that these practitioners of the world's oldest continuous artistic movement (Indigenous Australian art) are also purveyors of the world's oldest continuing tradition of performance art, although their oeuvre is rarely discussed in such terms. This presentation will be accompanied and supported by audiovisual material.

Nelda Ormond
Professor, University of the District of Columbia, USA

Spirituals and Art Songs by African American Composers

Twenty Africans were brought to Jamestown, Virginia in 1619. This was probably the beginning of the African slave trade in American. The ones who survived the hash journey were immediately brought and sold as slaves. The Africans who were brought over to American came from different locations in Africa, therefore, they did not all speak the same language. They were forced to learn a strange and new language. It was from, and because of the hard living conditions of slavery, the spiritual was born. The spiritual was the creation of the American slaves brought from Africa. They possessed a folk literature that was varied and rich. They had their native musical endowment to begin with, and the Spirituals possessed the fundamental characteristics of African Music; rhythmic qualities, form and intervallic structure. However, the Spiritual was developed even farther, in that, it has a higher melodic and harmonic development than the originals music of Africa.

Now far away from their native land and customs, the Africans adopted Christianity, the religion that believed in " the life to come, the life ever after", for the sufferings in the present existence, the religion that implied, and promised the hope that in the next world, all would be free in paradise. With these beliefs, the African American found solace, and aspired to a better after life. The result of these believes led to the perfect conditions for the creation of the Negro Spiritual, for the Negro Spiritual took complete refuge in Christianity. The spiritual evolved out of the experiences of a people seeking to express their innermost longings, their faith, hope and yes, their secrets. Therefore, the Bible was the chief source of words for the lines of these songs. However, the spirituals often had other meanings, other purposes. Often the spiritual took on a political/social aspect; that of informing slaves of what was about to happen, the way to escape, a secret meeting place, a secret code, etc..

It is said that Spirituals are true folksongs and originally intended only for group singing. Sometimes there are two or more distinct variations of the melody of a song. Theses variations in melody are less common than interchange of lines. One is to remember that the spirituals have been for generations handed down from ear to ear and by word of mouth and because of this, spirituals have no ownership of a specific composer.

A study of the Spirituals has led to the belief that the early ones were built upon the form so common to African songs, the form "lead and response".

Gokce Ozer
Researcher, Anadolu University, Turkey

Conceptual Approaches in Contemporary Ceramic Art

The period, which we are in since the second, half of the 20th century is called Postmodernism and considered to be end of the art. During this period, many developments and transformations were occurred. According to these efficient transformations, the ceramic art was influenced as many art disciplines.

In the 20th century, ceramic art has been accepted as an artistic discipline with the 19th century and later by industrial revolution, the developing of technology and differing cultural structures. In this process, conceptual art works were created by contemporary ceramic artists' interpretations.

In the ceramic art history, conceptual art history has an important place because of enabling of the creating ceramic art works that stands against the traditional and the modernist style.

In this study, contemporary ceramic art are examined in the light of conceptual art philosophy with the art works of conceptual ceramic artists.

Christina Papagiannouli
Ph.D. Student, University of East London, UK

Etheatre Project: The Director as Researcher

The aim of this paper is to investigate the original methodologies that are developed in a practice based research (PBR) in digital performance, by the combination of theatre directing and research methodologies. Referring to the case of Etheatre Project, the in-progress PhD research of the author, this paper discusses emergent issues of the PBR new academic discipline, such as documentation, mediation and originality. Etheatre Project explores the interactive and political potentials of cyberformance by the use of free internet spaces as theatrical stage, aiming to redefine the characteristics of theatre and the methodologies of theatre directing within the phenomenon of 'remediation' of cyberculture. The paper discusses the use of the creative process as research methodology and the role of the director as researcher, as dealt with by Jamieson (2008), Leavy (2009), Freeman (2010), Dixon (2011) and Kershaw (2011).

