



THE ATHENS INSTITUTE FOR EDUCATION AND RESEARCH

Abstract Book

10th Annual International Conference on
Visual and Performing Arts
10-13 June 2019, Athens, Greece

Edited by
Gregory T. Papanikos

2019

Abstracts
10th Annual International
Conference on Visual and
Performing Arts
10-13 June 2019, Athens,
Greece

Edited by Gregory T. Papanikos

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Kolonaki, 10671 Athens, Greece
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Preface

This book includes the abstracts of all the papers presented at the 10th *Annual International Conference on Visual and Performing Arts (10-13 June 2019)*, organized by the Athens Institute for Education and Research (ATINER).

In total 51 papers were submitted by 55 presenters, coming from 13 different countries (Australia, Canada, Egypt, France, Israel, Italy, Lithuania, Poland, Portugal, South Africa, Taiwan, UK and USA). The conference was organized into 15 sessions that included a variety of topic areas such as Cinema, Theatre, Musical Interludes, Egyptian Culture and Architecture, Laughter, Image and Canadian Gothic, Painting and Political Sculpture, Puppets and Fairy Tales, Cultural Heritage and Technology, Pedagogy and Artistic Experience, and more. A full conference program can be found before the relevant abstracts. In accordance with ATINER's Publication Policy, the papers presented during this conference will be considered for inclusion in one of ATINER's many publications.

The purpose of this abstract book is to provide members of ATINER and other academics around the world with a resource through which to discover colleagues and additional research relevant to their own work. This purpose is in congruence with the overall mission of the association. ATINER 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 to exchange ideas on their research and consider the future developments of their fields of study.

It is our hope that through ATINER's conferences and publications, Athens will become a place where academics and researchers from all over the world regularly meet to discuss the developments of their discipline and present their work. Since 1995, ATINER has organized more than 400 international conferences and has published nearly 200 books. Academically, the institute is organized into 6 divisions and 37 units. Each unit organizes at least one annual conference and undertakes various small and large research projects.

For each of these events, the involvement of multiple parties is crucial. I would like to thank all the participants, the members of the organizing and academic committees, and most importantly the administration staff of ATINER for putting this conference and its subsequent publications together. Specific individuals are listed on the following page.

Gregory T. Papanikos
President

**10th Annual International Conference on Visual and
Performing Arts
10-13 June 2019, Athens, Greece
Scientific Committee**

All ATINER's conferences are organized by the [Academic Council](#). This conference has been organized with the assistance of the following academics, who contributed by a) setting up the program b) chairing the conference sessions, and/or c) reviewing the submitted abstracts and papers:

1. Gregory T. Papanikos, President, ATINER & Honorary Professor, University of Stirling, UK.
2. Stephen Andrew Arbury, Head, Arts & Culture Unit, ATINER & Professor of Art History, Radford University, USA.
3. Daniel Binns, Academic Member, ATINER & Lecturer, RMIT University, Australia.
4. Valia Kasimati, Head, Tourism, Leisure & Recreation Unit, ATINER & Researcher, Department of Economic Analysis & Research, Central Bank of Greece, Greece.
5. Michael Leja, James and Nan Wagner Farquhar Professor of History of Art, University of Pennsylvania, USA.
6. Dena Gilby, Professor, Endicott College, USA.
7. Rozmeri Basic, Professor, The University of Oklahoma, USA.
8. Edmundo Cordeiro, Academic Member, ATINER & Associate Professor, CICANT - Lusófona University, Portugal.
9. P. Gibson Ralph, Associate Professor, State University of New York, College at Brockport, USA.
10. Christopher Doll, Associate Professor, Rutgers University, USA.
11. Margaret Ann Zaho, Associate Professor, University of Central Florida, USA.
12. Julio Agustin Matos Jr., Assistant Professor, University of Miami, USA.
13. Brittany Harker Martin, Assistant Professor, University of Calgary, Canada.
14. Mark Pennings, Academic Member, ATINER & Senior Lecturer, Queensland University of Technology, Australia.
15. Radmila Janicic, Academic Member, ATINER & Professor, University of Belgrade, Serbia.
16. Pierre Floquet, Associate Professor of English & Cinema Studies, INP Bordeaux, France.
17. Judith Charlin, Adjunct Researcher, CONICET (National Scientific and Technical Research Council) & Professor of Archaeology, Department of Anthropology, Faculty of Philosophy & Liberal Arts, University of Buenos Aires, Argentina.
18. Zafeirenia Brokalaki, Lecturer, University of Leicester, UK.
19. Carolina Reznik, PhD Candidate in Art History, Faculty of Philosophy & Liberal Arts, University of Buenos Aires, Argentina.

FINAL CONFERENCE PROGRAM
10th Annual International Conference on Visual and Performing Arts,
10-13 June 2019, Athens, Greece
Conference Venue: Titania Hotel, 52 Panepistimiou Street, 10678 Athens,
Greece

Monday 10 June 2019

07:50-08:40 Registration and Refreshments

08:50-09:20 (Room B - 10th Floor): Welcome and Opening Address by Gregory T. Papanikos, President, ATINER.

09:30-11:00

Session I (Room B - 10th Floor): Cinema I	Session II (Room C - 10th Floor): Arts & Culture
Chair: Stephen Andrew Arbury, Head, Arts & Culture Unit, ATINER and Professor of Art History, Radford University, USA.	Chair: Valia Kasimati, Head, Tourism, Leisure & Recreation Unit, ATINER & Researcher, Department of Economic Analysis & Research, Central Bank of Greece, Greece.
<ol style="list-style-type: none"> 1. Dena Gilby, Professor, Endicott College, USA. The Reel (Re)Presentation of the Artist in Late Twentieth Century American Film. 2. Anton Juan, Professor, Director, Department of Film, Television, and Theatre, University of Notre Dame, USA. Theatre into Film and Social Action: Raising the Voices of Street Children. 3. Jose Gomes Pinto, Professor, CIGANT - Lusófona University, Portugal. Film and Time. 4. Edmundo Cordeiro, Associate Professor, CIGANT - Lusófona University, Portugal. The Sword and the Body (João César Monteiro, Between Poetry and Cinema). 	<ol style="list-style-type: none"> 1. <u>Michael Long</u>, Professor, Chair of Modern Languages and Cultures, Baylor University, USA & <u>Sara Alexander</u>, Professor, Baylor University, USA. Challenges of Tourism Development and Resource Conservation: Livelihood Security and Culture Change among the Indigenous Svan in the Upper Svaneti Region of Georgia. 2. Mark Pennings, Senior Lecturer, Queensland University of Technology, Australia. Placemaking and the High-Line: Public Art and Landscape Architecture in New York City.

11:00-12:30

Session III (Room A - 10th Floor): Pedagogy & the Artistic Experience	Session IV (Room B - 10th Floor): Open Session II: Of Laughter, Image, & Canadian Gothic
Chair: Rozmeri Basic, Professor, The University of Oklahoma, USA.	Chair: Margaret Ann Zaho, Associate Professor, University of Central Florida, USA.
<ol style="list-style-type: none"> 1. Steven Athanases, Professor & Dolly and David Fiddymment Chair in Teacher Education, University of California, Davis, USA. Theatre and Theory as Perspective-Taking Tools in Diverse Classrooms: Envisioning Empathy and Social Justice in a Diverse 	<ol style="list-style-type: none"> 1. Michael Leja, James and Nan Wagner Farquhar Professor of History of Art, University of Pennsylvania, USA. An Archaeology of Image Culture. 2. Christina Welch, Lecturer, Camosun College, Canada. The Past that is Present: Gothic Liminality in Robert

World.	LePage's <i>Le Confessional</i> .
2. Mitchell Kane, Professor, ArtCenter College of Design, USA. Post-Experiential: "Wanna Make a Better Future?" Speculative Collaborative Methodology and Its Implications on Contemporary Aesthetic Practices.	3. Tyler Correia, PhD Student, York University, Canada. Somewhere between Laughter and Exile: Sarah Kofman and Edmond Jabès.
3. Brittany Harker Martin, Assistant Professor, University of Calgary, Canada. Arts for All: Fostering an Innovative Culture through Artistic Experience.	
4. John McCarty, Adjunct Professor / Part-time Lecturer, Miami Dade College / University of Miami, USA. Musical Ensembles and the Three "gogies": Best Practices for Teaching Adult Learners in Rehearsal Settings.	

