

2016

Visual and Performing Arts Abstracts

Seventh Annual International
Conference on Visual and
Performing Arts
30-31 May & 1-2 June 2016,
Athens, Greece

Edited by Gregory T. Papanikos

THE ATHENS INSTITUTE FOR EDUCATION AND RESEARCH



Visual and Performing
Arts Abstracts
7th Annual International
Conference on Visual and
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30-31 May & 1-2 June 2016,
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Edited by Gregory T. Papanikos

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Preface

This abstract book includes all the abstracts of the papers presented at the *7th Annual International Conference on Visual and Performing Arts, 30-31 May & 1-2 June 2016*, organized by the Athens Institute for Education and Research. In total there were 47 papers and 53 presenters, coming from 11 different countries (Australia, Canada, Finland, Italy, New Zealand, Norway, Sri Lanka, Switzerland, Turkey, UK, and USA). The conference was organized into 12 sessions that included areas such as Music Matters, Topics in Art History, Topics in Theatre and other related fields. 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 and/or journals 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
7th Annual International Conference on Visual and Performing Arts,
30-31 May & 1-2 June 2016, Athens, Greece

PROGRAM

Conference Venue: [Titania Hotel](#), 52 Panepistimiou Street, 10678
Athens, Greece

Monday 30 May 2016
(all sessions include 10 minutes break)

08:00-08:30 Registration and Refreshments

08:30-09:00 Welcome & Opening Address (ROOM A-Mezzanine Floor)

- Gregory T. Papanikos, President, ATINER.
- George Poulos, Vice-President of Research, ATINER & Emeritus Professor, University of South Africa, South Africa.

09:00-11:00 Session I (ROOM B-Mezzanine Floor): Dance Discussions

Chair: Olga Gkounta, Researcher, ATINER. □

1. *Paula Frasz, Professor, Northern Illinois University, USA. "Break-a-Leg" - Teaching University Dance with a Handicap.
2. [Joan Meggitt](#), Assistant Professor, Kent State University, USA & [Barbara Allegra Verlezza](#), Associate Professor, Kent State University, USA. Dance/Movement for Integrated Populations: Curriculum Design and Best Practices.
3. Gokce Uysal, Research Assistant, Gaziantep University, Turkey. In Plastic Arts, Rumi, Mevleviyeh, and Whirling.
4. Heather Roffe, Program Director/Assistant Professor, Nazareth College, USA. Signifying Women -Politics of Gesture in Three Modern Dance Pioneers.

<p>11:00-12:30 Session II (ROOM B-Mezzanine Floor): Panel on the Education and Training of Actors I</p>	<p>11:00-12:30 Session III (ROOM C-Mezzanine Floor): Photographic Focusses</p>
<p>Chair: John Freeman, Academic Member, ATINER & Dean of Culture & Language Sciences, University of St Mark and St John, UK.</p>	<p>Chair: Joan Meggitt, Assistant Professor, Kent State University, USA</p>

<ol style="list-style-type: none"> 1. Ellen Margolis, Professor, Pacific University, USA. How I Stopped Worrying and Learned to Love “Them:” Actor Training in a Gender-Fluid World. (<i>Panel on the Education and Training of Actors</i>) 2. *Hugh O’Gorman, Professor and Head of Acting, The California Repertory Company, California State University Long Beach, USA. Stanislavski’s ‘Event Analysis’. (<i>Panel on the Education and Training of Actors</i>) 3. Ginetta (Gina) Lori Riley, Associate Professor, University of Windsor, Canada. Three Critical Perspectives in Training the Actor-Creator. (<i>Panel on the Education and Training of Actors</i>) 4. *Robert Draffin, Lecturer, University of Melbourne, Australia. Acting Reconsidered: Contemporary Actor Training and the Village Body. (<i>Panel on the Education and Training of Actors</i>) 5. Hannu Tuisku, Ph.D. Student, University of the Arts Helsinki, Finland. The Impact of Prior Experiences of Acting on the Student Actors’ Studies in Higher Education. (<i>Panel on the Education and Training of Actors</i>) 	<ol style="list-style-type: none"> 1. Priscilla Smith, Associate Professor, University of Delaware, USA. The Art of Fire. 2. Aaron Duncan, Assistant Professor, University of Nebraska-Lincoln, USA. Pink Ribbons and Red Scars: An Examination of the Scar Project’s Visual Reinterpretation of Breast Cancer Narratives.
<p>12:30-14:00 Session IV (ROOM B-Mezzanine Floor): Topics in Art History I</p>	<p>12:30-14:00 Session V (ROOM C-Mezzanine Floor): Studies in Ceramics</p>
<p>Chair: Hugh O’Gorman, Professor and Head of Acting, The California Repertory Company, California State University Long Beach, USA.</p>	<p>Chair: Paula Frasz, Professor, Northern Illinois University, USA.</p>
<ol style="list-style-type: none"> 1. Armin Muhsam, Professor, Northwest Missouri State University, USA. Loaded Dialogues – Pictographs vs. Pictures. 	<ol style="list-style-type: none"> 1. Gokce Ozer Eroz, Research Assistant, Kocatepe University, Turkey. Use of Animal Figures in Contemporary Turkish Ceramic Art.

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| <ol style="list-style-type: none">2. *Lisa Safford, Professor, Hiram College, USA. Evolving a National Artistic Language: Vietnamese Artists under French Rule.3. Filiz Adiguzel Toprak, Assistant Professor, Dokuz Eylul University, Turkey. Continuity of Tradition in Taner Alakuş's Contemporary Miniature Paintings.4. Ezgi Gokce, Assistant Professor, Usak University, Turkey. Iznik Ceramics: The Integral of Production/History/Present-Day.5. Melodie Carr, Faculty, Purdue University, USA. The Dot and The Line: An Artist's Book.6. Dumith Kulasekara, Lecturer, University of the Visual and Performing Arts, Sri Lanka. "The Origin of the World" its Iconic Place in the History and Contemporary Art. | <ol style="list-style-type: none">2. Jeanette Nicewinter, Ph.D. Candidate, Virginia Commonwealth University, USA. Between Utensil and Symbol: Painted Ceramic Spoons from pre-Hispanic Peru.3. Hasan In, Research Assistant, Ataturk University, Turkey. Woman Icon Used for Ceramic Surface. |
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14:00-15:00 Lunch

15:00-16:30 Session VI (ROOM B-Mezzanine Floor): Topics in Theatre I

Chair: Lisa Safford, Professor, Hiram College, USA.

1. Andrew B. Harris, Professor, University of North Texas, USA & Kerry L. Goldmann, Adjunct Assistant Professor, University of North Texas, USA. *May the Force Be Within You: Reactivity in Greek Tragedy.*
2. Kalliopi Nikolopoulou, Associate Professor, University at Buffalo, USA. *Is Tragedy a Mourning Song? A Sophoclean Answer.*
3. *Laura Wayth, Assistant Professor, San Francisco State University, USA. *Shakespeare and Accessibility - A Case against Modernization.*
4. Mihaela Mihut, Faculty Member, Acting Teacher, School of Visual Arts, NY, USA. *From Stage to Screen: Applying the Method Technique of the Actors Studio to Adapt a One-Act Play as a Feature Length Screenplay.*

16:30-18:00 Session VII (ROOM B-Mezzanine Floor): Special Issues I

Chair: Laura Wayth, Assistant Professor, San Francisco State University, USA.

1. Meaghan Dee, Assistant Professor, Chair of Visual Communication Design, Virginia Tech, USA. Fostering Creativity in an Educational Environment. (Monday May 30, 2016)
2. Claudia Scaff, Associate Professor, University of North Florida, USA & Douglas Lars Johansen, Associate Professor, Jacksonville University, Jacksonville, Florida, U.S.A. Mixing Design Skill Levels in a Group Setting, a Mistake, a Challenge or an Opportunity?

21:00-23:00 Greek Night and Dinner (Details during registration)

Tuesday 31 May 2016

08:00-09:30 Session VIII (ROOM B-Mezzanine Floor): Music Matters

Chair: Robert Draffin, Lecturer, University of Melbourne, Australia.

1. Brent Gibbs, Associate Professor, Head, Acting Program and Artistic Director, Arizona Repertory Theatre, University of Arizona, USA & Elizabeth Schauer, Associate Professor and Director of Choral Activities, University of Arizona, USA. The Songs of Ariel: Dramatic Context and Musical Manifestations.
2. Kjell Tore Innervik, Associate Professor, The Norwegian Academy of Music, Norway, Maziar Raein, Associate Professor, Oslo National Academy of The Arts, Norway, Ivar Frounberg, Professor, The Norwegian Academy of Music, Norway & Stale Stenslie, Professor, The University of Aalborg, Denmark. Music Interpretation in Context.
3. Jeffrey Schoyen, Associate Professor, Salisbury University, USA & Sachiho Murasugi, Lecturer, Salisbury University, USA. Into the 21st Century from Obscurity: One Ensemble's Quest for Baroque Repertoire in the Digital Age.
4. *Mary-Jane Duffy, Programme Manager, Whitireia New Zealand, New Zealand. Word Choir - The New Old Poetry Performance.
5. *Mary Ellen Hauptert, Professor, Viterbo University, USA. Weaving Words and Music: Fostering a Meaningful Intercultural Exchange through Music Composition.