Huiting Pan
Student, Nanyang Technological University, Singapore

Transcending Mortality

In John Banville's The Sea, descriptions of characters and scenes are rife with art historical references. For example, Chloe's "handsome, high-domed, oddly convex forehead" is "like the forehead of that ghostly figure seen in profile hovering at the edge of Bonnard's Table in Front of the Window." This paper argues that the fictive presences in art and literature possess a personality and density that far exceeds that of any individual in, as Banville puts it, "what we call, because we must, the real world". The force with which the fictive and the imaginary exert upon reality is elucidated in Banville's novel in moments such as when Chloe's forehead is perceived – an example of the immanence of the imaginary, so that the boundaries between reality and the imaginary are dissolved. By analyzing the paintings of Bonnard and Rembrandt, I want to posit that it is through the loss of materiality, of specificity, of the figures in their paintings that lends them the timelessness of a work of art and allows them to take on a substantiality that is beyond the grasp of any living being, thus giving them the power to order our perceptions and possess our consciousness. What the realm of the aesthetic offers is the possibility of liberation from the linear causality of time. Literature too, does this by reordering time through language, and I will consider the novels of John Banville as literary forms of Art in this paper. Bonnard's paintings of Marthe even after she had died, and the paintings of Rembrandt after 1642, the year in which Saskia died, are constructions of an alternative temporality that exists outside of objective time. Art is the means by which the human beings may transcend their mortality.

George Petelin

Convenor Higher Degrees by Research, Griffith University, Australia

The Myth of the Genius Artist, then and now

In popular belief and in many histories of art it is generally considered that, in the Renaissance, artists heroically won for themselves an exalted social status which they naturally deserve and continue to enjoy to the present day. The cult of originality, which helps to characterise this image of the visual artist, did indeed form during the Renaissance and was preserved in subsequent periods through the mechanism of the museum. However, an examination of some of the circumstances surrounding the artist's role in the Renaissance, particularly the relation of the development of the artist's image to the virtually concurrent development of printing, indicates that the connection of this characterisation to social status and reward is far from direct and natural and is furthermore belied by evidence regarding economic returns to most artists.

But how has the transformation of the printed image into the visual proliferation brought about by the digital revolution affected the myth of artistic genius? What mechanisms in the digital sphere mightvserve to preserve the myth in the face of mass-reproducibilty? And does the myth confer any benefits to anyone?

This paper argues that while, in the Renaissance, the artist myth arose to legitimate power and privilege to the broader community, in the digital age it serves a multitude of functions in a complex icon-omy occasionally articulated with, but largely distinct from, museum-sanctioned artistic practice. What will be important and fascinating to gauge are changes in the degree of mobility within this system and whether the institution of the museum evolves or is totally displaced.

Yael Prizant
Assistant Professor, University of Notre Dame, USA

Havana as Character: Translating Contemporary Cuban Plays into English

In the last ten years, a particularly exciting group of young Cuban playwrights has emerged. One of them, prolific writer Abel González Melo, creates startling, pointed portrayals of the underworld of Havana. His challenging work derives from the urban decay of a psuedo-modern, underdeveloped capital city, where his characters live, learn, decide and act. His trilogy of poetic plays, Fugue del invierno or Winterscape, offer brutally honest depictions of familial dysfunction, prostitution, drug trafficking, and anxiety. Globalization, tourism and neo-socialism construct the complex characters in these plays, characters preoccupied with daily survival. González Melo's internationally acclaimed plays have been successfully produced in Spain, Germany, Turkey, and the United States, but have never been staged in English.

In order for Cuban playwrights to gain the international recognition they deserve, fluid, stage worthy translations of their plays are essential. Translating González Melo's plays from Spanish into English presents many intricate problems far beyond language - Havana itself must be translated for audiences outside of Cuba, many of whom have little or no contact with the island. This paper will discuss the processes of translating González Melo's plays Chamaco, Nevada, and Talco for production and publication in English. Key questions will include: Are there foreign audiences interested in Cuban theatre and, if so, where are they? What tools and considerations are necessary to best present work from Cuba abroad? In what ways are the circumstances in Cuba translatable? How might international audiences best understand or relate to the details of Cuban culture, customs, or dramaturgy necessary to understand and value these plays?

P. Gibson Ralph
Associate Professor, State University of New York, USA

Shakespeare's Laurel and Hardy: A Study of Paired Characters in the Comedies of Shakespeare as Insight into Character Development

Shakespeare's comedies frequently incorporate stock characters, some with roots in Roman comedy and Fabula Atellana (Atellan farce), others with direct commedia dell'arte correlation. The characters in Twelfth Night, for example, with the exception of the Duke Orsino, could have easily arisen from the characters in a commedia troupe of the late sixteenth century.

In several of Shakespeare's comedies, there is a pairing of a round boisterous character (Sir Toby Belch) that some have equated with a commedia Brighella and a slim naïve character (Sir Andrew Agucheek), much like the vaudevillian pairings of Stan Laurel and Oliver Hardy. It is reasonable to suggest that this pairing is directly related to actors in the Lord Chamberlain's Men playing company. Just as it is evident that the nature of fools changed when Kempe was replaced by Armin, so too it is plausible that the comic pairing of the round and slim characters was as a result of actor pairings.