12:30-14:00

Session V (Room A - 10th Floor): Much Ado about Theatre	Session VI (Room B - 10th Floor): Aspects of the Performing Arts in Europe & the United States I
Chair: Dena Gilby, Professor, Endicott College, USA.	Chair: Brittany Harker Martin, Assistant Professor, University of Calgary, Canada.
1. <u>Robert Richmond</u> , Chair, Department of Theatre and Dance, Artistic Director, University of South Carolina, USA & <u>Gabrielle Peterson</u> , Adjunct Instructor, University of South Carolina, USA. Confronting the Challenges of Classical Actor Training in the 21 st Century. 2. Allen Cohen, Professor, Fairleigh Dickinson University, USA. Problems and Solutions in the Pedagogy of Musical Theater Writing. 3. P. Gibson Ralph, Associate Professor, State University of New York, College at Brockport, USA. The Wheels of Change in Baroque Theatre Machinery. 4. Julio Agustin Matos Jr., Assistant Professor, University of Miami, USA. Beauty, Class, and Power in <i>In the Heights</i> : The Question of Changing Body Archetypes in Musical Theatre. 5. Jacqueline Petropoulos, Adjunct Faculty, York University, Canada. "This Mockery of Manhood Bent": Ann-Marie MacDonald's Queer Verona.	1. Karen Seoane Fuller Veloz, Interim Director, School of Music, Florida International University, USA. The Impact of Governance on Performance: The Case of Performing Arts Centers in the United States. 2. <u>Kamila Lewandowska</u> , Assistant Professor, The Aleksander Zelwerowicz National Academy of Dramatic Art in Warsaw, Poland & Zofia Smolarska, Research Assistant, The Aleksander Zelwerowicz National Academy of Dramatic Art in Warsaw, Poland. Artistic Quality and Consensus Decision-Making: On Reviewing Panels in the Performing Arts. 3. <u>Zafeirenia Brokalaki</u> , Lecturer, University of Leicester, UK & <u>*Metaxia Panagiotopoulou</u> , PhD Candidate, University of Strasbourg, France. Weaving Zones of Entanglement through Performance Art.

14:00-15:00 Lunch

15:00-16:30

Session VII (Room B - 10th Floor): Of Puppets and Fairy Tales	Session VIII (Room C - 10th Floor): Topics in Ancient Egyptian Sculpture & Architecture
Chair: Christopher Doll, Associate Professor, Rutgers University, USA.	Chair: Zafeirenia Brokalaki, Lecturer, University of Leicester, UK.
<ol style="list-style-type: none"> 1. Marie Kruger, Professor Emeritus, Stellenbosch University, South Africa. Puppetry with a New Social Agenda: The Plight of Displaced People. 2. Pavlo Bosyy, Assistant Professor, Ryerson University, Canada. Women – Scenographers of the Ukrainian Puppet Theatre. 3. Michael Cottom, Senior Lecturer, University of Massachusetts Amherst, USA. Making STEM More Accessible; a Puppet Arrives on the Scene. 4. Vincenzo Maselli, Lecturer, Università degli Studi "G. d'Annunzio" Chieti – Pescara, Italy. A Design Perspective on Animated Puppets' Materiality. How Design can Provide new Interpretation Tools in the Analysis of Animated Puppets Films. 5. Schalk van der Merwe, Lecturer, Stellenbosch University, South Africa. From Fairytales to Children's Theatre Text: Exploring the (de)Limitations of Antagonistic Archetypes for a South African Audience. 	<ol style="list-style-type: none"> 1. Eman AbuZaid, Dean, Department of Egyptology, Faculty of Archaeology, South Valley University, Egypt. Egyptian Ptolemaic Statue from Ismailia Museum. 2. Khaled Abu El-Hassan, Professor, South Valley University, Egypt. The Standard Criteria for the Stelae of the Rameside Period. 3. Aliedin Abdelbadie Elkasabi, Professor, South Valley University, Egypt. The Status of Women in Ancient Egypt "Pharaonic" through Selected Models (Archaeological and Social Study). 4. Mahmoud Ali, Lecturer, South Valley University, Egypt. The Deterioration of Domestic Wooden Surfaces of Historical Buildings in Upper Egypt.

16:30-18:00 Session IX (Room B - 10th Floor): Musical Interludes

Chair: Julio Agustin Matos Jr., Assistant Professor, University of Miami, USA.
<ol style="list-style-type: none"> 1. Barbara Gonzalez-Palmer, Associate Professor, Rutgers University, USA. Musical Poetry: The Marriage of Text and Music in Two Settings of Goethe's "Lied der Mignon". 2. Christopher Doll, Associate Professor, Rutgers University, USA. Five Taken: The Rhythmic Influence of the Dave Brubeck Quartet on British-American Pop-Rock. 3. Peter Brewer, Assistant Professor, Barry University, USA. How Various Groups within Different Cultures have Employed Jazz in a Wide Range of Contexts as a Tool to Affect Sociopolitical Perspectives of both Domestic and Foreign Audiences. 4. Carmen Lemoine, Assistant Professor, Wichita State University, USA. Strange Bedfellows: Expressionism, Folk, and Dada in Erwin Schulhoff's <i>Concertino</i> (1925). 5. Michelle Kesler, Assistant Professor, Brigham Young University, USA. Continuing an Oral Tradition through Music: Collaborating with Composer Raven Chacon to Celebrate a People and Place.

18:00-20:00 Session X (Room B - 10th Floor): ATINER's 2019 Series of Academic Dialogues: Education in Arts and Humanities in a Globalized but Diverse World

Chair: Stephen Andrew Arbury, Head, Arts & Culture Unit, ATINER and Professor of Art History, Radford University, USA.

1. Steven Z. Athanases, Professor, School of Education, Dolly and David Fiddyment Chair in Teacher Education, University of California, Davis, USA. Boundaries and Openings in a Cross-National Dramatic Arts Partnership.
2. Junyi Zhang, Professor, Hiroshima University, Japan. To Cross Academic Borders: Challenges and Opportunities.
3. Mark Pennings, Senior Lecturer of Visual Arts, School of Creative Practice, Creative Industries Faculty, Queensland University of Technology, Australia. Open Studio Visual Arts Study at the Queensland University of Technology: Teaching Art in an Austere Humanities Environment.
4. Jacqueline Petropoulos, Adjunct Faculty, York University, Canada. Re-examining the Value of an Arts and Humanities Education in Canada.