<p>09:30-11:00 Session IX (ROOM B-Mezzanine Floor): Panel on the Education and Training of Actors II</p>	<p>09:30-11:00 Session X (ROOM C-Mezzanine Floor): Topics in Art History II</p>
<p>Chair: Mary Ellen Hauptert, Professor, Viterbo University, USA.</p>	<p>Chair: Mary-Jane Duffy, Programme Manager, Whitireia New Zealand, New Zealand.</p>
<ol style="list-style-type: none"> 1. Georgia McGill, Professor, Queensborough Community College, City University of New York, USA. Sophocles and Stanislavsky: Partners in Pedagogy in the Training and Educations of the Twenty-First Century A.D. Performance Student. (<i>Panel on the Education and Training of Actors</i>) 2. Debra Otte, Associate Professor, Montclair State University, USA. Imaging the Role: Discovery and Use of Visual Dramaturgy in Character Development. (<i>Panel on the Education and Training of Actors</i>) 3. John Wilson, Professor and Chair, Department of Theatre and Dance, University of Central Missouri, USA. The Actor as Fire and Cloud. (<i>Panel on the Education and Training of Actors</i>) 4. Stephen Simms, Director, Birmingham School of Acting, Birmingham City University, U.K. An Examination of Acting Aesthetics in a Reinterpretation of the 1603 Quarto <i>Hamlet</i> in between RSC and Post - Dramatic Theatre. (<i>Panel on the Education and Training of Actors</i>) 	<ol style="list-style-type: none"> 1. *Marie Louden-Hanes, Professor, The University of Findlay, USA. Winslow Homer and the Demimonde. 2. *Thomas Houser, Associate Professor, University of Georgia, USA. Recycled to the Third Power: Sustainability, Cultural Heritage, Preservation. 3. <u>Virginia Da Costa</u>, Professor, West Chester University of Pennsylvania, USA & <u>Sally Van Orden</u>, Associate Professor, West Chester University of Pennsylvania, USA. Art in the Ancient Aegean: Materials and Methods. 4. Paulina Duda, Ph.D. Candidate, University of Michigan, USA. How "National Cinemas" Become What They Are: Karol Irzykowski and His Ties with Delluc, Epstein and Soviet Constructivism. 5. Danielle Garrison, MFA Candidate, University of Colorado Boulder, USA. Aerial Dance Aesthetics: Bridging the Historical Roots of Vertical Dance with Horizontal Innovation.

**11:00-14:00 Educational and Cultural Urban Walk Around Modern
and Ancient Athens (Details during registration)**
14:00-15:00 Lunch

15:00-16:30 Session XI (ROOM B-Mezzanine Floor): Topics in Theatre II

Chair: Marie Louden-Hanes, Professor, The University of Findlay, USA.

1. Georges Pfruender, Professor, IWB Pedagogical University, Fachhochschule Nordwestschweiz, Switzerland, Cynthia Kros, Research Associate, Wits University and Capital Cities Programme, University of Pretoria, South Africa & Margarete Jahrmann, Professor, University of the Arts, Switzerland and Digitale Klasse, University of Arts and Design, Austria. Babel REplay: Real Play and Urban Performances as Activist Methods of Social Intervention in Contemporary Towers of Babel. Artistic and Theoretical Components of a Trans-Disciplinary International Research Project between South Africa and Switzerland.
2. *P. Gibson Ralph, Associate Professor, State University of New York, USA. Let's Hear It for the Boys: An Aural Analysis of Female Pairs in Four of Shakespeare's Romantic Comedies.
3. Barbara Tagg, Assistant Professor, Syracuse University, USA. Building Community: From Historical and Qualitative Research to Collaborative Performance and Storytelling.

16:30-18:00 Session XII (ROOM B-Mezzanine Floor): Special Topics

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

1. Alexia Buono, Ph.D. Candidate, University at Buffalo, USA. Movement and Guided Imagery in Young Children's Development: Toward a Somatic Pedagogy of Consciousness.
2. Jain Kwon, Assistant Professor, The University of Georgia, USA. Representation of the Intangibility of Spatial Experiences.
3. Marina La Rocca Coser, Ph.D. Student, La Sapienza University of Rome, Italy. Narrative Film Music: The Relationship Between Music and Image at Sergio Leone's "Dollars Trilogy".

21:00-22:30 Dinner (Details during registration)

Wednesday 1 June 2016
Cruise: (Details during registration)

Thursday 2 June 2016
Delphi Visit: (Details during registration)

Filiz Adiguzel Toprak
Assistant Professor, Dokuz Eylul University, Turkey

Continuity of Tradition in Taner Alakuş's Contemporary Miniature Paintings

The art of Ottoman miniature painting has a rooted artistic tradition approved by other genres of Turkish/Islamic art. Ottoman miniature paintings, which visualize the text they are involved and make contribution to the explanation of the text, are typically produced for the ruling elite through 15th-19th centuries and the paintings display a significant artistic taste. Throughout its history, different genres are flourished among court artists and therefore a unique taste has been developed identifying a distinctive character.

Today's Turkish miniature paintings, which can be called as "contemporary miniature paintings", exhibit diverse and individual styles, but the traditional artistic canons are still valid. Inspired by contemporary materials and techniques, artists continue to follow the elements of stylistic vocabulary of traditional Ottoman art. However, the demands of the art market/collectors and the popular Western artistic modes are critical factors that impose on the production of artists. In these conditions, it is difficult preserving the traditional artistic canons as well as producing original artworks. In this sense, Taner Alakuş, a renowned contemporary miniature painting artist, is one of the representatives of young generation in Turkey. His artworks reflect a taste that combines tradition and individuality. Experimenting new materials, themes and application techniques, he focuses on the search for authenticity and strives to find new ways to represent continuity in traditional miniature painting art.

In this paper, it is intended to introduce the works of Taner Alakuş through a certain chronology and classification. Thus, the influence of traditional artistic canons and the ways he reinterprets them are aimed to be contextualized.

Alexia Buono

Ph.D. Candidate, University at Buffalo, USA

Movement and Guided Imagery in Young Children's Development: Toward a Somatic Pedagogy of Consciousness

Using arts-based research (ABR), I seek to (re)present findings (Bagley & Cancienne, 2001) concerning my somatic pedagogy of consciousness (SPC) in early childhood education (ECE) yoga classes through a danced performative inquiry (Snowber, 2002). ABR is "the systematic use of the artistic process... as a primary way of understanding and examining experience" (McNiff, 2008, p. 29). As a dancer and movement educator, I bridge qualitative educational research with somatic dance education.

Somatics in pedagogy values subjective experiences and "supports individuals to pay attention to their internal sensations, to become sensorily self-aware" (Eddy, 2009, p. 30). Guided imagery is an internal, imaginative practice used in somatics where one person narrates images for another to imagine in order generating various sensory characteristics (Arbuthnott, et al., 2001). In the field of ECE, a somatic pedagogy that includes guided imagery in yoga classes has not been studied longitudinally with young children. The significance of guided imagery and somatics in ECE is unclear in the present literature, therefore a complex, detailed understanding (Creswell, 2013) is needed. In order to investigate this, I conducted a yearlong qualitative case study that answered the following questions:

- a) How does the implementation of a SPC affect a young child's development over one academic year, if at all?
- b) What are the characteristics of a SPC?

My focal student for analysis was a 4.5 year old who received therapy throughout my study. She, her speech pathologist, and her lead teacher were interviewed. I recorded and transcribed the guided imagery sessions of the yoga classes that I led.

Through my choreographic process, which was completely documented, I conducted an embodied mode of analysis to shed new meaning on my data. Findings regarding social emotional and communication development and the characteristics of the SPC will be (re)presented through danced-performative inquiry.

Melodie Carr
Faculty, Purdue University, USA

The Dot and The Line: An Artist's Book

The border (and indeed, the high wall) that separated the visually impaired community from the written and printed word was breached in 1824, when Louis Braille invented the tactile alphabet that is still in use today. Since that invention, and the subsequent development of "rules/guidelines", braille publication has remained virtually unchanged.

Dual-vision books (for both braille and sighted readers) have existed for many years, (sometimes called print-braille books or clear vision books). Traditions and shortsightedness have curtailed efforts to experiment with braille "typography" (braillography, a phrase I coined in 2001) in the same way writers and publishers have used typography in creative and innovative ways for the printed word. The use of typography has created the opportunity for virtually limitless new reading experiences for the sighted reader, and lack of the same has left the braille reader with little or no evolution in reading material.

Dual-vision books have traditionally been heavily weighted toward the sighted reader with lavish illustrations and little, if any, illustrative content (some of it meaningless) for the braille reader. With thought and care, improvement in presenting illustrative and artistic content to the braille reader can be achieved.

Attempting to achieve enhance artistic experiences for the braille reader, I have transformed Norton Juster's *The Dot And The Line* into a dual-vision book that offers as much of the content as possible (textual and illustrative) to the braille reader, giving them access to the story and illustrations through meaningful and artistic tactile graphics and braillography. When *The Dot and the Line* was first published in 1963, it greatly expanded the printing and art worlds. I have taken it another step forward. Evidenced by responses of braille readers, this is an idea whose time has come. Braille readers are excited about and eager for, new art and reading experiences.

Virginia Da Costa

Professor, West Chester University of Pennsylvania, USA

&

Sally Van Orden

Associate Professor, West Chester University of Pennsylvania, USA

**Art in the Ancient Aegean:
Materials and Methods**

This session is a combined presentation/demonstration that focuses on the materiality of the ancient Aegean and its history, the influences of other cultures on pigment use especially ancient Egypt and the invention of new pigments by Greek artists. In the humanities, knowledge of art processes is integral to understanding art and its intended audience. The focus of this session is on major areas of art including mosaics; encaustic, frescoes, as well as the production of the most commonly used pigments in ancient Greek art. Information will be given to participants including a list of equivalent modern materials, templates for artistic production of facsimiles, and bibliography for sources, materials and scholarship regarding pigment use and production.

A demonstration will follow the power point presentation with an opportunity for session participants to experience some of the techniques employed by the ancient Greeks in producing encaustic panel paintings, frescoes, and tomb paintings, painted sculpture and terracotta figures, and mosaics.