In analyzing for performance as well as for dramaturgical purposes the nature and relationship of these characters, discoveries can be made by analyzing parallel pairings in other plays in which the pairings occur. Such a discovery is beneficial to the actor and the director as well as the scholar.

This paper explores the character pairings of these character types and posits applicable uses in contemporary theatre production.

Trish Reid
Deputy Head of School, Kingston University, UK

Athletes of the Heart': Maculinities in Gregory Burke's Black Watch

Since the re-opening of the Scottish parliament in 1999, after a period of almost 300 years, new imperatives and debates around national identity have been animated. Scotland's stages have increasingly become important sites for engagement with these debates. This paper will focus on Gregory Burke's *Black Watch* (National Theatre of Scotland 2006) which is widely acknowledged to be the flagship production of the NTS and the most important Scottish play of the post-devolutionary period. To date, John Tiffany's production has won twenty-two awards including four Oliviers and a New York Drama Circle award for Best Foreign Play and has toured extensively in the UK and abroad.

In this paper, I'm interested in exploring the ways in which Tiffany's production mobilised key internationally recognised symbols of 'Scottishness' - the pipes, the tartan, the Scottish soldier - in ways that although, highly effective theatrically, are not entirely unproblematic ideologically. It is noticeable, for instance, that Burke's work in this play – and indeed elsewhere – while often compelling, consistently fails to problematise its own residual masculinism: that is, the grounds on which it constructs and critiques the world from an exclusively masculine perspective. In this, Burke is usefully located within a tradition described by Christopher Whyte in 'Masculinities in Contemporary Scottish Fiction' in which the prominence of the 'hard man' signals that the work 'of embodying and transmitting Scottishness is, as it were, devolved to the unemployed, the socially underprivileged' and most importantly to the working class male. (p.275)

By exploring the staging of Scottish masculinity in Black Watch in terems of both its affective and effective structures I hope to arrive at a more balanced account of this production, which given the universally positive reviews it has received, seems both useful and necessary.

Alice Reininger
Senior Scientist, University of Applied Arts Vienna, Austria

The Austrian artist Maria Biljan-Bilger (1912-1997). On the 100th anniversary of her birth, 21st January 1912

Maria Biljan-Bilger was one of those strong innovative characters who worked tirelessly and creatively in the background. She lived simply, demonstrating kindness and generosity to her fellow humans, and left behind a tremendous body of work. She was not only a painter but also a sculptor, graphic designer, worked with ceramics and created large textile works. She displayed great sensitivity and feeling to both material and technique. Her works convey a sense of humour and fun and are original creations in colour and form.

She was a founding member of the Austrian representation of the International Arts Club which emerged in Vienna after 1945, took part in many international exhibitions, and for many years managed the Sculptor Symposium in St. Margarethen in Burgenland. Maria Biljan-Bilger also led the master class for ceramics at what is now the University for Applied Arts in Vienna. She was presented with many awards for her artistic endeavours.

The artist was born in Radstadt on 21st January 1912. The father was a potter and the mother came from a family of barrel makers. Shortly after her birth the family moved to Graz where her father opened a workshop and became self-employed. He was a great influence on his daughter Maria. In 1962 Maria acquired a former chapel in Sommerein in Lower Austria, which was in need of repair. She transformed this into a home and workshop for herself. After her death in 1997 her husband Friedrich Kurrent´s architectural plans were taken and an exhibition hall for her works was constructed out of this home and opened in 2004.

In my lecture I wish to discuss the importance of this artist, who because she did not work for the commercial market (a fact of which she was proud of) has unfortunately today been mostly forgotten.

Alan Scott
Lecturer, University of Canterbury, New Zealand

The Theatre of Te Rakau Hua O Te Wao Tapu

This paper will look at the work of the Maori theatre in education company: Te Rakau Hua O Te Wao Tapu and will outline Te Rakau's innovative and creative approach to theatre making.

For the last few years the company has worked in New Zealand prisons, youth justice centres and in the community, employing techniques from group therapy, anger management and addiction therapy to enable participants to present public theatre about their lives to a paying audience.

The theatre is also political theatre, challenging both participants and audiences to analyse where the responsibility for crime lies. Using elements of Maori ritual such as karanga, waiata and haka, the company breaks with the cultural form of conventional Western theatre to produce a bicultural theatre practice. The aim of the bicultural practice is to use theatre as a form of rehabilitation and to apply theatre to the purpose of change.