21:00-23:00 Greek Night and Dinner

Tuesday 11 June 2019

08:00-11:00 Session XI: An Educational Urban Walk in Modern and Ancient Athens

Group Discussion on Ancient and Modern Athens.
Visit to the Most Important Historical and Cultural Monuments of the City (be prepared to walk and talk as in the ancient peripatetic school of Aristotle)

11:30-13:00 Session XII (Room B - 10th Floor): Aspects of the Performing Arts in Europe & the United States II

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

1. Michele Trimarchi, Professor, University of Catanzaro Magna Graecia, Italy & Francesca Sabatini, PhD Student, University Mediterranea of Reggio Calabria, Italy. Regulating the Stage: Storms, Wrecks and Lifebelts in the Italian Experience.
2. Michael Zampelli, Associate Professor, Santa Clara University, USA. Problematic Performances: Staging Race in US Jesuit Education.
3. Christopher Foster, Senior Lecturer, University of Wolverhampton, UK & Jo Breslin, Senior Lecturer, De Montfort University, UK. To What Extent do Structured Indeterminate Procedures in Musical Composition Share Fundamental Creative Synergies with Choreographic Processes, and How Do these Influence the Perception of Time in Performance?
4. John Paval, Project Coordinator, EU Arts Live, EACEA Creative Europe Project, France. Recreating the Primacy of Live Performance Arts in the Global Community through Interactive Online Broadcasting.

13:00-14:30 Session XIII (Room B - 10th Floor): Open Session II: Of Painting & Political Sculpture

Chair: Michael Leja, James and Nan Wagner Farquhar Professor of History of Art, University of Pennsylvania, USA.

1. Sigal Barkai, Lecturer, Kibbutzim College of Education, Technology and the Arts, Israel. Neo-Diaspora: History, Place and Ethos in the Art of Diasporic Israeli Artists.
2. Van Thi Diep, PhD Candidate, York University, Canada. The Modern Landscape

- Image: Science, Faith and the Representation of Nature in the Age of Romanticism.
3. Viktorija Rimaite, PhD Candidate, Vilnius University, Lithuania. Political Monuments in Lithuania: National Narratives, Political Meaning, and Artistic Aesthetics.
 4. Junfu Wong, Graduate Student, University of Cambridge, UK & Shiyu Gao, PhD Student, University of Edinburgh, UK. Body Representations in Ritual Performances: Revisiting the Dancing Images in Dunhuang Mural Paintings in Premodern Period China.

14:30-15:30 Lunch

15:30-17:00 Session XIV (Room B - 10th Floor): Cultural Heritage, Technology & the Arts

Chair: Mark Pennings, Senior Lecturer, Queensland University of Technology, Australia.

1. Rozmeri Basic, Professor, The University of Oklahoma, USA. Advances in Technology and Cultural Heritage.
2. Claus Rinner, Professor, Ryerson University, Canada. Between Art and Science: Map-Making in the Digital Age.
3. Saral Surakul, Associate Professor, University of Georgia, USA. Terrariums: The Reflection of Human Impact on the Environment.
4. Margaret Ann Zaho, Associate Professor, University of Central Florida, USA. Cultural Heritage and Virtual Reality: A Mutually Beneficial Relationship.
5. Yi-Ju Lee, Associate Professor, Tainan University of Technology, Taiwan. Aesthetics Experience, Sustainability and Behavior Intention in a Reuse Heritage Site.

17:00-18:30 Session XV (Room B - 10th Floor): Cinema II

Chair: Daniel Binns, Academic Member, ATINER & Lecturer, RMIT University, Australia.

1. Sheri Chinen Biesen, Professor, Rowan University, USA. Women 'Stars' of Film Noir: On-Screen and Behind-the-Scenes in 1940s Hollywood.
2. Artemis Preeshl, Instructor, Core Theatre Faculty, University of West Georgia, USA. Lens on Stages in Women's Lives: How Kate Chopin Shaped Women's Lives in Post-Confederate Louisiana.
3. Filipe Roque do Vale, PhD Student / Teacher / Film Editor, CISCANT - Lusófona University, Portugal. A Conceptual Model to Editing Practices that Emphasizes Dynamics, Fluidity and Creativity and its Impact on the Design of a Cinematic Experience.

20:00-21:30 Dinner

Wednesday 12 June 2019
Mycenae and Island of Poros Visit
Educational Island Tour

Thursday 13 June 2019
Delphi Visit

Friday 14 June 2019
Ancient Corinth and Cape Sounion

Aliedin Abdelbadie Elkasabi
Professor, South Valley University, Egypt

The Status of Women in Ancient Egypt "Pharaonic" through Selected Models (Archaeological and Social Study)

The research aims to clarify the status of women in the ancient Egyptian society and the extent of society's appreciation for them, especially the wife, throughout some of the artistic works. It is clear how high the status of women in ancient Egyptian society was, that she was represented sitting next to him on a seat for two people who were receiving offerings from their children, daughters and family, wearing the most beautiful dresses, as women were depicted in some scenes while they were at parties where women drank wine offered to them by young girls, wearing the most fancy cloths, and wigs. These images occupy a large area of the scenes on the walls of their husbands' tombs, so we will discuss in this research the extent of the social status of the woman in the ancient Egyptian society.



Sabu and his Wife Meritites Appear Seated, Museum of Egyptian Art, Munich, Germany

Khaled Abu El-Hassan
Professor, South Valley University, Egypt

The Standard Criteria for The Stelae of The Rameside Period

This Paper seeks to clarify the whereabouts of the stelae of Rameside Period, depending on: (1) their position in the tombs, in the broad hall, in the width hall, or in the shrine of the tomb. (2) their shapes; as a rounded-top, square-shaped, false-door, or rectangle Stelae. (3) The division of the surface of the stelae (4) The Lunette. (5) The deities who are depicted in the scenes, and the lunette. (6) The representation of the owner of each stela.



*Pl.1. Reshep and Qedesh, nr. 50066,
(see: Tosi & Roccatti, 1972: 102-4, 290)*



*Pl. 2, Re-Horakhty, on the stela of
Anherkhawi, in Brooklyn Mus. No. 66*

Eman AbuZaid

Dean, Department of Egyptology, Faculty of Archaeology, South Valley
University, Egypt

Egyptian Ptolemaic Statue from Ismailia Museum

In the Ismailia Museum is a block statue No. JE 37185 of a certain @r, who was the son of Jy-m-□tp and Kr-hb. This statue has not been published previously, It was found by Legrain in the Karnak Cache on 4/6/1904. Now, this object is stored in the magazine of Ismailia Museum in a good state of preservation, except for some shattering in the palm of the left hand with his elbow. The wide back pillar and the front of the statue keeping complete inscriptions, except the last line on the front. The present study will discuss the statue, the scenes and the inscriptions that carved on its surface.



Mahmoud Ali
Lecturer, South Valley University, Egypt

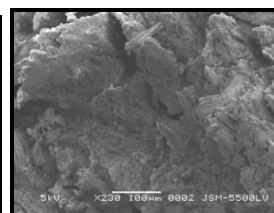
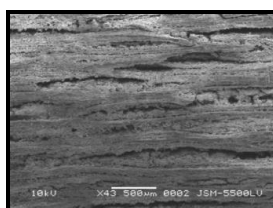
The Deterioration of Domestic Wooden Surfaces of Historical Buildings in Upper Egypt

Domestic woods grown in ancient Egypt were used for many purposes such as structural elements in historical archaeological buildings in Upper Egypt in particular. In this area, wooden artifacts are subjected to various deterioration factors such as moisture, temperature and solar radiation that have considerable deterioration of the outer surface of the wood structure elements. It is important to identify and understand the reasons of the deterioration process for the future conservation purposes and to determine the appropriate treatments.

In this study, two different examination techniques were used, scanning electron microscopy (SEM) and fourian transform infrared spectroscopy (FTIR), to examine some deteriorated samples from historical and archaeological buildings, which showed various degrees of deterioration of the wood surface and the changes on the main chemical compounds of wood.