Meaghan Dee

Assistant Professor, Chair of Visual Communication Design, Virginia
Tech, USA

Fostering Creativity in an Educational Environment

Many believe creativity is something you're born with, rather than a skill you can learn. But, being a professor of graphic design, I believe teachers can and should foster creative thinking, regardless of the subject matter. Every child is naturally imaginative, but as they grow up they're taught to conform. One way to encourage students to uncover their originality is to build an environment that is free of judgment. To be creative is to be abnormal, in that it requires thinking in unique ways. In order to be comfortable with artistic expression, students must feel free to make "mistakes" – they must even be encouraged to do so. We've all heard the mantra "fail faster". There's no way to know if an idea will be successful until you try it out, so the more you can explore, the better. But this might be easier said than done, as fear of failure can be paralyzing. Twyla Tharp, in The Creative Habit, combats her fears by writing them down and physically destroying them. For any creative person trying to get "unstuck", this sort of ritual can be a first step in getting moving on a project. Under this line of thinking, helping creativity flourish should be integrated into every graphic design course. I focus on creativity in my curriculum by implementing mini exercises, discussions, and by approaching each project with a unique methodology – so students have a chance to learn and make in diverse ways.

Robert Draffin

Lecturer, University of Melbourne, Australia

Acting Reconsidered: Contemporary Actor Training and the Village Body

To Reconsider: to look back at something again – to reconnect with something forgotten or passed over. This is the heart of this presentation. As contemporary acting training becomes further aligned or ensconced in academic institutions that draw heavily from urban contexts it is poignant time to look back at what we may be losing. As an acting teacher with a professional sporting background I was drawn to traditional Asian practice and philosophies as they embraced the body, and had no difficulty with the actuality of training as a practice. My Asian experiences in 1985 -2003 resulted in 2006 to a three-year Australian Government fieldwork fellowship researching the interplay of traditional and contemporary training practices in Indonesia and China. I was exposed to the practical knowledge of many actors who came predominately from village contexts. In training I discovered their physical and vocal readiness to work intensively, deeply and readily in three different but interrelated levels: *the working body* (practice and repetition), *the corporeal and kinaesthetic body* (awareness, precision and vital energy), *the poetic body* (creativity and imagination). This experience led me to reflect that contemporary acting training in urban settings needs to reproduce a "village body". This involves pedagogies and training that reconsider collaborative, intuitive, repetitive, interdisciplinary, metaphoric, poetic, chaotic processes that recognise the power of experience. This presentation will expand on these principles and training practices that underpin the training of actors I have continued to develop through my teaching at the *Theatre School Victorian College of the Arts (Melbourne Australia)*, my own research company *Liminal Theatre and Performance* and a on-going research collaboration with Professor Gu Yian SIPARC (*Shanghai International Performance Arts Research Centre*) *Shanghai Theatre Academy*.

Paulina Duda

Ph.D. Candidate, University of Michigan, USA

**How “National Cinemas” Become What They Are:
Karol Irzykowski and His Ties with Delluc, Epstein and
Soviet Constructivism**

Throughout the 19th and early 20th century Polish artists have been strongly pressured to create art which would preserve the idea of Poland, a stateless nation at the time. As the year 1918 welcomed independence of Poland, creative individuals finally got the chance to make sense of what did it mean to create modern «obligation-free art». The medium of film, which was still an underdeveloped and undermined branch of art, proved to be a *tabula rasa* for various theoreticians and artists who could explore its new expressive powers without advancing any nation-building agenda. Western achievements in film, especially the works and theories of Jean Epstein and Louis Delluc, became the key influence on emerging cinema culture in Poland. Nevertheless, the relationship between Polish early film theorists and the French artists turned out to be schizophrenic rather than simply celebratory. The writings of Karol Irzykowski, Poland’s most notable Interwar film theoretician, offers a compelling case study demonstrating the tensions between two dominating concepts in Interwar Poland: the supposedly empty French “art for art sake” and committed art created in the Soviet Constructivist fashion. I argue that this divide, and later on the superiority of one side over the other, affected not only the works of singular filmmakers and theoreticians, but, more importantly, determined the shape of “national” Polish cinema.

Mary-Jane Duffy
Programme Manager, Whitireia New Zealand, New Zealand

Word Choir - The New Old Poetry Performance

In New Zealand performance poetry has slipped into two comfortable grooves. There's the standard event composed of two halves: an open mic section when anyone can read a poem or two; and a section with a guest poet and some music. Sometimes the music is a separate thing, sometimes it's part of the poet's performance and adds texture and mood.

The second type of event, the one following international trends, is called 'spoken word' or a 'slam poetry'. Memorised poems of some length are recited/performed and compete for cleverness—of word play, message and story. Often the audience decides who the 'winner' is, and there is a New Zealand slam poetry champion.

About three years ago my colleague at Whitireia, Adrienne Jansen, and I were invited to read our poems at the first national poetry conference in some time. Jansen is a poet of some regard and is well known in the writing world in New Zealand. She talked me into trying another kind of poetry performance based on an exercise that we did with writing students. It's known as a *word choir*.

At this Havelock North conference we asked the audience to help with creating the sounds for two poems. After a day of listening to poetry, the audience were delighted to participate. It made them part of the poem but also gave them the chance to add their own interpretation of the poem with sound.

In November 2015 we continued the experiment. Rather than provide the text for the audience to augment with sound, we gave them a theme. They had to come up with their own text. The resulting poem sound-scapes were extraordinary—hilarious at times, melancholic at others.

This paper explores the origins of the word choir, and speculates on its role in engaging old and new audiences by reminding audiences that writing and poetry belong to communities.

Aaron Duncan

Assistant Professor, University of Nebraska-Lincoln, USA

**Pink Ribbons and Red Scars:
An Examination of the Scar Project's Visual
Reinterpretation of Breast Cancer Narratives**

This paper examines how dominant visual metaphors can function hegemonically to constrain both thought and behavior. Utilizing the internationally touring photo exhibit, The SCAR Project, as a case study, the author explores how counter images can destabilize dominant iconography and provide space for the reinterpretation. In 1992, the pink ribbon was adopted as the official symbol and dominant visual metaphor for breast cancer awareness. The SCAR Project, created by New York Photographer David Jay in 2011, offered a strikingly different representation of the disease. Featuring the slogan "Breast Cancer is Not a Pink Ribbon", the project showed graphic images of the physical scars of 50 young breast cancer survivors. This paper examines how The SCAR Project used the visual imagery of the scars of cancer survivors to deconstruct and reinterpret the dominant iconography of the pink ribbon. According to its mission statement, "The SCAR Project is not about breast cancer, but the humanity itself; the images transcend the disease, illuminating the scares that unite us all". Utilizing Lundberg's (2009) theory of imaginative visual synecdoche this paper investigates how the project used the physical scars of its subjects as a collective metaphor to represent a previously unseen community.

Paula Frasz

Professor, Northern Illinois University, USA

"Break-a-Leg"- Teaching University Dance with a Handicap

A fall from a horse left the author with a compound tibia/fibula fracture at the beginning of the university calendar year. FACED with overburdening colleagues, loss of teaching momentum within the program and forfeiture of artistic expression for a significant period of time, creativity, determination and humor helped the author refine her teaching techniques and improve the pedagogical approach to her art. Many articles have been written about teaching dance **to** the handicapped, but none have dealt with teaching dance **while** handicapped. All arts are physical and the content could be applied in many artistic situations (i.e. a pianist teaching with one hand, etc.)

Though the phrase "break a leg" is meant to wish the performer the best of luck, the actual act could have meant a career-ending event to a professor of dance and renowned choreographer. The paper will examine the techniques used in coping with the disability and the realizations that occurred while coping.

A significant change in teaching techniques involved finding the right equipment to allow maximum mobility: a kneeling scooter. This allowed for freedom of arms and torso and quick locomotion to facilitate corrections. Kneepads permitted surprisingly complete demonstration of floor work (though the author resembled a character in a musical comedy).

Once loco motor restrictions were established it became evident that, without the ability to fully demonstrate certain movements and steps, extreme emphasis must be placed upon the use of the voice, inventive imagery, in-class mentoring partners, student demonstration and use of quick cell-phone video. Simultaneously, however, the author was no longer bound by her physicality, and was able to explore the capabilities of the human body as described only by her imagination with the inability to fall back.

Danielle Garrison

MFA Candidate, University of Colorado Boulder, USA

Aerial Dance Aesthetics: Bridging the Historical Roots of Vertical Dance with Horizontal Innovation

This paper will explore the theme of immortality shared between Renaissance art and discrete vertical dance forms. Renaissance artists and scholars, such as Botticelli and Michelangelo, were part of a larger movement that illustrated the vertical ascendance of earthly images to portray immortality. Each following vertical dance genre also shares in common the fundamental theme to transcend beyond human reality: ballet (pointe shoes); aerial circus (risk at extreme heights) and aerial dance (defying gravity). My paper will discuss the visual influence of Renaissance art on each vertical dance genre within the theme of immortality. More essential is the question of why humans desire to fly. I propose that the idea of human flight serves to overcome human death. My paper will be in discussion with religious and astrological symbolism and the desire for humans to either use ascendance from earth for a religious purpose or to unearth the potential of humanity, apart from religion.

I will study specific works of art by Botticelli and Michelangelo along with specific pieces in the genres of aerial dance, ballet, and circus. I will also use critical review from the *Chicago Tribune* and the *New York Times* to further demonstrate how aerial dance, ballet, and circus are compared to Renaissance Art, but circus being seen as a “lower” form of art.

My triangulation will include the discussion of “whiteness” prevalent in each artistic medium. Specifically, how each genre is predominately composed of Caucasian artists and leading practitioners, and how this relates to the “angelic” imagery associated with Renaissance art – light versus dark. I will challenge that each vertical dance genre to question the lack of diversity each contains, and will draw from the Eurocentric notion of “lightness” (i.e. weight and color) that dominates each genre: ballet, circus, and aerial dance.

Brent Gibbs

Associate Professor, Head, Acting Program and Artistic Director,
Arizona Repertory Theatre, University of Arizona, USA

&

Elizabeth Schauer

Associate Professor and Director of Choral Activities, University of
Arizona, USA

**The Songs of Ariel:
Dramatic Context and Musical Manifestations**

In this session honoring the 400th anniversary of Shakespeare's death, theatrical director Brent Gibbs will present conceptual and contextual foundations of the songs assigned to Ariel in *The Tempest*. The ideas to be presented are appropriate for consideration by actors and directors involved in producing this play as well as for teachers of general education courses in drama or the humanities.