At the same time, Te Rakau's brand of applied theatre has explored the question: What is it that turns people to lawlessness? By exploring, uncovering and dramatizing the distressing and abusive childhood experiences of prisoners and at risk youth, the company has provided a unique insight into the causes of crime. At the same time, it has revealed the interconnections of race, class and gender in relation to crime in New Zealand society and provided insights into human nature and issues of social empowerment.

Nawel Sebih

Ph.D. Student, University of Paris Est, France

The Void Spaces in (Between) Cinema

What is the difference between space and void? The word space comes from the Latin word "spatium" meaning an interval of time. The definition of space as we know it emerges from Descartes' work which describes space as the contenair of bodies. Indeed, Descartes asserts that space is a function of bodies and doesn't exist without them. If there are no bodies, there is no space neither because there is no such a thing as void space.

According to Descartes, void space is a contradictory term because there is no difference between space and matter; they are identical. Space doesn't differ from bodies and does not exist without them; thus a void space – a space of nothing – can't exist. Henry More isn't convinced by Descartes' concept. He asserts that void exists and he describes it as a sacred space where God's action is unlimited. According to More, this vacuum is only empty of bodies because, (on the other hand), it is full of God's extension. In 1672, he asserts the existence of void space as a precondition of all possible existence like Democritus and Taoists did, or like quantum physics will do. Void becomes the precondition but also the origin, from where matter pops out. Newton's concepts of absolute space will confirm this theory by describing it as an infinite void where "the force of universal attraction linked together the atomically structured bodies (…) and made them move around1".

Our work intends to discern what the differences and similarities are between space and void's definitions by studying the evolution of their concepts in Philosophy and Science. Thanks to this preliminary work, we will analyze the transcription of this dualistic duo space / void in cinema to circumscribe and differentiate their concept and aesthetic.

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[1] Alexandre Koyré, *From the closed world to the infinite universe*, Johns Hopkins University Press, Baltimore, 1994, p. 198.

Heather Shaw
Assistant Professor, Curry College, USA

Exploring Master Works through Web Development and Computational Design

Interactive technologies have shifted the paradigms for teaching undergraduate design curriculum. The digital landscape requires designing flexible architectures that span multiple types of communication media. These complex systems transform the role of designer to "choreographer,"1 challenging the educator's traditional methods of instruction and technique. This goes beyond teaching fundamentals of form and communication through the creation of artifacts, and requires students to have the ability to conceptualize, define and code rules for complex interactive design systems.

This abstract proposes to show visual case studies presenting methods for teaching rules-based design and development in undergraduate graphic design curriculum. Students visually analyze, interpret, and reconstruct master works from art and design history through web development and computational design. In some instances, students visually recreate historical posters through XHTML code. In other scenarios, students are challenged to interpret artists' works through user interaction.

Case study one requires students to choose works from Jan Tschichold and Herbert Bayer, and then reinterpret, or "encode" these works into XHTML/CSS style sheets for the web, creating as close a visual representation to the original printed piece. Next, students "decode" the original design for content, meaning, and history, and conceptualize an expressive typographic printed piece. The CSS and XHTML mark-up language becomes the text content for their design. This project enables students to develop sensibility and sensitivity to visual form and communication for screen and print, anchored within history via a modern context.

Case study two introduces computational design by drawing inspiration from artists Piet Mondrian and Alexander Calder. Students re-create works from Mondrian through programming the composition's structure in the Processing2 environment. Interactive behaviors are introduced by challenging students to build an application that "draws like Calder." These fundamental exercises provide the technical and conceptual accessibility that enables students to "make"—removing the intimidation associated with programming and allowing for more complex thinking later. Students also recognize formal relationships of content vis-a-vis an underlying set of rules to interpret masterworks.

Santosa Sewarlan
Researcher, Indonesia Institute of the Arts (ISI) Surakarta, Indonesia

Interpreting Meaning of Literary Texts in New Environments

Although some people think that literary texts contain fixed meanings, due to static words and compositions, literate group of people believe that their meanings are constantly changing within environments and contexts. Texts show the dynamic of the community because their meanings exist in the minds of their readers, rather than in words written in books.

This paper will explore how people in Surakarta, Central Java (Indonesia), interpret texts in daily life and new environments. In monthly gatherings, held once every the thirteenth, they read literary texts – composed in the 18th and 19th centuries – with perspectives taken from activities in social gatherings, rituals, ceremonies, and rules in ethics or religion. Words in poems, well-known for their beauty and sublime content, are used as a means of translating precepts, concepts, and ideas into reality. It is in this sense that texts become the source of ideas in which readers reinterpret them to construct meanings in their new forms. Texts do not stand in an isolated space without values, rather they conduct "dialog" with communities by way of the readers who translate them into real life. Ideas from texts do not stay in their original forms, feeble without energy and spirit from inside, rather they have strong power so that the readers can transmit the content into new meanings with all of the input from environments. Thus, texts are the basis of inspiration to construct meanings in actual contexts, in the real life and community activities. They are used to formulate the readers' perspectives and world-views in order to get meaningful life in present time and in the future.