One of the Wooden Lintels in Civil Archaeological Buildings of Isna City



SEM Micrograph of Domestic Wood, Showing the Cracks, Fractures and Separation between Cells. ((a) 43X, (b) 230X)

Steven Athanases

Professor & Dolly and David Fiddymment Chair in Teacher Education,
University of California, Davis, USA

**Theatre and Theory as Perspective-Taking Tools in Diverse
Classrooms: Envisioning Empathy and Social Justice in a
Diverse World**

This paper features potential of embodied, voiced, enacted encounters with literary and historical texts to guide young people to explore themes and actions of social justice and envisioning a more humane world. I draw upon several projects. One features early-career teachers' efforts to advance such work in culturally/linguistically diverse California classrooms, many in low-SES communities. This project is part of the Center for Shakespeare in Diverse Classrooms at University of California, Davis (UCD), in partnership with Globe Education, Shakespeare's Globe, London.

One Center strand, the Globe Education Academy (GEA), features development of early-career teachers' knowledge and practice for infusing Shakespeare's themes, characters, and language into diverse California classrooms. The work is guided by Globe Education strategies to support student engagement, language practice, comprehension, and interpretation. Globe practitioners (actor/educators from London) visit UCD for several 1-2 week visits per year to initiate teachers into Globe Ed strategies and their purposes. The Center then invites teacher credential students to apply for participation in the GEA with two major components. First, Academy teachers attend a weeklong summer intensive with Globe Ed in London, instructed by Globe Ed practitioners and facilitated by Center faculty and research fellows from UCD (partial teacher funding supported by grants and donor contributions). The second Academy component begins 2 months later through enrollment in a two-quarter MA experience that completes a UCD credential/MA program. This experience guides classroom-based teacher inquiry in teachers' first job sites, focused on design and inquiry into how diverse learners engage with Globe Ed strategies and encounters with Shakespeare's works.

Drawing upon this project and others, I advance a two-fold conception of the work: (a) engaging in "theatre" through body and voice with texts, characters, and historical events; (b) theorizing from these "performances" about human experience and perspective-taking, and what this all means for empathy and social justice in a diverse world. The first two annual GEA cohorts have been comprised of approximately 24 teachers each (divided among secondary English, secondary history/social studies, and elementary grades focus). These early-career teachers have engaged with Center work on conceptualizing affordances of such

drama work and what it means for learning and perspective-taking. They report ways their students learn through embodied enactments to engage with text and others' experiences through means such as these: I [begin to/try to] see myself (in this story); I see through another's eyes; I see through the lens of another period (historical empathy); I see through another (cultural) context; I insert myself in another's drama to feel my way in to perspective-taking and empathy. *Theatre resources* teachers and their diverse students tap for such work include embodied and voiced engagements, heightened emotionality, elevated poetic language, character exploration, and historicized conflicts and their impacts. *Theorizing tools* include oral, written, and social media platforms to report, reflect on, and synthesize discoveries. The work opens possibilities for teachers early in their careers to guide children and youth across grades and subjects to reflect on ways to envision empathy and justice in a rapidly changing world.

Sigal Barkai, Lecturer

Kibbutzim College of Education, Technology and the Arts, Israel

**Neo-Diaspora:
History, Place and Ethos in the Art of Diasporic Israeli Artists**

The first generation of Israeli artists was "recruited" to tell the Zionist story. This story rejected the diaspora and glorified the image of the native "Sabra". In contrast, the current generation of native-Israeli artists does not feel committed to the social construction that encourages "Sabras" to refrain from the wanderings of exile. Instead, they go on an international quest for their personal and social identities, which often involves a critical artistic dialogue with Israeli society.

In the suggested talk I will analyze the works of Israeli-born artists who live and work in Europe or in North America, or roam back and forth in and out of Israel. The paper is based on a study (conducted during a year of Post-Doctoral fellowship at Azrieli Institute of Israel Studies at Concordia University in Montreal, Canada, 2017-18) that examined the identities and artistic oeuvre of artists who are active and known both in Israel and abroad. Nir Hod (New York) is a well-known painter; Yael Bartana (Amsterdam and Berlin) is a film and video artist and Nira Pereg (Tel Aviv/London) is a documentary video and installation artist.

The analysis will emphasize points of friction between the artist's view of the Zionist-Jewish narrative and the "formal" Israeli story. The paper examines the ways the artists' transnational and diasporic existence effect their notions about the history, the ethos and everyday life in contemporary Israel, as reflected in their artworks.

The methodology used in the study consists of personal interviews with the artists in their current place of residence, combined with image-based analysis of their artworks. The theoretical background is derived from Art history, Israeli History, Migration Studies and Visual Culture.

The interviews were designed to make visible the artists' definition of self - both professionally and in terms of nationality. The findings form an understanding that the diasporic existence has crucially changed the intrinsic dialog of those artists with their original national identity. In fact, not only did this discourse not disappear, but it even grew, sharpened and became more active and urgent.

Both in their artworks and in their personal ethos the artists relate to their place of origin in a critical/caring manner, so that their identities are forged in a vulnerable and often tortured in-between space. On the one hand they yearn for an ideal Israeli "place" that exists only in their mind's eye. On the other hand, they are aware that their detachment from the physical space of Israel has created an irreversible rupture and that the ways in which they express their criticism of Israel could only develop

from an external perspective. Sometimes, in their search for a solid anchor of belonging they get in touch with a long lost "Diasporic" Jewish spirituality.

Rozmeri Basic

Professor, The University of Oklahoma, USA

Advances in Technology and Cultural Heritage

Lord and Professor Colin Renfrew, Senior Fellow, McDonald Institute for Archaeological Research, University of Cambridge, delivered the first Maria Gimbutas Memorial Lecture at the Oriental Institute, University of Chicago, on November 8, 2017. He discussed the Indo-European origin of languages based on recent DNA analysis of human remains found in ancient burial sites. In addition, Professor Renfrew backed up the established theory of Minoan and Mycenaean origins, relevant to Kurgan invasion and Anatolian migration. However, he failed to mention possibility to use technological advances in science to further explore theories of origin of cultures with no written language records such as, for example, the Cycladic one.

The goal of this paper is to discuss some of latest discoveries relevant to the Aegean Neolithic and Bronze Age periods and infinite or/and limited possibilities to reshaping our understanding of the past.

Pavlo Bosyy

Assistant Professor, Ryerson University, Canada

Women – Scenographers of the Ukrainian Puppet Theatre

The presentation will centre on the art of the leading female scenographers who work for the puppet theatre companies in Ukraine, Svitlana Prokofieva, Oksana Shariy, Olha Voytkievych-Shevchenko, Olesya Ishuk and Inessa Kultchytska. Their contribution to the development of puppet theatre scenography as an art form will be examined through the lens of the resident repertory theatre model; we will see the abovementioned designers' work as related to the duties of their positions as *Головні художники* - Principal Resident Designers who carry out organizational and administrative duties and lead the production teams. The presentation will reveal the design process from conceiving the concept, communicating it to the directors and production team, fabricating and performing on stage. Each designer will be presented through the work for 2-4 shows demonstrating a variety of genre and style. Biographical facts of all of the designers will feature in the presentation.

Peter Brewer

Assistant Professor, Barry University, USA

**How Various Groups within Different Cultures have
Employed Jazz in a Wide Range of Contexts as a Tool to
Affect Sociopolitical Perspectives of both Domestic and
Foreign Audiences**

Music has been utilized as a tool to achieve social and political ends since humans recognized the deep emotional responses that can be aroused when we hear music. In modern history, American jazz music has likewise been utilized in myriad cultures across the globe as a tool towards achieving a range of political and social goals. This paper examines how various groups within different cultures have employed jazz in a wide range of contexts with varying objectives— including within both democratic and authoritarian societies - as a tool to affect sociopolitical perspectives of both domestic and foreign audiences. Particular attention is given to the polarity of the social and political goals within the examined cultures as they tend to either include calls for stimulating social and political change, reinforcing a pre-existing construct/perception, or occasionally, pursuit of seemingly contrary goals simultaneously.