Ezgi Gokce

Assistant Professor, Usak University, Turkey

**Iznik Ceramics:
The Integral of Production/History/Present-Day**

Iznik is an important production centre in the history of ceramic art. In the 15th - 16th century, following the establishment of the Ottoman Empire, the name of Iznik became famous throughout the world due to the development of a ceramics production. Iznik ceramics represent an amazing technical innovation in the history of Turkish ceramic art. Combining the Ottoman style with external influences from China, Asia, the Balkans and even Europe, Iznik vessels and tiles reached their peak within the Ottoman ceramic art. The court's patronage stimulated and supported the development of an artistically and technically advanced ceramic industry in Iznik.

In this study, the specific production peculiarities of Iznik ceramics that are found in some of the written historical documents are introduced. Accordingly, it is intended to put forward the change and the transform which are seen in present-day production techniques.

Andrew B. Harris
Professor, University of North Texas, USA
&
Kerry L. Goldman
Adjunct Assistant Professor, University of North Texas, USA

**May the Force Be Within You:
Reactivity in Greek Tragedy**

George Lucas, creator of *Star Wars*, popularized the concept of "the Force", but Lucas acknowledges the idea of a "life force" has been used "for the last 13,000 years". This presentation will show that a *force* that enhances natural and mental abilities—also gives strength to tragic characters. By analyzing scenes from Aeschylus' *Agamemnon*, Sophocles' *Oedipus Rex* and *Electra* and Euripides' *Medea*, the presenters will show the similarities in approaches. In each of these plays, the *force* is revealed through the strength of a reaction to external circumstances. From Cassandra's prophetic vision in *Agamemnon* to the sorcery of *Medea*, the Greek authors demonstrate not only that the Greeks believed in the force, but also introduced a way of depicting its impact in performance. Moreover, the tragic authors established an alternative way to viewing action that goes beyond having the actor simply seek external objectives. Through *reactivity* the Greeks found a way of revealing the character's inner life through the emotional release of dramatic energy. For today's theatre, understanding reactive energy can lead to fuller understanding and appreciation of these early masterpieces.

Mary Ellen Haupt
Professor, Viterbo University, USA

Weaving Words and Music: Fostering a Meaningful Intercultural Exchange through Music Composition

For the past several years, Viterbo University music theory courses have included music composition as a powerful tool for unlocking creative potential. The work began as a way to engage and motivate sophomore music theory students, but mushroomed into papers and original compositions that have been presented and performed at choir concerts, recitals, and conferences. Embedding composition into the theory curriculum had immediate benefits because it required application of the basic elements of music in a creative and personal manner. Music composition developed students' theoretical knowledge of the elements of music and gave them tools for making decisions regarding melodic shape, harmonic choices, and musicianship details, not to mention discovering their old scores with fresh eyes.

Motivating university students to sustain a long-range project can be a daunting task, so it is necessary to give them projects that are intrinsically motivating and without right or wrong answers – projects based on meaningful experience. Each project has had an inherent, values-based concept that was broad enough for students to make their own choices, while staying within the parameters of a common theme.

The sophomore composition project for 2015-2016, "Weaving Words and Music," has broadened students' understanding of global conflict by incorporating personal experiences of Palestinians living in Bethlehem. Research and study of the wall around Bethlehem added perspective and depth to the VU university music theory project. The process and outcomes of the "Weaving Words and Music - Sophomore Music Composition Project 2016" will be the focus of this presentation.

Thomas Houser

Associate Professor, University of Georgia, USA

Recycled to the Third Power: Sustainability, Cultural Heritage, Preservation

Recycled to the Third Power was a site-specific installation in a juried art competition. It addressed sustainability, cultural heritage and archeological preservation.

Lids from recycled recycling bins were fitted with industrial tubing, invoking comparisons to architectural environments. Lid openings featured back-lit images of surfaces and places that in some instances were salvaged and in others, defaced.

Recycled bottles surrounded and linked the lids and were filled with rainbow-colored water suggesting environmental hope. The rainbow sequence was broken randomly suggesting the vulnerability of that hope.

This installation sprang in part from a trip to a landfill where glass fragments broke back through ground surfaces in brilliant rebirths. Recycling comparisons were obvious. Canvas prints of the landfill spread across the base of the installation.

The installation's back wall featured a three-part photo-montage of back-lit images gathered from landfills and historic and contemporary urban areas in need of conservation, preservation, or renovation. Images suggested ways to salvage, recycle, repurpose and reuse objects. Pictures of votive candles along the top suggested a call for mercy.

Arbitrarily selected slides from an antiquated art history collection separated the modules of the montage panel. The slides were placed in the Fibonacci sequence suggesting that recycling can move us towards a more perfect balance as the sequence moves ever closer to the Golden Mean.

This installation was meant to raise questions. Is graffiti a criminal act or is it a form of cultural heritage? How do you distinguish between graffiti as art or as vandalism? How do protecting historic landmarks and artifacts contribute to sustainability of resources and of social heritage?

Although the apparent mood of this installation is festive, there is a dark side: an eclipsed Moon is placed in a swath across the back wall, serving as a warning of the potential future for the Earth.

Hasan In

Research Assistant, Ataturk University, Turkey

Woman Icon Used for Ceramic Surface

Starting from matriarchal eras mankind took refuge to clay that used as a basic material in the form of expression of the sacred that was symbolized fertility, gods, idols, totems... etc. first in order to be protected from harsh living conditions. With settled life clay was produced for goods of usage that can satisfy the needs, they created a revolution by creating living spaces and architectural structures.

The process of figurative ceramics pottery that has already begun stylized depictions of the female form of the goddess increased visual richness two-dimensional human, animal and floral decorations applied on the three-dimensional products like pottery, vases... etc.

Originated from Greek Icon (eikon) word that expressed sense of likeness, image and portrait used to describe many of words (figures, symbols, pictures, idols, statues... etc.) at the present time. In computer technology and popular culture are used frequently to express symbols in any field.

The purpose of this study; ceramic art that has a long history, will be examine by exploring development process and stages, the meaning attributed to the female figures used for surface decor and ornaments and will be provided with examples of artists working in the style in nowadays.

Kjell Tore Innervik

Associate Professor, The Norwegian Academy of Music, Norway

Maziar Raein

Associate Professor, Oslo National Academy of The Arts, Norway

Ivar Frounberg

Professor, The Norwegian Academy of Music, Norway

&

Stale Stenslie

Professor, The University of Aalborg, Denmark

Music Interpretation in Context

We will present results and reflections from the three-year project *Radical Interpretations* (2014-2016) a project conducted at the *Norwegian Academy of Music* supported by the *Norwegian Artistic Research Project Programme*¹.

The research paradigm can be characterized as research *through* the practise, as framed by Christopher Frayling². The results consist of a number of different interpretations (i.e. artistic outcomes) of Morton Feldman: *The King of Denmark* (Edition Peters, 1965) and Iannis Xenakis: *Psappha* (Salabert Editions, 1976) both for solo percussion.

The premise has been that interpretational issues are informed by, the media involved: visual interventions, film, recording, sound-projection, live performance with the concomitant interactions, relational aesthetics etc. in different settings – as well as the inherent myths surrounding the music and their epistemic complexity³.

Fundamental for the project has been the notion of allowing the audience to inform the success criteria of any given interpretation (ref. Jacques Rancière: *The Emancipated Spectator*, 2008). "How to create authenticity (ies)?" The radical aspect of the project title is derived from its common meaning as something extra-ordinary, as well as its etymological derivation of: *going to the roots*.

The research group were an interdisciplinary team, consisting of professionals in performance, composition, conceptual design and experience design – this team co-designed and implemented a research process. Moreover, the negotiation of trans-disciplinarily and the subsequent engagement with material of the project was achieved

¹<http://artistic-research.no/prosjektprogrammet/prosjekter/?lang=en>

²http://www.transart.org/wp-content/uploads/group-documents/79/1372332724-Frayling_Research-in-Art-and-Design.pdf

³<http://www.orpheusinstituut.be/uploads/assets/391/1397028804-experimental-systems-de-assis-def.pdf>

through the creation of a Conceptual Frameworks⁴ that enabled the team to engage with; abstractions, structuring, explanations and implementation of the artistic output generated.

We will present an advanced model for musical interpretation, involving meta-level discussions of the relations between layers of basic musical vocation, inter-disciplinarily and trans-disciplinarily. The model engages with the debate on musical interpretation, as well as its impacts on music education curriculum construction. The outcome of this model is to emphasise the importance of connecting music practises with other art& design practises.

⁴ShoshLeshem& Vernon Trafford, Overlooking the Conceptual Framework, Innovations in Education and Teaching International Vol. 44, No. 1, February 2007, pp. 93-105

Jain Kwon

Assistant Professor, The University of Georgia, USA

Representation of the Intangibility of Spatial Experiences

This study proposes a teaching model that promotes students' creative and innovative design thinking in designing an experiential space. Interior design is a multifaceted discipline where designers engage human experience in their complex design process. To thrive in the profession, interior design students learn how to organize and analyze large amounts of complicated and informative data, interpret the value and meaning of design precedents, and synthesize the analysis and interpretation to produce evocative design outcomes. In such a process, a shared concern of design educators is that, while learning systematic design programming, students often seem to overlook one important facet of design, creativity. Another concern is related to the subjectivity underlie the discipline. Meaning and concept are essential constructs of interior design process and the outcome, and interpretation and representation of which require creativity. The two terms are often considered ambiguous and used without a clear and generally accepted definition (Ralph & Wand, 2009). Due to such ambiguity, design concept seems to be often misunderstood as mere, inspirational words, images or objects and stated in oversimplification, which leads students to insufficient determination of meaningful environments.