Anastasia Zoi Souliotou
Researcher, Kingston University of London, UK

Google Street View; A Way to Contemporary Art Making

Nowadays Google Maps provide artists with a different view than the one showed in Camille Pissaro's oil painting Avenue de l'Opera or even Gerhard Richter's Townscapes series. The present paper focuses on Google Street View, a largely popular project publicly available online. It covers many countries and has led to an unprecedented collective voyeurism. Has the Google Street View representation led to a 'digital panopticon'? If so, how is this presented through art? How does Art use the imagery provided by Google Street View?

The artists who are tempted to respond to the above questions are virtual flâneurs of today's 'post-Google generation'. Walking and the action of seeing have long inspired the invention of visionary figures of urban life. The evolution of these figures is as follows: distant but central onlooker; flâneur-se; stationary/mental traveller; viewer, a passive figure of modernism; virtual flâneur-se, an active figure of nowadays.

Google Street View projects are considered as an evolution of physical street photography, where the artist does not have to be in streets. In IMG MGMT: The Nine Eyes of Google Street View Jon Rafman raises many burning issues with regards to the Google Street View experience in comparison with physical experience. In Paris Street View Michael Wolf, a photographer who is used to high quality images is now preoccupied by Google Street View low resolution images. In I've Never been to London City my virtual ego creates 'digital canvases' while moving in London through Google Street View. Although Google Street View seems to be ubiquitous, not all the places are accessible through it and this asserts criticism. For instance, only cars and not all the transport systems are covered. This is raised in my project Metro-Net goes Google. A new system of Google Street View is being put forward.

Huaixiang Tan
Professor, University of Central Florida, USA
&
Joo Kim
Professor, University of Central Florida, USA

The Work of Well Known Contemporary Chinese Artist, Jiang Guofang

This paper will introduce a well known contemporary Chinese artist, Jiang Guofang. Jiang's work combines the Western classical and modern aesthetic elements. His distinctive artistic creations include the paintings of the "Forbidden City" series, whose portraits and scenes from the 600 year old imperial palace have their own unique expression due to the distinctive painting style he has developed. Jiang makes the Forbidden City come alive.

"Like any other cultural product, there must be something to draw inspiration from. But I'm not painting from history books or trying to give footnotes to history. None of my paintings is about a particular historical figure or event. Rather, the Qing history provides me a vehicle through which I can realize my own artistic pursuits," said Jiang. Jiang Guofang known as "found the Forbidden City, the first person. Jiang found a different Forbidden City with his unique angle of view and superb skill, and brought his oil painting series to the original place — the Forbidden City. His Forbidden City series is in the neoclassic style with the creation concepts of magnificence, sacredness, aesthetics and visual pleasure. The essence of Chinese culture in the expression of the Western tradition of painting is rendered a unique brilliance. Jiang Guofang's artworks embody the twin riches of great art: profound content and magnificent aesthetics.

Paula Temple
Professor, University of Mississippi, USA

Detaching Retina Visualization

This project consists of a series of artworks created while I experienced a detaching retina. These paintings have been exhibited at the International Museum of Surgical Science in Chicago, Illinois, USA and are being called as a diagnostic tool, by Dr. Ching J. Chen, Director of Vitreo-Retinal Services at the University of Mississippi Medical Center and used for instruction in diagnosing a detaching retina. The detaching retina images that the doctors had did not show what I actually saw. Only an artist who had experienced this could tell the whole story in paintings. This project demonstrates how an artist' unique talents can contribute to the medical profession.

The images will be on a power point and shown as follows:

1. The first two paintings are of landscapes showing initial symptoms.

2. The next three are paintings of scenes of Cortona, Italy where this took place while I was an artist-in-residence at the University of Georgia's study abroad program. These three paintings show how the effects of the loss of eyesight progressed.

3. The sixth painting is how the gas treatments appear in the eye.

4. The seventh painting is what the sight looks like after the "scheleral buckling" operation was performed in a hospital in Siena, Italy.

5. The eighth painting shows what restored eyesight is like.

A handout will be available for those interested.