Zafeirenia Brokalaki

Lecturer, University of Leicester, UK

&

Metaxia Panagiotopoulou

PhD Candidate, University of Strasbourg, France

Weaving Zones of Entanglement through Performance Art

Our work offers an anthropological-cultural-ecological approach to the examination of rural spatial experience through performance art. We draw on the work of the British anthropologist Tim Ingold (2008; 2011) to discuss how performance art has the potential to question existing theorisations of how we live in, perceive, and consume our rural contexts, challenge established spatial configurations, and suggest novel ways of being in relation to our environments.

To examine the relationship between performance art and spatial consumption, the researchers engaged in a participatory action research (Ozanne and Saatcioglu, 2008) employing ethnographic techniques (participation, observation, videos, photographs, informal interactions) during a performing arts festival that took place in summer 2018, on the island of Crete in Greece.

Giortes Rokkas is a participatory arts festival organised every summer in two small villages in Chania, Crete; in Rokka and Kera. The festival is initiated, organised, and implemented every year by the local community - the few permanent residents, who are no more than 50 in total - in collaboration with regional artists, authorities, and audiences coming from different parts of the island. During the artistic events of 2018, 40 professional artists (directors, actors, choreographers, stage and costume designers, musicians) from all over Crete were invited to prepare, design, organise and present small site-specific performances in Kera under the umbrella project "Kera, A Stage". In just one day, more than 15 performances took place in a plethora of public spaces including village roads, courtyards, and agricultural fields, the central square of the village as well as residential balconies enabling locals to actively participate in the production, promotion and attendance of the performing events. Kera was transformed into a large stage filled with embodied local stories, performances, theatrical plays, rhythms, melodies, and songs, literature excerpts, poems and storytelling experiences for all ages. The performances attracted more than 800 local, regional and international audience members.

The paper questions conventional spectatorship frames and discusses how community participation in alternative site-specific performance forms of art challenges, affects and shapes rural spatial ideologies, experiences, sentiments and place-bound power relations.

Sheri Chinen Biesen
Professor, Rowan University, USA

Women 'Stars' of Film Noir: On-Screen and Behind-the-Scenes in 1940s Hollywood

Stars Rita Hayworth, Barbara Stanwyck, Ella Raines, Joan Crawford, and Ida Lupino embodied iconic film noir femmes on-screen as women made strides behind-the-scenes in 1940s Hollywood. Amid a changing audience during World War II, women writer-producers Virginia Van Upp and Joan Harrison gained greater creative/executive roles writing and producing films in Hollywood's labor force and contributed to shifting screen gender images and sexual polemics in films noir *Gilda* and *Phantom Lady*. "Hollywood Bows to the Ladies," the *New York Times* heralded in January 1945 as Van Upp became production executive at Columbia, producing and supervising *Gilda*, scripted by Jo Eisinger and Marion Parsonnet based on E.A. Ellington's story, where Rita Hayworth sang "Put the Blame on Mame" in a jazz club. Women wrote and produced a number of 'musical' jazz films noir. Like Van Upp, many talented women rose behind-the-scenes writing or producing in wartime Hollywood, as well as European émigrés and older men over-the-age for combat—e.g., hard-boiled writers James Cain and Raymond Chandler. Women's creative contributions writing and producing these Hollywood films influenced the development of jazz film noir.

Van Upp's production of *Gilda* (1944–1946), Harrison's *Phantom Lady* (1943–1944, adapting a William Irish novel [a pseudonym for Cornell Woolrich]), Leigh Brackett's adaptation of Raymond Chandler's *The Big Sleep* (1944–1946), and Catherine Turney's scripting of James M. Cain's *Mildred Pierce* (1945) illustrate how women made strides writing and producing films noir in wartime Hollywood. In writing/producing films noir, screen images of transgressive femme fatales coincided with a wartime female labor force inside the film industry and audience. After being squeezed out of positions in male-dominated Hollywood during the early sound period and the Depression, women made professional strides writing and producing films during the war because of the labor shortage. The absence of millions of men serving in the military created opportunity for women writer-producers in film industry jobs and shifted demographics as women dominated domestic 'homefront' markets, and thus transformed film audiences and cinematic reception of these films noir.

The strides women gained behind-the-scenes in Hollywood during the war set the stage for women 'star' filmmakers in the postwar era—e.g., Ida Lupino, star of *The Man I Love* (1945–1947, with Turney adapting Maritta Wolff's novel *Night Shift*), had uncredited off-screen creative

involvement initiating production of a Margaret Gruen story, *Dark Love*, retitled *Road House* (1948), and later moved into directing films. Stars like Hayworth formed their own production companies. I will examine how women 'stars' of film noir on-screen and behind-the-scenes gained greater roles in Hollywood's labor force and contributed to shifting gender images and sexual polemics amid a changing 1940s audience.

Allen Cohen

Professor, Fairleigh Dickinson University, USA

The Teaching of Musical Theater Writing: Challenges and Solutions

There are many training programs for young people interested in careers as performers in musical theater, and their number is growing rapidly. But even well into the 21st century, there are few such programs for people interested in writing for musical theater, and there are few books available on the subject.

The author has been both a student and a teacher of the writing of musical theater, as well as a practicing professional, in New York. For twelve years he was a member of the first professional workshop for musical theatre writing, the BMI Musical Theatre Workshop, which has produced such musicals as *Nine*, *Ragtime* and *Little Shop of Horrors*. He has also been a member of the ASCAP Musical Theatre Workshop and a member of the Dramatists Guild Development Program. He has created and taught a college course called Composition for Music Theatre, and is the co-author (with Steven L. Rosenhaus) of *Writing Musical Theater* (Palgrave Macmillan, 2006).

Drawing on his experiences in this field, both as a writer and as a teacher, the author will discuss the basic principles of music theatre writing pedagogy; the history of music theatre writing workshops and courses; the difficulties and problems inherent in the workshop process, and suggestions for their amelioration; and the informational resources currently available to students and teachers.

Edmundo Cordeiro

Associate Professor, CICANT - Lusófona University, Portugal

The Sword and the Body (João César Monteiro, Between Poetry and Cinema)

Previous note: 'Nudity is the sole belonging we have in this world' (words from João César Monteiro, 1939-2003). João César Monteiro was (and is) the most polemical among the Portuguese directors and, despite this, one of the most important and internationally recognized among them, with films like "Silvestre" (1981), "Recollections" of the Yellow House" (1989), "God's Comedy" (1995), "The Spousals of God" (1999) or "Snow White" (2000).

In a text in which the cineaste answers the question 'why do you film?' - entitled "The gentle sobs of the sounds of autumn" - he says that "two [Portuguese contemporary] poets made the most profound and original cinematographic reflection: Carlos de Oliveira and Herberto Helder." Now, 'where' is the cinematographic reflection? Yes, in poetry, says João César Monteiro. It is necessary to look for this 'cinematographic reflexion' in the way these two poets work. In their mode of poetic work, in the form of their poetry, the cinematographic reflection indicated by João César Monteiro would be implicit.

But from the arrow thrown with his words to the two mentioned poets, what remains is the idea of a powerful attraction between one and another art. Our job is to describe the ways of it, in his oeuvre. What did it do, this attraction, in the cinema of João César Monteiro? Mainly, we want to describe and reflect about the implication of his own body in his oeuvre. And, since "What shall I do with this sword?" ["Que farei eu com esta espada?", 1975], we can perceive how a film and its fictional figure lives in the cinema of João César Monteiro: it is the film "Nosferatu" (Murnau, 1922), and the figure of the vampire with the same name. 'What shall I do with this sword?', verse of a Fernando Pessoa's poem, is the very question that the director asks to his art - and that the spectator may ask himself, we believe. The sword is, therefore, the cinema.