Due to the complex interrelationship between built-environments and people's everyday life, phenomenological approaches have been discussed in the academic domains of environmental design, mainly related to research. Phenomenology is the study of different forms of experience and, by transforming lived experience into a textual expression of its essence, aims to "reveal experience as such, rather than frame hypotheses or speculate beyond its bounds" (Carman, 2012, p. viii). Phenomenological methods are attempts to describe the basic structures of human experience and understand the first-person point of view (Carman, 2012; Merleau-Ponty, 1945; 2012; Van Manen, 1997).

The paper presents a phenomenological approach that the author developed to teach students a creative design process that communicates the spatial settings and the occupants' lived experiences. The presentation will detail the theoretical basis on which the teaching method was developed. The author will also present students' design outcomes from the project she developed for teaching an entry-level studio course where students learn how the stimuli through various sensory channels play a role in creating a spatial setting that trigger meaningful experience of the occupants.

Dumith Kulasekara

Lecturer, University of the Visual and Performing Arts, Sri Lanka

"The Origin of the World" its Iconic Place in the History and Contemporary Art

This paper surveys the painting entitled "*the Origin of the World*" (1866) by French realist painter Gustave Courbet (1819 - 1877) and its place in the continuous tradition of the depiction of female body and the flesh in the history and also the ways the painting connects with representation of the body (female) in the contemporary art. Indeed, the paper will examine about iconographical history that may have influenced on this particular painting with its very controversial pose, which the paper suggests as a seminal place in the history of art, as an encounter with the notion of *voyeurism* that has been present in art works and in spectator's position over the centuries. In doing so, I will theorize this piece as a reference point for representation of the body-female in the contemporary art. Furthermore, the paper will assert that this painting has become a conceptual and a perceptual icon for contemporary female artists. Illustrating that meeting point between the history and the contemporary art, the paper will explore the possibilities of re-conceptualizing *the Origin of the World* as a reference point for conceptual art object, which will also be suggested as a reinvention of *the Origin of the World* within the contemporary art practice. In addition, it is my aim to present this research as an intention for a virtual exhibition with the title of *the Origin of the World and Its Iconic Place in the History and Contemporary Art*. Therefore, the publication of this research with plates will be represented as a catalogue of such virtual exhibition that has to be curated in a real museum space.

Marina La Rocca Coser

Ph.D. Student, La Sapienza University of Rome, Italy

Narrative Film Music: The Relationship Between Music and Image at Sergio Leone's "Dollars Trilogy"

This paper analyses the relationship between music and image in Sergio Leone's "Dollars Trilogy", which count with Ennio Morricone's music. Through "A Fistful of Dollars" (1964), "For a Few Dollars More" (1965) and "The Good, the Bad, and the Ugly" (1966), Leone and Morricone construct what we shall call a sound landscape, that is, the score is the main responsible for setting the mood of the narrative along with image. Dialogs are very restrict and only used when extremely necessary and/or with potent phrases. The "Dollars Trilogy" represents a great linguistic innovation to the western film genre and also to the world cinema through its particular use of images, sound and editing. Leone and Morricone's partnership is the main reason for these innovations and set a turning point in film music. To Leone, every single element is important and comes filled with signs, what makes the music extremely attached to the narrative.

A structural analysis of the relationship between music and image in Leone's trilogy is made by dismembering key sequences of each of the three films and comparing important film sequences aiming to show how music interacts with image, producing sense and creating meaning on the spectator throughout the whole trilogy.

This analysis will: (1) show how the music of each film refers to the precedent one(s); (2) explore it's timbres and why it states a *unicum* sound in film music; (3) show how Leone and Morricone are able to arouse different emotions regarding the narrative moment using same themes; (4) show the peculiar character thematization that grows stronger from one film to antoher; and (5) evidence important scenes with no dialogues in wich music, image and editing are responsible to telling the spectator all the needed information.

Ginetta (Gina) Lori Riley

Associate Professor, University of Windsor, Canada

Three Critical Perspectives in Training the Actor-Creator

How do we go about the nature of processing critical thinking and creative doing in the training of the actor-creator who is all at once in the work as well as perceiving it? I propose to examine a system of training that encompasses perspectives that offer the actor-creator the ability to criticize creative thinking and creative process in performance. In this approach, three fundamentally different points of view can be framed as types of "parallel universes" that the actor-creator steps into. Each "universe" offers its own way into the training from which the actor-creator can analyze, create meaning, and experience the work. Consideration is given to the phenomenology of how the body viscerally perceives; to how the work is structured; and to how meaning is created. The actor-creator has the capability to alter perspectives by sliding in and out of these "parallel universes" and to consciously choose the lens through which she navigates creative thinking, the creative process, and the visceral experience shared with the both actor-creator and spectator. The particular perspectives offer the actor-creator the ability to create in distinctive ways, depending upon the specific mode used. Ultimately, what is chiefly significant is not only that the training of the actor-creator includes various methodologies, techniques, and approaches (such as the role of "play", tools that engage in the structuring of choices, and the visceral experience of telling stories), but that the actor-creator has the awareness of the process as it is being experienced viscerally, observing and engaging the creative process internally and externally as it is being generated.

Marie Loudon-Hanes

Professor, The University of Findlay, USA

Winslow Homer and the Demimonde

When Winslow Homer, American artist (1836-1910), began work in 1857 as a graphic artist in Boston, women were more active and visibly engaged in the urban landscape than in the past. The primary reason was the rise of prostitution. At mid nineteenth-century, vast numbers of people streamed through Boston's port into a city attractive to confidence men, pick pockets, and painted women whose existence thrived on the ambiguous nature of the urban environment. As a graphic artist in the employ of the popular pictorial weeklies of the day, Homer was charged with recording scenes of everyday life. From his first drawing of the urban environment, Homer focused on the activities of women. He pictured stylish women promenading the busy streets and thoroughfares. Through his images we visit elite, by invitation-only parlor houses and, on the other side of town, oyster bars where no invitation is necessary for entrance. We escape with the courtesans of the demimonde to the popular resorts and beaches along the eastern seaboard and to the wooded acres of the White Mountains. We notice how small groups of women in Homer's work, are generally depicted in the company of a male escort. We note how easily the women slip into our consciousness as if the wives and daughters of successful middle-class businessmen rather than the equally successful courtesans of the city. We fall for Homer's cleverness of presentation perhaps one time too many. And, as a result, we begin to question identity and occupation and meaning. Pictorial weeklies, police dockets, historical records and medical studies introduce the reader to the underworld of the city and provide support for this view. But, this can't be Homer. Isn't a confirmation of our innocence as a people what we find in his work? Isn't that what we've been told? Homer was skilled at narrating the presence and activity of the demimonde. He was creative in transforming the dialogue of the underworld into a softer, more genteel language of respectability. For example, with relative ease, Homer changes a respectable Knickerbocker home into the parlor of one of New York's most prestigious houses of prostitution. In other images he relies on carefully placed text to direct us. In a well known mercantile, Homer focuses our attention on the materialism of fashion even as he boldly addresses illicit female sexuality. Winslow Homer and The Demimonde adds to Homer scholarship and to the body of research concerning the subject of women in Homer's work in that it challenges traditional interpretations and reveals information about the

depiction of women in the art of Winslow Homer not previously considered. Taken together, the images describe a nineteenth-century urban environment unfamiliar to most modern viewers. Winslow Homer, urban women, demimonde, courtesans, illicit female sex.

Ellen Margolis

Professor, Pacific University, USA

How I Stopped Worrying and Learned to Love “Them:” Actor Training in a Gender-Fluid World

In this paper, Margolis, co-editor of *The Politics of American Actor Training* (Routledge), traces her own growing understanding of how the gender spectrum may signify on university stages and in classrooms. Against the backdrop of a career teaching in BFA training programs and liberal arts institutions, Margolis recounts how a series of blunders, experiments, and investigations added up to an education, ultimately reconfiguring her teaching vocabulary, disrupting her sense of directorial control, and even reorienting her as an audience member.

Over the course of Margolis’s learning to become an effective teacher for an increasingly diverse student population, her influences have included Judith Butler’s work on gender performativity; Anne Bogart’s writing on attention and eroticism in the craft of directing; Rhonda Blair’s practical work with gender in actor training; bell hooks’s essays on teaching as subversion; and Victoria Lewis’s interrogation of the actor’s “neutral” body. Most importantly, her teachers have been the brave and open-hearted students who have demanded – often simply by their presence – that she learn to meet and see them as they are.

This is the story of a teacher, a pronoun, a lady in breeches, a futuristic robot play, and a couple of students named Grayson.

Georgia McGill

Professor, City University of New York, USA

**Sophocles and Stanislavsky: Partners in Pedagogy in the
Training and Educations of the Twenty-First Century A.D.
Performance Student**

Annually, in the United States, it is common to find collegiate theatre programs producing the works of the Fifth Century B.C., Athenian, playwrights as part of their training program for performers. These productions are meant to put into praxis skills and concepts taught in the classroom. But college students in the United States aren't trained in a single "system" of acting. They may begin with Stanislavsky/Strasberg/Meisner and ultimately continue their training with methods of Tadashi Suzuki or Anne Bogart's Viewpoint Method. Can Sophocles and his contemporaries be the servant of all these masters? It is easy to draw the connections between the more physical systems of Acting and the Greek playwrights. In this presentation, I will draw upon three productions that I directed for Long Island University/C.W.Post: Sophocles' *Oedipus* (which I directed as a graduate student), Aristophanes' *Lysistrata* (which I directed as a guest artist) and Euripides' *The Bacchae* (which I directed as a guest artists on campus and later the production traveled to Edinburgh and Cyprus) to illustrate that our Athenian ancestors in the theatre bring a wealth of opportunity to acting students and their professors, even in the "smallness" of realism.