Paul Thompson
Researcher & Lecturer, Robert Gordon University & Forth Valley College, UK

Social Networking and Affinity Spaces-The Virtual Atelier

This paper examines, from the perspective of a critically engaged practioner within the context of contemporary fine art printmaking practice, developments in social networking and affinity spaces, which have promoted new forms of collaboration and participation. Whilst these developments have seen the creation and promotion of new affinity groupings traditional, existing and established groups have also readily adopted such mechanisms. This paper examines of the effects of digital culture and Web 2 / Online Networking on practice, collaboration, distribution and consumption within contemporary printmaking. It will identify how Printmaker / artists are uniquely placed within this scenario given their historical skills in collaborative practice, wherein collaboration has traditionally focussed upon the relationship between artist, printmaker and publisher [1] . In essence, the evolution of new models are apparent through printmakers networks such as "Inkteraction" which may be viewed as a "Virtual Atelier", being akin to " a group of artists working together, pooling their ideas, communicating to one another their discoveries and achievements" [2]. Originally conceived in connection with the working practices S.W. Hayter's Atelier 17, this concept is equally applicable to the internet based digital networks operating within contemporary art practice, wherein artistic collaboration over time and distance is engendered through de-materialised practice and thus further emphasises the unique position of the printmaker / artist and the emergence of new models of de-materialised practice. The paper will conclude that this process is and has been evolutionary rather than revolutionary in the context of print art practice.

Terry Trickett
Director, Trickett Associates, UK

The Breadth of the Source-Code Becomes the Brush of the Artist

Traditionally, the artist's use of a brush has defined an infinite number of visual possibilities. But, increasingly, the artist is now breaking through the canvas to reach completely new territories. It is these areas of expression that I want to explore at the Athens Conference by making reference to a few of my videos. (These can be viewed on terrytrick's You Tube channel.)

'Allegro Amabile' simulates computerised brush strokes. Using 'Processing' I was able to select, from a long sequence of images, the particular sweep of the brush that I found to be most visually satisfying. The point here is that the artist is no longer concerned in laboriously laying one set of brush strokes over another until the right end result is achieved but, instead, he can choose from many available options which particular image best matches his initial vision. Hence, the breadth of the source-code becomes the brush of the artist.

As an architect, it is not surprising that many of my digital artworks are inspired by aspects of building geometry which I subject to a series of manipulations and additions (see www.trickettimages.com). But now, through the application of Processing, my transformations can be made to move; I have harnessed source-code and seen for myself the infinite opportunities it offers. I am not alone in this experience. Increasingly, artists are realising that they have greater powers of expression at their disposal.

I will refer to my video 'Metamorphosis' with the aim of extrapolating some observations on how technology can now enable the artist to become a more powerful force for change and innovation. My previous research efforts in this direction have included the invention of Sci-Art – a venture sponsored by the Wellcome Trust – which has revealed the immense value of artists joining with scientists in processes of discovery and technological investigation (see www.sci-art.org.uk).

For the future, I see the artist casting aside the brush in favour of entering a computational world which is as much conceptual and cultural as it is technological. Increasingly, various art forms will merge together – a point I will emphasise again with reference to Metamorphosis. I will call on my skills as a clarinettist to demonstrate the way a theme and variations can be interpreted both aurally and visually to create a piece of Performance Art!

Shuhui Emily Tsai
Associate Professor, National Chung Hsing University, Taiwan

The Virtual Theater of Belief and Events: On Remnants of Beings in Yao, Jui-Chung's Photographic work, Beyond Humanity

This short paper aims to discuss the crisis of belief in Taiwanese culture presented in one of Yao, Jui-Chung's photographic collections, named Beyond Humanity, in which it presents in black-and-white images those Buddhist's idols in their broken and amputated images, such as headless, legless, eyeless or fingerless, lying dead in the waste yard. The past sublime beauty in those Buddhist's images now has reduced to almost an image of excrement or mere trash, like a piece of Žižekian notion of the Real. The whole photographic collection obviously presents the contemporary Taiwanese belief that tends to utilitarianism in the high-tech era, yet its sublimity might be a threshold that invites freedom, and also fear of freedom. As temporality in every photographic image defines the irretrievable past, disrupted from the present moment, Barthes in his Camera Lucida further states that photography touches art by way of theater, as Tableau Vivant, not by way of painting. While employing the notion of time in Deleuzian Bergsonism as duration, as well as the idea of the virtual to further define the double-layered appearance of the image in the photography, each photography for me has two sides: the actual (what we could see in the picture) and the virtual (what the picture could not show, that is, its invisibly-hidden side or its unconscious, its ontological past). As to this virtual-invisible side of the image itself, I will try to discuss Badiou's notion of mathematical ontology in which indeterminate multiplicities hold the rein, to subvert and to undermine the entity of the ontological One as our traditional belief. As Susan Sontag in her On Photography states that "a photography is both a pseudo-presence and a token of absence"(16), the events of the past in the photograph remain ontologically invisible. To Deleuze, the past is a leap into the ontology, which could help explain the ontological dimension of photography. Thus, in each broken image of Buddha in this photographic collection— Beyond Humanity— it represents the material fragmented elements or the remnants of the ontological Being.