Tyler Correia
PhD Student, York University, Canada

**Somewhere between Laughter and Exile:
Sarah Kofman and Edmond Jabès**

Representations of the 'postmodern' is widespread as a negative foil for positing alternative theories of literary, cultural, and political critique. However, it often remains without declared definition. This may, perhaps, be explained by such a critique of the 'postmodern' being 'undone,' or that such a term resists what its representation as a foil wants-to-say. Reference to the 'postmodern' then is strategically divested of meaning. Nevertheless, it may be worthwhile to retrace the movements that are gathered under this heading in order to consider what it may have signified as a condition (in its most prominent use by Jean-Francois Lyotard) augmenting the landscape of Post-Second World War thought.

In this case, it is pertinent to revisit two authors whose works, although highly praised in their time, are often found presently without adequate consideration: Sarah Kofman and Edmond Jabès. The work to follow attempts to draw from the lives and works of these two writers in order to clarify the postmodern condition somewhere between laughter (as affirmation) and exile. Jabès, vulnerable to the rapidly changing, and often hostile political climate of the Post-War Era found 'making sense' of conditions entailed connecting them to a disastrous 'origin' in the Shoah. Similarly, Kofman's experiences under the Nazi Occupation of France is inextricable from her playful deconstruction of the structures of pre-war 'positive' thought after the war. Moving through particularly Kofman's "Conjuring Death" and Jabès' Book of Questions, we explore the relationship between the incomprehensible condition and subsequent response of postmodernity as laughter/affirmation and exile.

The following work is presented in four stages: first, a reconsideration of the postmodern specifically as a condition; second and third, an analysis of Kofman's and Jabès' respective texts; finally, an attempt to contend with the work of memory in light of our present condition and the distance it builds between 'then' and 'now' such that memories of the authors and concepts can be preserved.

Michael Cottom

Senior Lecturer, University of Massachusetts Amherst, USA

Making STEM More Accessible; a Puppet Arrives on the Scene

The educational focus on the four core fields of science, technology, engineering, and mathematics has some problems. Even though there is a high demand in the workforce, participation and graduation rates are low. In the United States, *"The nation has persistent inequities in access, participation, and success in STEM subjects that exist along racial, socioeconomic, gender, and geographic lines, as well as among students with disabilities."*(U.S. Department of Education, Office of Innovation and Improvement, 2016, p.i; Volmert, Baran, Kendall-Taylor, & O'Neil, 2013). To address these challenges, best practices tell us to use a cross-disciplinary approach with hand-on activities, and a problem/inquiry-based focus (Vollmert et al., 2013). What does this look like? One example is a project-based approach to teaching theater technology. *Marionette!* is an ongoing, unique, multiyear action research project taking place at a state university in the eastern part of the United States. The project consists of research, technical design, fabrication, and public performance of a four meter tall interactive marionette. Through this project students apply theory to practice, using basic theater technology methodology and skills to identify and solve problems of design and construction. Theater technology is a strong fit for a cross-disciplinary approach because it uses the same knowledge and skill-building frameworks found in STEM fields. The scale and scope of the project engages students currently in STEM fields by providing a creative application of their skill base. In addition, the project provides an opportunity for students in the creative fields i.e. theater arts to become involved in and successfully navigate STEM related thinking and learning. The shared skills embodied in the project include inquiry based experimentation, design and implementation, collaborative communication, and project management. This project successfully embodies best practices of STEM teaching while also attracting students across a wide spectrum not normally participating in the four core STEM fields. Theater technology studio courses are an excellent environment to successfully teach STEM to an inclusive student group, while also being an effective way of increasing interest in the fields.

Van Thi Diep
PhD Candidate, York University, Canada

The Modern Landscape Image: Science, Faith and the Representation of Nature in the Age of Romanticism

The word “landscape” carries a variety of different meanings, ranging from specific components to abstract concepts. From a conventional Western worldview, landscapes generally bring to mind images of mountains, meadows, and beaches. We associate with these images the intrinsic beauty of nature. To many, an encounter with nature is an encounter with the divine. While landscapes may evoke notions of nature’s beauty or divine mystery, this link is not always consciously apparent. The association derives from a practiced experience instilled by history and culture, particularly through the pictorialization of nature. Landscape imagery has been a significant part of Western civilization at least since Roman times but was most celebrated during the age of Romanticism. While the distinction between art, religion, and science is part of our contemporary world, the segregation between the three was not evident in the early modern days of Romanticism. To the contrary, I argue in this paper that it was the *interdependency* between art, religion, and science in Romanticism that shapes our perceptions of landscapes today. Landscape during this era represented both the materiality of nature and the immateriality of the divine. Even as worldviews changed from religious to secular, and from mythological to scientific, remnants of the tripartite bond from Romanticism allow the landscape image to continue to embody the truth of humanity’s existence.

The relationship between landscape and image is built upon the popularization of the picturesque. As a way of framing nature, the picturesque encouraged more subjective views of landscape experience. Subjectivity was pertinent to Romanticism, as the modern desire for authenticity and truth emerged from the regimentation of the Enlightenment. For the Romantics, religious faith was one way of obtaining truth. Divinity was found in nature and in art. Thus, the representation of sublime landscapes allowed Romantic artists to express their own interpretations of truth. Simultaneously, Romantic science provided alternative narratives for the wonders of the world. Science was another means to reveal the truths of nature. Science not only influenced how nature was viewed, it also influenced representations of nature. Artistic depictions of plant-life, Earth’s geology and atmosphere, and the celestial body of the moon show this connection. Ultimately, Romantic art was shaped by faith, science, and subjective experiences, a balanced relationship that can be found in the works of Johan Christian Dahl (1788-1857). While the Romantic era was a revolutionary time for landscape

painting, for the Romantics it was not only landscapes that embodied the tripartite of science, art, and religion. The meaning of life, both practically and conceptually, was dependent on the search for revelation in the material and spiritual worlds. Landscape, however, was a vehicle that allowed for this revelation.

Christopher Doll

Associate Professor, Rutgers University, USA

Five Taken: The Rhythmic Influence of the Dave Brubeck Quartet on British-American Pop-Rock

As the overwhelming majority of Western popular music is in some kind of 4/4, the rare track in 5/4 is going to stand out. The few, brief scholarly engagements with such songs (e.g., Biamonte 2014, Osborn 2016) have treated them as examples of fairly abstract theoretical phenomena (e.g., metric irregularity, non-isochronicity, Euclidean rhythms). By contrast, this paper identifies more concrete rhythmic/metric similarities between several of these 5/4 outliers that suggest a direct historical connection.

The Dave Brubeck Quartet's famous cool-jazz single "Take Five," recorded in 1959 and a slow-burning hit by 1961, is dominated by the looping rhythm-section vamp with three pertinent features: 1) the consistent 5/4 meter grouped as 3+2 beats, the last two beats being distinguished in pitch (the bass and harmonies change); 2) the 2-against-3 cross rhythm within the first three beats, as heard in Joe Morello's snare drumming and in the left-hand bassline of Brubeck's piano; 3) the trio of attacks before beat 2 and on beats 3 and 5 – a kind of distorted backbeat – corresponding to the piano's right-hand chords.