Joan Meggitt

Assistant Professor, Kent State University, USA

&

Barbara A. Verlezza

Associate Professor, Kent State University, USA

Dance/Movement for Integrated Populations: Curriculum Design and Best Practices

Supported by over two decades of professional experience and research in the area of dance for non-traditional populations, Professors Joan Meggitt and Barbara Allegra Verlezza are designing a university course, *Dance and Movement for Integrated Populations*, designed for students in the fields of dance, education, nursing, exceptionalities and related therapeutic disciplines. Non-traditional populations include individuals with physical, sensory and developmental disabilities, persons living with chronic illness, and senior adults. Kent State University has recognized their scholarship and supports the integration of this new course into the dance curriculum. Legal, medical, technological and social advancements have led to greater awareness and inclusion of all people; education needs to keep pace with these developments. Further, this course can be included in the University's unique Disability Studies/Community Inclusion Certificate program.

Professors Meggitt and Verlezza will provide practical information for educators and scholars interested in incorporating inclusive practices into their pedagogy and curriculum. They will outline course content, learning outcomes, and detail the different ways to design an accessible dance class. Means to initiate collaboration and maintain partnerships with established medical, wellness, education and social services organizations will also be addressed. These relationships provide experiential opportunities and methodologies to promote integrated engagement in students' developing practices and pedagogy. Kent students currently serve as demonstrators/interns as part of Meggitt and Verlezza's ongoing, weekly classes for individuals living with Parkinson's and people with disabilities (25-98 years), respectively. These and other established community programs will serve as required field work for students enrolled in the course. It is vital for educators to offer a broader perspective on "who" can experience dance. The co-presenters will demonstrate that it benefits universities to embrace inclusive education courses as part of establishing best practices, encouraging professional development, advancing curriculum, and laying the foundation for the next generation of educators.

Mihaela Mihut

Faculty Member, Acting Teacher, School of Visual Arts, NY, USA

From Stage to Screen: Applying the Method Technique of the Actors Studio to Adapt a One-Act Play as a Feature Length Screenplay

A paper detailing the process of adapting a short play ("The Bear" by Anton Chekov) into an original feature length screenplay by applying the Method technique of the Actors Studio.

The paper will describe The Bear and the author's practical exploration of it as an actress on stage at the Actors Studio in New York City. The Method emphasizes the merging of the actor's personal journey with that of the character. The play provided a blue print for the process of exploration. That on-stage exploration, combined with a textual analysis of the play, resulted in an understanding of the many unanswered questions regarding the nature of the characters and their relationship to each other.

The answers discovered to many of those questions provided the additional material outside of the given text for the development of an original feature length screenplay.

Particular techniques from the Method used by the actors in exploring the play will be described and illuminated in the paper. Those techniques include Relaxation, Sense Memory, Concentration, Magic If, Objects, Substitution, Animal Exercise, Private Moment, Song and Dance, Speaking Out, Moment-to-Moment, Justification, Affective Memory, and Given Circumstance. In addition, the paper will describe the author's use of events from her personal life to inform her understanding of the characters. The application of the author's personal circumstances and each of these elements of technique to the play resulted in insights into the characters and their relationships that enabled the author to collaborate with a writer to develop the script outline for the adapted screenplay.

Having outlined a screenplay, several of the techniques were reapplied in the development of the working script, illustrating the power of the Method as a tool for collaboration with a writer and highlighting the important ability of the Method trained actor to influence and shape the creation of an original piece of art.

Finally, the paper will discuss how the lessons and discoveries of the adaptation process have been utilized by the author in her teaching at the School of Visual Arts where her focus is training film makers in understanding the language of actors. In the author's view, in order for a script to be realized on screen and the director's vision to be satisfied,

the actors' work process must be understood and a common language needs to exist between the collaborators – the writer, the director, and the actor. Without that common language and an understanding of the actors' process, a gap will exist no matter how great the script or how fantastic the director.

The paper is also a reflection of the author's personal journey from the stage of the Actors Studio to her role as a teacher of film makers at the School of Visual Arts.

Armin Muhsam

Professor, Northwest Missouri State University, USA

Loaded Dialogues - Pictographs vs. Pictures

Even the most casual glance at the scholarly, not to mention popular, publications, from university-level art appreciation textbooks to coffee table volumes, reveals what seems an undisputed fact: Art is made by everyone, in Western societies and tribal cultures alike. The Sistine Chapel, a painted shield – it's all art, done by artists. Yet is it really that straightforward? It is one thing to call Michelangelo or Picasso an artist, engaging in activities that their respective societies unquestioningly accepted as falling into the domain of art, distinct from science, theology, or philosophy. But what of the nameless "artist" who painted images on a shield, images that had been received through dreams or spiritual ecstasies, images that were considered so powerful that they could ward off projectiles while at the same time needed to be guarded from contamination by menstruating women? Has anyone ever believed that about images produced by Picasso? And what to make of the fact that the language this tribal "artist" spoke didn't even have a word for "art"?

This presentation will demonstrate that the Western definition of "art" does not do justice to the cultural production of non-Western, tribal societies – it is both too expansive and too narrow. Too expansive because it claims universality where specificity is called for and too narrow because it pigeonholes something as "art" that is, in fact, much more than that, and goes much deeper than Western image-making. It will present an overview of historic non-Western visual production, compare it with its contemporary "equivalents" in the West, and attempt a working definition that distinguishes between the two. It will conclude with a consideration of the state of present-day native cultural production, which, after exposure to the colonizing forces of the West, has indeed been reduced to being "art".

Jeanette Nicewinter

Ph.D. Candidate, Virginia Commonwealth University, USA

Between Utensil and Symbol: Painted Ceramic Spoons from pre-Hispanic Peru

George Kubler, a mid-twentieth century art historian, conceives time as "shapes of fibrous bundles, with each fiber corresponding to a need upon a particular theater of action, and the lengths of the fibers varying as to the duration of each need and the solution to its problems". Each fiber traces the emergence, replication and mutation of a form and intersects with the other fibers to produce a sphere of interaction. Despite his prominence within the field, Kubler's theory has not been utilized to its full extent. The analysis of pre-Hispanic ceramic spoons from present-day Peru offers the opportunity to utilize Kubler's theoretical framework.

Painted ceramic spoons are found throughout the central Andes during the Middle Horizon (c. 600-1000 CE). Originating in the Cajamarca region of the northern highlands, these utensils were produced, distributed and discarded by at least five different, but interrelated, cultures. By tracing the thread of each culture's preferred spoon form, the ideological and intellectual crossroads that provoked each replication of the primary form is analyzed.

Based solely on their form, the spoons analyzed are considered utilitarian objects. However, the intricate paintings depicted on the spoons indicate that these objects were ascribed economic and symbolic value. Value is a fluctuating term that depends on the context and the viewer but the placement of painted ceramic spoons within elaborate burial chambers demonstrates an ascription of value to the object.

Consequently, the goal of this paper is two-fold: to analyze the form of the spoons in terms defined by Kubler and to apprehend the types of value assigned to the spoons by the five cultures. The spoon's ability to oscillate between a utensil and a valued keepsake renders it a significant object within the ceramic assemblage of the pre-Hispanic cultures.

Kalliopi Nikolopoulou
Associate Professor, University at Buffalo, USA

Is Tragedy a Mourning Song? A Sophoclean Answer

In her now canonized study on tragedy, *The Mourning Voice*, Nicole Loraux claims that mourning is the essential mode of tragic speech, which, moreover, provides us with an exemplary ethical and political model. She supports her thesis through a reading of Sophocles's *Electra*, whose incessant lamentation functions, according to Loraux, as the affirmation of human finitude. While downplaying Electra's equally incessant revenge fantasies, Loraux focuses on the ethics of sorrow (the crying voice), which she contrasts to the triumphalism of the logos (rational discourse) that wrongly thinks it can transcend human suffering.

I argue that Loraux's position presents us with a twofold problematic: a) such an unqualified acceptance of mourning (particularly in relation to vindictiveness) as an ethico-political alternative is potentially dangerous; b) more importantly, Loraux's generalization of tragedy into an ethics of mourning follows unquestioningly the modern/poststructuralist assumption that tragedy is seamlessly translatable into "the tragic", and that we can therefore distill a universal ethical essence out of the staging of specific and irreducible human conflicts. I would even suggest that such theoretical essentialization in contemporary readings of tragedy partakes in what Nietzsche announced as "the un-tragic" spirit of modernity.

In engaging closely the *Electra*—particularly in conjunction with other of Sophocles's plays that treat similar situations of persistent anger and sorrow, such as the *Antigone* and the *Philoctetes*, I argue that the playwright did not intend to elevate all mourning to an ethico-political stance. Rather, if we pay close attention to the surrounding circumstances of Electra's mourning, we may be more likely to come to the conclusion that the expression of her lament is not only ethically untenable, but downright harmful and immoral.

Hugh O’Gorman

Professor and Head of Acting, The California Repertory Company,
California State University Long Beach, USA

Stanislavski’s "Event Analysis"

Ask a surgeon what they did in a particular procedure and they will confidently tell you. The same goes for an architect who designed a blueprint; most professionals, no matter the *métier*, can articulate in exacting detail every step of their process. Yet, ask an actor "Did you do what you wanted to do?" and they often reply, "I’m not sure". They are not sure what to do, or how to do it. Nina in the "Seagull" says, "I didn’t know what to do with my hands..."The first chapter of Declan Donnellan’s "The Actor and the Target" is aptly titled "I don’t know what I’m doing". This is not a new acting problem, and yet is one that continues today. I found this is also true of acting teachers. When asked to explain what an actor actually does, and then how to teach them to do it, their ability to articulate the work breaks down. Therefore, I have concluded most actors don’t really know what to do, and most acting teachers don’t know how to teach actors what to do.

"Living truthfully under imaginary circumstances", begs the question: what does one "do" to "live truthfully"? The answer is: Play Action. Stanislavski clearly laid this out in his System. Action, by the laws of physics, can only happen in the now, as it is energy. According to Stanislavski’s "Event Analysis" the actor’s work happens in the now, as part of the Small Circle of Circumstances. As action can only happen in the moment, it must live in the Small Circle of Circumstances. The currency of the actor therefore is the moment, the now. In this paper I will clearly define and articulate Stanislavski’s technique of Playing Action, why it is essential to the actor’s craft, and how it is inextricably tied to his "Event Analysis".