Frida Verster
Student, University of the Free State, South Africa

Yearning for Meaning:
An Afrikaans Post Modernist Band "Heuwels Fantasties" Reaction to a World Falling Apart

"Heuwels fantasties" is a band singing in Afrikaans in South Africa. The Afrikaans community suffered much change in the last few years after the fall of apartheid. In their lyrics the band seeks meaning in the post modern world. Certain main aspects of post modernism play an important role in their execution of the search for meaning in the lyrics. Aspects such as uncertainty, narcism, irony, immanence and reader (listener) response play an important role. In the interaction of the lyrics certain traditional values and beliefs are challenged. The traditional Afrikaans novel known as the farm novel is transcended by the lyrics in the sense that the original aspects of these novels are challenged. In these traditional novels the pastoral community is glorified and the patriarchal influence is regarded as paramount. Idealistic dreams are not encouraged and the young people though they may come into conflict with the community have to accept the norm and values of society. In these novels the farm as space is all important and the characters less important. In the song "Vinger alleen"[all alone], this background is challenged. The lyrics starts off with the environment reminiscent of the traditional farm but soon it is clear that that the song is in direct conflict with this background. The song refers to a nightmare rather than a community where everything holds together. A new morality is also present and the main character in the song refers to a new religious and normative situation. In the new society these searching lyrics call for renewed attention to understand the psychic of a people.

Wanda Verster
Researcher, University of the Free State, South Africa

Converting Space: Changes in the Liturgical Spaces of the Reformed, Protestant and Episcopal Churches in the City of Bloemfontein, South Africa

This paper aims to define the relationship between church building design and liturgical space. Since various Christian denominations are experiencing fundamental change in liturgy and expression of their faith, the buildings that house this institution, necessarily have to reflect this.

In the city of Bloemfontein in South Africa this is also evident.

The correlation between liturgical needs of the different denominations, the changes in these needs and in the space itself is investigated. The various mainstream church buildings in the city of Bloemfontein are compared in terms of original liturgical space and changed liturgical space. A further comparison is made between township church buildings and the suburban buildings of the same denomination.

Bloemfontein is a model apartheid city from a town planning perspective, comparing the church buildings of the same denomination in the previously separate communities can establish whether changes in the suburban liturgy affect the township services.

In recent years there has been restructuring present in the services of specific congregations especially in the Dutch Reformed church. This denomination This has led to the most significant changes in service and hence in liturgical space in the buildings of this denomination.

This paper will describe the extent of these changes in liturgical space, the reasons behind it, the impact of the original design on the level of change (if any) and the result this has on the original design.

Case studies are used to illustrate these changes in depth.

James Michael Walker
MFA Candidate, Virginia Commonwealth University, USA

Be Interesting – A Redefinition of Creativity

There should be a redefinition of the word creativity in order to alter the methodology of those considered creative. The new or unique idea is seemingly impossible and real creativity is often showcased as an individuals' ability to associate in a unique method.

With experience comes creativity. Creativity is defined as the ability to transcend traditional ideas and create new ideas or interpretations. There have been endless ideas written on how to be creative or think more creatively. We understand it is not a new subject, but this definition can be used incorrectly. A different definition should be put in place stating that creativity is the ability to relate and associate in an uncommon or different way. The stress is on the subtraction of the word "new." Removing the need to try and invent a completely original idea, one could focus their energy on creating intuitive and meaningful thought through experience and relationship, which would then develop into something unexpected and exciting.

To alter the current methodology towards creativity, we should foster new associations. In order to create new associations, we must have uncommon experiences. In order to have uncommon experiences, we must push an individual to experience the world in an uncommon way. There are methods that will lead an individual to appreciate their surroundings not before considered. Development of these unconventional focuses will lead to unique associations and bring about the new definition of creativity.