This paper finds similar rhythmic/metric features in a few of the Quartet's follow-up tracks, most notably "Far More Blues" (1961), "Countdown" (1962), and "Unisphere" (1966), as well as in Quartet-saxophonist Paul Desmond's "Take Ten" (1963). From there, I consider a likely mediating influence on later songs: Lalo Schiffrin's iconic theme song to the American

television series *Mission: Impossible* (1966-1973) (see Example 2), which recasts the 3+2 grouping and 2:3 cross-rhythms as a monophonic riff for brass, electric bass, piano, and claves, while repurposing the distorted backbeat into a prominent bongo part (slightly shifted). Comparable 5/4 vamps begin to crop up elsewhere in the late 1960s, particularly among British

pop-rock artists. Examples to be discussed include Nick Drake's folk-rock "River Man" (1969), Jethro Tull's prog-rock "Living in the Past" (1969), Blind Faith's blues-rock "Do What You Like" (1969), and Andrew Lloyd Webber's "Everything's Alright" from the rock-musical *Jesus Christ Superstar* (1970), with later sightings including XTC's "English Roundabout" (1982) and

Radiohead's "Morning Bell" (2000) and "15 Step" (2007). These comparable examples are set in juxtaposition with other 5/4 tracks like Rush's "YYZ" (1981) that do *not* manifest all these same rhythmic features.

The glut of similar-sounding British records around 1969/70 might owe to the fact that *Mission: Impossible* did not begin airing in the UK until 1968, although most of these pop-rock records are rhythmically closer to “Take Five” than to *Mission: Impossible*. In any event, these 5/4 songs share much more than their odd meter; their similar rhythmic profiles are suggestive of direct (conscious or subconscious) influence. “Take Five” is the earliest hit to include all these features, likely making it the original source for subsequent appearances, a small but significant intertextual lineage hitherto unappreciated.

Christopher Foster

Senior Lecturer, University of Wolverhampton, UK

&

Jo Breslin

Senior Lecturer, De Montfort University, UK

**To What Extent do Structured Indeterminate Procedures in
Musical Composition Share Fundamental Creative Synergies
with Choreographic Processes, and How Do these Influence
the Perception of Time in Performance?**

Working together on a collaborative composition/choreographic project – *Soundpoints Finding a Place to Be* – choreographer Jo Breslin and composer Dr Chris Foster explore the potential of contingency as a creative procedure in music and dance. This paper will detail the process and some of the findings of this research and will suggest possible new avenues for exploring the relationship of the roles of makers and performers in the creation of work. Drawing on Derrida's concept of 'hospitality', we argue that the performer's contribution to work creation is crucial and that indeterminacy should be acknowledged as an inextricable and inevitable component of performance, and that makers of performance work should embrace and develop it both in theory and in practice as a valuable compositional/choreographic resource.

Jose Gomes Pinto
Professor, CICANT - Lusófona University, Portugal

Film and Time

The Socratic movement of unmasking the other, for instance in Phaedrus, is also a purpose that is kept by so many writings and Guy Debord's films. They do not want to exercise on the others. His filmography reveals his love of confrontation, within the walls of the city, that is, in the political realm, because he seek to let the human voice make itself heard, even at the cost of its propaedeutic silencing.

This Socratic trait begins early in the first lines of the contract signed by Guy Debord and SIMAR FILMS. The following clause reads as follows: "It is understood that the author shall complete his work with complete freedom, without control of any person, without taking into account any observation made on any aspect of its content or of cinematographic form that it seems convenient to give this film."

Debord, in one of the few official documents that he signs throughout his life (his commitment was with life, not with institutions), also declares that he must be legally taken as the director of the film and also as its author. Moreover, the word that Debord from that moment on is only using is that of author, that is, the one who comes and to whom belongs all the modifications of empty, white, black material. He was the demiurgos who create shapes, who allow to see. This pleonasm, in its assumption as author, is based on the form and mode of Debord's theories: that life, the realisation of whatever the individual encete, must belong to him, be his, be attached and this individual, as time is bound to this creative subject. Moreover, in his films one are always open to the novelty to the deferring of time and it is often common to have the feeling that «Everything can come».

Barbara Gonzalez-Palmer

Associate Professor, Rutgers University, USA

Musical Poetry: The Marriage of Text and Music in Three Settings of Goethe's "Lied der Mignon"

Goethe's literary works have been a source of inspiration for generations of composers. His universal appeal has provided text for many known and not-so-known composers of Lieder from the early 1800's into the 20th century. Despite this universality, settings vary widely according to era and composer. In this presentation, I will show the evolution of compositional style from the early to late 1800's through three giants of Lied composition: Franz Schubert, Robert Schumann and Hugo Wolf. In Goethe's novel, *Wilhelm Meisters Lehrjahre*, the character of Mignon has several 'songs' within the story. Mignon is a tragic figure, having suffered a childhood of abandonment and exploitation. The text I'll be exploring is *Heiss mich nicht reden*, a plea asking that she not be asked to divulge her secret – that 'only a God can unlock her lips' at the right moment. Schubert's restrained, more classical approach will be contrasted with Schumann's mid-century, nearly-operatic version, and Wolf's text-focused, late-19th-century setting. Each is highly expressive in its own way, but is also contrasting in melody, harmony, and word setting. Though an artful oration of the poetry is crucial to the process of interpretation, the singer and pianist need to understand how to fold this into the composer's musical language when interpreting these works. This exploration will illuminate the evolution of Lied in the 19th century, the impact of Goethe on the art form, and considerations for interpretation.

Dena Gilby
Professor, Endicott College, USA

The Reel (Re)Presentation of the Artist in Late Twentieth Century American Film

Throughout the twentieth century, American films were not only a potent site of reflection, contention, provocation and contemplation of social, political, and religious mores, but also of the search for identity in the world. There were, additionally, a number of films that attempted to outline the character of the artist. Some romanticized the artist's life – one can think of Donald Sutherland's portrayal of Paul Gauguin as an almost tragic hero in *A Wolf at the Door* (1987), or the doomed anti-hero of Jeffrey Wright's *Basquiat* (1996). Others, such as *Legal Eagles* (1986) and *I Shot Andy Warhol* (1996), recreated the *milieu* of the art world, especially that of New York City. This presentation provides a comparison of *A Wolf at the Door* to *Basquiat* and *Legal Eagles* to *I Shot Andy Warhol* to reveal a deep-seated set of notions about artists and art, Modernism and Postmodernism to which the film industry of the last years of the twentieth century responded (Bordwell and Carroll 1996; Davis 2000; Hill and Gibson 2000; Rosenstone 1996). This reaction seems to encapsulate American views not only on the nature of the artist but larger issues; indeed, these films purportedly present to the viewer insights into the origins and manifestations of human creativity.

Anton Juan

Professor, Director, Department of Film, Television, and Theatre,
University of Notre Dame, USA

**Theatre into Film and Social Action:
Raising the Voices of Street Children**

The result of a continuing program of Performance and Social Action, IMMERSE, ENGAGE, EMERGE!, the feature film HINABING PAKPAK NG ATING MGA ANAK (WOVEN WINGS OF OUR CHILDREN), began with immersion among street children of Manila by a group of actors and myself, with the objective of devising a play on the their conditions and their aspirations. After engaging the street children in conversations and games, the group, guided by myself, constructed a dialogic and polyvocal text for a theatre performance. The searing and painful but powerful interplay of narratives of the children surviving and rising above their abusive conditions has since found their voice in a film. This paper will be on the process and Film showing.

Mitchell Kane

Professor, ArtCenter College of Design, USA

**Post-Experiential: "Wanna Make a Better Future?"
Speculative Collaborative Methodology and Its Implications
on Contemporary Aesthetic Practices**

"Tell us something we don't already know."

"Where we may agree that creativity may be taught in various pedagogical ways, the imagination is still always what it has been – imaginative -- and non-teachable, and because of this, we must think about other viable options and processes that are not solely based on technological software and traditional craftsmanship." MK

Post-Experiential suggests that there are experimental and technological aspects for communicating human expression beyond traditional narratives and theoretical historical structures. The suggestion of the *Post-Experiential* asks if there is an aesthetic and programmatic shift occurring in the arts which is moving us away from the individual creative/author/auteur/artist (who has dominated our current imagination for many centuries) towards a techno-socio collaborative model?