Debra Otte

Associate Professor, Montclair State University, USA

Imaging the Role: Discovery and Use of Visual Dramaturgy in Character Development

As we move into a culture driven by emotional intelligence from one defined by the analytic and technological, the visual and visceral experience become more essential. What stops us, for more than a moment, is often the seduction of a strong visual image. So often is the image that sparks an intense emotional response rather than the written or spoken word.

Actor training provides tools for intellectual, physical and emotional development of character. One rich resource that begs to be included in this training is the understanding and integration of visual language. How does the actor provide a rich, motivated visual gesture for the audience to "read"? What additional tools are there for the actor to discover and utilize visual language? In this paper I share a process of visual dramaturgy developed to increase the specificity and depth of actor choices and to support the collaborative process between designer, director and actor. A powerpoint of images of the process as used by actors in the roles of Pentheus, Dionysis, and Hecuba will be included.

We are in a global community in which physical and visual performance forms a new international vocabulary. I suggest that *effective* performance begins with ideas realized through a process of visual collaboration, which when filled by the performer, has the power to evoke psychological and physiological experience in audiences, in support of or without the spoken word.

Gokce Ozer Eroz

Research Assistant, Kocatepe University, Turkey

Use of Animal Figures in Contemporary Turkish Ceramic Art

During the creative process of the artist, there are many sources for the inspiration. Among these sources, nature is the most main and effective one. Nature has wealth varieties of forms, textures and colors. In this respect, animal world is important living creatures which reflect the wealth of nature. The variety of animals has been an endless source of data that enriches the imagination of artists. In particular, art which has been in Anatolia reflects the various uses of animal figures. From this point, Turkish ceramic art that has an important cultural background, keeps alive its traditional inspirations by the contemporary ceramic artist art pieces. Within this context, Turkish ceramic art works that are created by inspiration of animals figures, will be analyzed and evaluated in terms of shaping methods, differences of forms and content.

Georges Pfruender

Professor, IWB Pedagogical University, Fachhochschule
Nordwestschweiz, Switzerland

Cynthia Kros

Research Associate, Wits University and Capital Cities Programme,
University of Pretoria, South Africa

&

Margarete Jahrmann

Professor, University of the Arts, Switzerland and Digitale Klasse,
University of Arts and Design, Austria

**Babel REplay: Real Play and Urban Performances as
Activist Methods of Social Intervention in Contemporary
Towers of Babel. Artistic and Theoretical Components of a
Trans-Disciplinary International Research Project between
South Africa and Switzerland**

We consider transmedia stories and images around the Tower of Babel, regarding artistic expression, as well as social and architectural structures in contemporary social reality. The paper critically reviews work in development (performances, urban games, and theoretical and literary texts) from *Babel REplay*, a trans-disciplinary research project launched in Switzerland and South Africa in 2015, led by Jahrmann, Kros and Pfruender. Inspired by the profusion of artistic projects and philosophical ideas generated by the story of the Tower of Babel in the setting of Babylon, we are testing their performative potential in the context of modern cities. Through a series of actions (urban games, play scenarios with and

In towers), we analyse possibilities for setting narratives and myths concerning the city in productive dialogue with those generated around the Tower, in cities of the North and South. The "New Babel" experiment, described by the situationists, corresponds with ideas of the city as playground, which nevertheless has serious implications for everyday life, and our understandings of the city. During our research, we (re) encountered Swiss playwright, writer and visual artist, Friedrich Dürrenmatt. His recurring reflections on, and drawings of Babel as a metaphor for the abuse and seemingly arbitrary nature of power, corruption, hubris and devastating failure, but also for the potential of new stories and forms to arise out of surviving fragments thanks to irrepressible human endeavour, have deeply affected our project. The re-appropriation of Dürrenmatt's play *The Visit* by Senegalese filmmaker Mambéty who transposed it into an African setting as *Hyènes* has allowed us- as two research/performance artist

groups working together across a European and African context-to consider ways of challenging standard dynamics in which European hegemony is often inevitable. His artistic agency inspired us to think creatively about re-appropriating stories from outside Europe- like Babel. We want to assert, that there should be no restrictions- as there increasingly are in the physical world- on the claim of non-Europeans to partake in the "patrimony of the mind", and to see what happens when we as Central-Europeans and South Africans collectively enact this. Babel Replay focuses on Staging Knowledge/mediation, and approaches of Ludification as a method and a framing device for potential inter-action with audiences, in formats of exhibitions, educational programmes, and popular culture publications/performative games.

P. Gibson Ralph

Associate Professor, State University of New York, USA

Let's Hear It for the Boys: An Aural Analysis of Female Pairs in Four of Shakespeare's Romantic Comedies

Female characters on the English stage at the end of the sixteenth and beginning of the seventeenth centuries were played by boys, at least the young women. What is of note, and the subject of this study, are the pairs of young female characters in Shakespeare's romantic comedies, sometimes cousins, sometimes friends, other times noble and confidant. These pairs, occur during a relatively brief period of time and suggest their having been played by the same pair of young actors. The four plays in question Merchant of Venice (1598), Twelfth Night (1601-02), As You Like It (1603), and A Midsummer Night's Dream (1605) present a pair of young women, frequently disguised as men, whose banter, while not repeated, has a tone and cadence that suggests the dialogue may have evolved from the actors themselves.

To test this hypothesis, an aural study of the dialogue between these four pairs of female characters in performance has been conducted. This paper presents the results of that analysis and the similarities that occur within the four plays. As a result of the study, it may be concluded that these two young actors were most likely the same two who played the young women in Othello (1604-1605). Given these results, it is suggested that an actor approaching any one of these characters would benefit from a study of the corresponding character in the other three plays.

Heather Roffe

Program Director/ Assistant Professor, Nazareth College, USA

**Signifying Women -
Politics of Gesture in Three Modern Dance Pioneers**

This paper presentation is an investigation of the bodily politics and feminist discourses represented in the choreography of three prominent 20th century modern dancers. By looking at the choreography and lives of Isadora Duncan, Martha Graham, and Yvonne Rainer, (and thus three different generations/iterations of modern dance), through a socio-historical lens, unique feminist and political choices are revealed in how they presented themselves publicly and through their dance works (though they may not have necessarily labeled themselves as feminists). I analyze how these three women negotiated and navigated the terrain of a male-dominated society and a marginalized form of art, and through their gesturing bodies, produced latitudinal changes in how dance and women were perceived. My initial research included literature review and hermeneutical analysis, looking critically at the larger (or global) artistic, social and political climate of the environments and respective time periods that Duncan, Graham, and Rainer were actively creating work/performing in. Rather than extracting these women from their context of existence to look microscopically at just their choreography from a current frame of reference, I have attempted to weave them into the fabric of American history, measuring and assessing their work/ideologies in reference to these findings. Much of this research investigates the ideology of body politics, specifically of the female body, how these perceptions have necessarily changed over time, and the resulting aesthetic affect in regards to modern dance.

Lisa Safford

Professor, Hiram College, USA

Evolving a National Artistic Language: Vietnamese Artists under French Rule

The French considered Vietnam a backwater culture with no discernable artistic heritage even before their official takeover of the country in 1887. Guided by a patronizing *mission civilisatrice*, and concurrent with their introduction of modern industrial amenities, French language education, opera, and a Romanized script to the country, they established the L'Ecole Supérieure de Beaux Arts d'Indochine in Hanoi in 1925, to promote professional art training on a European model. Within two decades pictorial arts became prominent, and an entirely new material for it—lacquer—was perfected as a means to reflect on their new French academic education and there, sometimes subversive, attachment to arts and culture of the pre-colonial past. Western historians largely ignored the new arts or denigrated them as an inauthentic, hybridized orientalism. But to Vietnamese, the lacquer arts of the second quarter of the century defined a new national identity embedded in conflicting desires for modernization, national and regional identity, and political autonomy.

Lacquer had a long history in Asia as utilitarian protection for architecture and sculpture, but Vietnam was the first place to utilize this most unlikely, highly caustic media for a modernist pictorial vocabulary. An examination of a few pieces from the late 1930s and early 40s point to a combination of French Impressionist-inspired stylistic features, romantic themes mirrored in new literary developments, and decidedly subaltern, folk-based subjects reflective of respect for salt-of-the-earth types who would ultimately populate the resistance movements that led to War for Independence in 1945.

Claudia Scaff

Associate Professor, University of North Florida, USA

&

Douglas Lars Johansen

Associate Professor, Jacksonville University, Jacksonville, Florida, USA

Mixing Design Skill Levels in a Group Setting, a Mistake, a Challenge or an Opportunity?

These days, it is essential to expose students to educational approaches that include both professional development and cross-cultural dimensions to prepare them for a successful career. Bringing projects from outside clients as class assignments is an excellent example of a way to incorporate these two dimensions and has been applied in several design courses. From the student's point of view, it has many benefits. For instance, it develops the ability to discern between client requests and client needs, while developing skills such as teamwork, inter-cultural communication, and problem solving. From the clients' point of view, it benefits them by providing a range of design approaches that are supervised by the instructor and offered in a low risk manner.

This paper analyzes the challenges presented when teaming design students of different levels of design skills and experience with an international client. It discusses the mistakes that could be avoided and the learning opportunities presented by such opportunities. It also discusses the outcomes of case analysis developed while using this approach. Further, it makes recommendations for developing and managing such exercises in a classroom environment.

Jeffrey Schoyen

Associate Professor, Salisbury University, USA

&

Sachiho Murasugi

Lecturer, Salisbury University, USA

Into the 21st Century from Obscurity: One Ensemble's Quest for Baroque Repertoire in the Digital Age

In the year 1829, Felix Mendelssohn led a performance of J.S. Bach's *St. Matthew Passion*, the first since the composer's death in 1750. The concert initiated a revival of the Baroque master's works which had fallen into obscurity. Almost two centuries later, is it still possible for musicians to bring unknown works to contemporary audiences and if so, has technology helped or hindered the process? This paper follows the steps of an ensemble's quest for early music repertoire. Beginning with a search on the Internet and travels to an Italian library, through the interpretation of the manuscript and the final steps of performance and publication, the musicians use a combination of technology, old fashioned sleuthing, and musical expertise to bring the Violin and Cello Duos of Giuseppe Maria Jacchini (1667-1727) to life.