Lucia Weilein

Ph.D. Student, Virginia Commonwealth University, USA

Transcending Technology: Biology and the Written Language

Written language inescapably surrounds us—it instructs, entices, warns; it scolds, informs, and narrates. A modern graphic designer strives to find order amidst the chaos, communicating ideas with a deliberate manipulation of image and text. With vast computing tools and cutting-edge design software, the possibilities of image making and typesetting have become boundless and instantaneous. But at what point is mechanization rendered moot by the biological limitations of the human body? The brain is capable of amazing feats—advanced logic and reasoning, lightning-fast associations and interpretations, and immeasurable memory capacity—yet we are tied to our world solely through our five senses, knowing only what our brain interprets of the body's incoming electrical signals. As contemporary designers, we are accustomed to the sterility of the screen and the perfection that can be generated from our ever-advancing tools of the trade, but we can never escape the influence of the physical world and our own biology. Written language is a system of communication unique to humankind, taking advantage of our senses and mental processing power alike. It becomes a remarkable entity in and of itself and subsequently raises questions about the nature of sensation, perception, and its own representation. Having been developed to relay information using fundamental sensory input and the cognitive abilities of the brain, it has taken on its own set of intrinsic characteristics: its universally synesthetic quality grants it descriptive power unique unto itself, while what constitutes its proper formatting and presentation today has evolved based on those same biological limitations. When designers are aware of these involuntary effects, they better understand the processes at work within themselves and their audience, granting them yet another tool with which to communicate and strengthen their message—a tool that transcends technology.

Valarie Williams
Associate Dean, The Ohio State University, USA,

S. Soave
Associate Dean, The Ohio State University, USA
&
Garett Heysel
Assistant Dean, The Ohio State University, USA

Re-envision Shared Space

Dreaming large and creating new places of learning inevitably involves competing desires. Do dance students have different studio needs from animation students? How can future art educators share space with future cartoonists? Do music students need different types of performing and rehearsing spaces? Two recent gifts to The Ohio State University started the process of creating and shaping spaces for the diverse needs of various artists. As a large, public, urban and research-oriented University, the windfall of investment in bricks and mortar renovation sparked a lengthy series of discussions about sharing creative space. With over 200 tenure-track faculty and 1,600 arts majors, we needed to find a way to re-envision shared space that embraced collaboration, interdisciplinarity, and showcased students' artistic productions. In this presentation we will review the intersection of Ohio State's long-term facility plan with the process of designing two buildings on campus—an addition to the School of Music and a complete demolition and renovation of the Sullivant Building housing Art Education, the Barnett Center for Arts Administration and Policy, the Galleries, the Department of Dance, and the Advanced Computing Center for the Arts and Design. We will discuss the challenges and breakthroughs of competing needs and resources, while emphasizing the uniting strengths we discovered in the process. We will also address strategies for inviting community partnerships and enhancing donor relations. Participants will gain insight into making effective collaborative spaces for the arts, creative strategies for working with architects and designers, and making decisions for space allocations.

Gilah Yelin Hirsch
Professor, California State University Dominguez Hills, USA

Cosmography: A Hypothesis on the Origin of Alphabet

As a result of many years of solo sojourns in wilderness, I discovered that I was "reading the landscape" in various languages. I isolated and documented 5 patterns in nature that I subsequently found to be present in all alphabets, ancient to modern. I conjectured that these 5 forms were chosen universally because they mirror the shapes and structures of neurons and neural processes of perception and cognition. With this recognition I have shown that art and architecture that has survived time and culture, has also been based on these "hardwired" forms, and that these are the forms that are universally considered and experienced as healing images.

Margaret Ann Zaho
Assistant Professor, University of Central Florida, USA

Chapel Decoration and Painted Paliotti in Brunelleschi's Santo Spirito in Florence

An antependium, or paliotto, is a decorative panel used to cover the front, and in some cases the sides, of an altar. Paliotti were made in a variety of media including cloth, mosaic, marble, precious metal, ivory, and wood. The origin of the altar frontal is difficult to trace particularly because there is very little knowledge of the treatment or decoration of the Christian altar in the first four centuries of its existence. However, from the fifth century or so onward there is literature and archaeological evidence for the use of frontals to decorate an altar.

The earliest literary references to paliotti suggest that they were made from luxury fabrics. Though in the 8th - 12th centuries they were more often made from precious materials and often richly decorated with gems and enamels. The pala d'oro in Venice is a rare surviving example of the opulence of some of these remarkable objects.

Beginning in the 13th century painted wood becomes the most popular choice for paliotti and a number of these are extant in Norway, Spain, Italy, Germany, and England. The basilica of Santo Spirito in Florence, Italy has an impressive collection of painted wood paliotti, many of which are still situated in the chapels for which they were intended. Yet, to date no major study in English has been written that examines them at any length.

This paper will investigate and explore the function and significance of these painted wooden paliotti particularly in relationship to their location in Brunelleschi's church of Santo Spirito.