The paper will show that it is still possible to discover neglected music to perform. In some ways such as online access to libraries worldwide technology has helped this process. However, authors note that personal examination of a manuscript can shed light on a score in a way that a digital copy cannot and that musical expertise is still necessary to interpret and/or transcribe found materials. It is in the final steps of publishing the work that technology presents its greatest challenges. While greater options are now available, technology also facilitates copyright infringement and digital duplication. The advantages and drawbacks of some options are presented as well as the method the editor eventually chooses.

Stephen Simms

Director, Birmingham School of Acting, Birmingham City University,
UK

**Birmingham School of Acting reinterpretation of the 1603
Quarto Hamlet in between RSC and post -
Dramatic Theatre**

The aesthetic of Shakespearean acting in the UK is constantly in tension between the work of the country's major producers: the Royal National Theatre, The Royal Shakespeare Company, and recently Kenneth Branagh's company in the West End, and other interpretations, mainly from overseas, which question the acting values of actor training. Using the 1603 quarto of Shakespeare's 'Hamlet' as a live action exploration, I take a group of American actors trained in the UK drama school in traditions of Shakespearean performance, to fully explore alternative possibilities of text in a public performance. My question in staging the production is to ask if a coherent performance aesthetic can be maintained through this post dramatic post-modern approach, and if the actors training can sustain this shift in performance experience.

The tension between the acting styles and the aesthetic of the U.K.'s major theatre companies and other post-dramatic post-modern approaches, was clearly illustrated in the collaboration between the RSC and New York's Wooster group on Shakespeare's 'Troilus and Cressida.' The two companies played separately the two factions within the play of Greek and Trojan, both companies worked quite independently (on opposite sides of the Atlantic) and only came together late in the process. British critics seemed dumbfounded by the Wooster group approach. The production only had a short run with no prospect of revival. However the Wooster Group took the production forward as a solo enterprise, using video of the RSC collaboration production, with their own actors embodying the RSC performances within their own Wooster Group techniques.

In my paper I will discuss how my production of Hamlet addresses questions of post dramatic acting aesthetics as they pertain to actor training: Expectations of language are challenged by the use of the American voice (often transformed even in the USA by use of standard American, mid-Atlantic, and even faux-British accents). Expectations of movement and naturalism are challenged through Chinese opera techniques, and verse delivery through a contemporary operatic exploration of spoken word against a strictly metronomic musical score in the play within a play.

Gender is explored in the multiplicity of casting options used. For example, Laertes is played by a woman in woman's dress, but all text references remain male. Corambis is played by a female with costume and textual references gender-aligned as female. Costuming throughout redefines the idea of traditional period setting and contemporary references.

Priscilla Smith

Associate Professor, University of Delaware, USA

The Art of Fire

Recently in a secret location in Montana, USA, there was the second annual think-tank about fire. Not how to make it, as that has been pretty well covered going back millennia. This was a meeting of the worlds' best minds and designers in a contemporary movement to revitalize ancient technology based on simple fire principles. This was about contemporary up-cycling of HUPOKAUSTON, a Greek composite word to mean 'heated from below. The gathered there were rocket-mass-heater innovators, there to create new forms of an old system that may save the planet, or at least some of it.

Traditionally, images of back-to-the-landers were grainy, low-rez, photographs in low-budget trade magazines such as early Mother Earth News. In my entry into this clandestine event I sought to recast the image of the curious people of Permaculture and their mission to reinvent the science of fire. Through contemporary studio and field photography I explore the subtle nature of the technology, people, places and things Permaculture. My work there captured never before seen systems, and thus, adds to the body of work about Greek hypokauston principles, alternative energy and the art of fire.

Barbara Tagg

Assistant Professor, Syracuse University, USA

Building Community: From Historical and Qualitative Research to Collaborative Performance and Storytelling

"Art-making is about dreaming. And those dreams are about beautiful and remarkable images, important subject matter that demands exploration, fellow artists with whom to collaborate, appropriate venues for the given work, and new technologies that could be brought to bear" (Kaiser, 2015).

The purpose of this paper is to document the process used to develop a multimedia choral concert that told forgotten and untold stories of one university's nearly hundred-year history of its support of national defense in general and its national leadership in the education of veterans. The process included archival research, interviews, commissioning composers, repertoire selection, choral rehearsals, and the development of a script and slides containing pictures to properly portray the story as it unfolded.

The stories were told through narration, photographic projections, and selected choral music representing various eras starting in the 1920s to today, and including the world premiers of four works commissioned for the concert. Collaborators included university faculty, staff, and students, alumni, nationally recognized composers, the surrounding community, and a university women's choir.

Impact of the multimedia concert was documented by journaling and a survey of audience attendees.

Hannu Tuisku

Ph.D. Student, University of the Arts Helsinki, Finland

The Impact of Prior Experiences of Acting on the Student Actors' Studies in Higher Education

What is the impact of prior experiences of acting on the student actors' studies in higher education? Is prior experience in the youth theatres celebrated as something crucial for personal growth, or is it mainly a nuisance, something bothering neutrality, waste in *tabula rasa*, and the source of mannerisms that need to be abolished through training?

I made recently a study on the topic, interviewing student actors and their teachers in the School of Communication, Media and Theatre, University of Tampere, and the Theatre Academy, University of the Arts Helsinki, the two institutions giving vocational actor training in higher education in Finland. The findings of the study show that the students appreciate their prior experience highly and see it as a fertile ground for personal development, for "becoming oneself", but the teachers stress the downsides of prior experience that gives "strange ideas" about theatre-making and acting, and disturbs the developmental process as an artist. My article on the study is to be published in the next issue of *Theatre, Dance and Performance Training* (6:3).

Gokce Uysal

Research Assistant, Gaziantep University, Turkey

In Plastic Arts, Rumi, Mevleviyeh, and Whirling

Mevlana Jalaluddin Rumi, who summerised his life with sentence of "i was raw, cooked and then burnt" is one of leading thinkers of the 13th century. He has been accepted by different cultures and beliefs all over the world. Mevlana who is not only poet and thinker but also religious functionary is the beginning of the belief of mevleviyeh. Mevleviyeh is that person who dedicated to Allah under the leadership Rumi. The most important aspect of the Mevleviyeh is whirling (sema, whirling dervishes' performance) that people all over the world admired. Whirling is the way to show people the love of God. Whirling (that is remarkable in many ways) is inspiring and aesthetic artistically as well. Recent days, artists who from different nations and areas, have mentioned about whirling to their own art. Especially in the plastic arts, artists have used dance, music, and clothing of whirling as a subject of art. The purpose of this paper is to display the meaning of whirling in the field of art and its aesthetic value.

Sally Van Orden

Associate Professor, West Chester University of Pennsylvania, USA

Art in the Ancient Aegean: Materials and Methods

This session is a combined presentation/demonstration that focuses on the materiality of the ancient Aegean and its history, the influences of other cultures on pigment use especially ancient Egypt and the invention of new pigments by Greek artists. In the humanities, knowledge of art processes is integral to understanding art and its intended audience. The focus of this session is on major areas of art including mosaics; encaustic, frescoes, as well as the production of the most commonly used pigments in ancient Greek art. Information will be given to participants including a list of equivalent modern materials, templates for artistic production of facsimiles, and bibliography for sources, materials and scholarship regarding pigment use and production.

A demonstration will follow the power point presentation with an opportunity for session participants to experience some of the techniques employed by the ancient Greeks in producing encaustic panel paintings, frescoes, tomb paintings, painted sculpture and terracotta figures, and mosaics.

Laura Wayth

Assistant Professor, San Francisco State University, USA

Shakespeare and Accessibility – A Case against Modernization

It is the death of Shakespeare as we know him. A major U.S. theatre company proposes to "translate" Shakespeare's major works into modern English to make the language more accessible to a modern audience for its upcoming season. All over the internet, sites translate the work of the Bard into a way that is easily digestible to the modern era. Modern English translations of Shakespeare's work are now as widely available as the original works themselves.

This perceived need- to "dumb down" Shakespeare for a modern world starts with the education of the modern actor.

Actors who are well trained in handling Shakespeare's verse transcend the barriers of time and anachronistic language and references; the trained Shakespearean actor makes his/her meaning crystal clear to the audience; no translation necessary.

If our actors are trained to handle the language effectively, the call for translations lessens, keeping the world's greatest poet's language intact.

In this paper I investigate the call for modernization of Shakespeare and address the tools that can be developed in the actor's tool kit to mitigate and, eventually, I hope, eradicate this need. The call to modernize Shakespeare's texts is a call to attention to educate and train the modern actor.

John Wilson

Professor and Chair, Department of Theatre and Dance, University of
Central Missouri, USA

The Actor as Fire and Cloud

The Actor As Fire And Cloud challenges artists to trust the bible as teachable **knowledge**, and to extrapolate from scripture, principles in the craft of actor training that are applicable to all students, irrespective of any specific faith allegiance or none at all. The conflict of teaching from biblical texts and the perceived political inferences, stereotypes and intolerances they assert within academic and public circles keeps these writings from being used in theatre classrooms to the detriment of students exploring their craft-for, it is asserted-the bible **is** reliable knowledge and the historical stories, characters and principles contained therein have a wealth to teach all of us as active students of theatre, and life. It is the contention of The Actor As Fire And Cloud that the bible could at least return to the theatre classroom and be taught as knowledge, giving numerous examples of how to glean its principles and coalesce them into teachable tools for the craft of acting. The Actor As Fire And Cloud exists as an academic paper and as a full textbook, teaching actor-training lessons from the bible in the areas of listening and being present, humility, will, discipline, talent, calling or purpose, stage fright, courage, brokenness, worldview, emotional fullness, voice, movement, action, love and faith.