The idea behind this speculation is that man has evolved through successive major events - starting with the prehistoric tribe, moving towards the rise of the individual, and, only recently, shifting to our current techno-tribe, speculatively based in emergent tools of social exchange and valuation. This talk will examine a prototypical model for developing new ideas in art and design that reach beyond the theoretical and phenomenological propositions of early twentieth century practices.

Post Experiential suggests that the world we now occupy is a more varied, complicated and nuanced place. Whether something is good or bad weighs little on the larger advancing forces, which influence and command our attention. Where is creativity in this narrative? If Art no longer maintains a categorical distinction besides being ART, are artists only repeating old habits of resistance and complicity with markets? And if artists are self-regulatory their own form of censorship, what are our expectation for the future of creativity?

This presentation will take as its subject, *Post-Experiential*, which was a class I taught at Art Center College of Design in Pasadena in Spring 2016. The presentation will describe the developmental processes and methods, which began with a single question, *Wanna Make A Better Future?* Part 1, the participants created individual visual response to the question. Part 2 was to take their interpretation and break them down into several *essentials qualities*. Part 3 reassembled the individual participants into

groups and combined *all* of their qualities as the central characteristics for developing a new collaborative result. Part 4 was to create a hybrid result based on the essential qualities. Part 5 was a conclusive, visual proposition whose success or failure was based on the way in which the participant's resilient and interpretative imagination turned their *qualities of a future* into a collaborative result with variation and nuance.

Michelle Kesler

Assistant Professor, Brigham Young University, USA

Continuing an Oral Tradition through Music: Collaborating with Composer Raven Chacon to Celebrate a People and Place

The Navajo people have long used storytelling as a part of their oral tradition to teach values, impart memories and philosophy, and sustain their culture. As a musician, I believe music is an important form of storytelling. In this lecture-recital I will present my experience commissioning and collaborating with Navajo composer Raven Chacon, my experience as an Artist in Residence with the National Parks at Canyon de Chelly and Hubbell Trading Post, and perform the work for solo cello. I will reflect on how this experience, and the art created, serve as a way to spread awareness of the park and the culture within, preserves the ancient practice of oral tradition through music, and how pairing art with the National Parks is a social constructing means to bring people together to create and celebrate beauty.

In September of 2018 I was invited to be an Artist for the artist residency program through the National Parks at Canyon de Chelly and Hubbell Trading Post on the Navajo Reservation, Northeastern Arizona. The AIR (Artist in Residency) programs consist of an extended stay in the park, community outreach, and performances or showcasing of your art. Among many other things, the AIR fosters a relationship between artist and community, provides an artistic rendering that landmarks a time in history at these National Parks, and provides inspiration for the artist to create. It advocates for the National Parks by attracting visitors who then learn about the area and its rich culture.

The Navajo Nation, where Canyon de Chelly is located along with its sister monument Hubbell Trading Post, is unique in that it is the only National Park where the Navajo people still currently live in and around the canyon. They talk about the canyon as being alive; This is an energy you can feel in the canyon.

For my AIR project I approached Navajo composer Raven Chacon to write a solo cello piece that we could collaborate on and that I could perform at the Parks. He agreed, and wrote the piece entitled, "Quiver". In his words he says, "It is the third part in a trilogy of conceptual works for solo cello on the subject of hunting and traditional protocols associated with. This final section of the larger work examines patience and waiting, precision of technique, and navigations through the will of nature" (Raven Chacon, 2018).

The time I spent on the reservation working with the community in schools, visiting, performing, exploring, and practicing my art in and

around the Canyons was beyond memorable. It opened my eyes to many of the hardships the Navajo people face day to day, helped educate me in some of their cultures' traditions and stories, and inspired me. In this lecture-recital I will both share the experiences in the composition process, the experiences on the reservation that shaped the piece, and show how the AIR with the National Parks is a positive means to educate, advocate, and bring people from all backgrounds together.

Marie Kruger

Professor Emeritus, Stellenbosch University, South Africa

Puppetry with a New Social Agenda: The Plight of Displaced People

Puppetry is a diverse art form, ranging from traditional expressions to experimental and multimedia theatre productions for adult audiences. It is also often an applied art and has served numerous social and political agendas, ranging from political propaganda as well as rebellious voices against oppressive regimes, to the fight against corruption and gender inequality, and many efforts to stimulate informative actions that have the potential to address educational and social problems. The plight of uprooted people – asylum seekers, political refugees and economic migrants – from societies locked into conditions of extremism, war, conflict and extreme poverty has brought a new social agenda. The plight of people from high-stress environments, desperately crossing borders and wandering over the oceans looking for a place to improve their welfare, while trying to deal with the emotional struggle that stems from displacement and the frequent hostility of surrogate societies, drives this new agenda in puppetry. This paper will look at the efforts of a number of companies and foundations such as Sesame Street, the Arab Theatre Foundation, Puppeteers Without Borders, Sandglass Theatre, Stone Flowers, Catholic Relief Services, Paper Body Collective, The Loft Puppet Company and Hajusom. Working on the borderlines between entertainment and education, some activities take place in refugee camps as new sites of reception and even sites of production, concentrating mainly on young refugees who are suffering mental and emotional damage arising from wartime events and life as a refugee. At the other end of the spectrum are a number of performances in surrogate countries, presented at schools and art festivals, in community halls and even mainstream theatres to promote attitudes and behaviours that will promote harmonious coexistence and respect for refugees and other migrants by cultivating a critical approach towards discriminatory and racist or xenophobic attitudes in surrogate societies.

Yi-Ju Lee

Associate Professor, Tainan University of Technology, Taiwan

Aesthetics Experience, Sustainability and Behavior Intention in a Reuse Heritage Site

Tainan City is the cultural capital in Taiwan and is rich in multi-historical and cultural resources; in addition, the city government actively promotes the reuse old buildings and heritage sites and fosters the development of local tourism. The old buildings, via the transformation of reuse, indicates the characteristics of heterotopology and possesses the unique charm. The study identified the hypothesized relationships among aesthetics experience, sustainability and behavior intention in a heritage site which is reuse as a tea house in Tainan, Taiwan. A face-to-face questionnaire survey was administered in Weiwu Tea House. Data analysis was conducted using the SPSS and AMOS. The results revealed significant positive relationships between aesthetics experience and sustainability, as well as between sustainability and behavior intention. Moreover, this study suggested that aesthetics experience may be an accurate predictor of behavior intention, particularly regarding cultural tourism. This paper provides additional suggestions for enhancing sustainability and future travel behavior regarding reuse heritage sites.

Michael Leja

James and Nan Wagner Farquhar Professor of History of Art, University
of Pennsylvania, USA

An Archaeology of Image Culture

One of the most momentous developments in the artistic and visual culture of Europe and the United States in the 19th century was the mass production of pictures. A notation by Walter Benjamin from the later 1930s makes the crucial point: "Around the middle of the [nineteenth] century, the conditions of artistic production underwent a change. The change consisted in the fact that for the first time the form of the commodity imposed itself decisively on the work of art, and the form of the masses on its public." Pictures had certainly been commodities prior to this time, in the sense that they had been produced for purchase by anonymous buyers through middlemen in a marketplace. What made mass produced pictures *decisively* commodified, however, were high-volume mechanized production involving piecemeal labor from multiple artisans, wide distribution through networks of marketers and agents, promotional advertising in mass-market newspapers and magazines, and erosion of the special presence reserved for art. For its part, the public became the masses in the sense that a highly fragmented population, encompassing radically diverse groups with different social and cultural identities, educational levels, and political and religious beliefs came to appreciate, desire, and own some of the same pictures. Whether a mass audience sharing consumption patterns was a good thing or not, and whether it was unified in any salutary sense or not are open to debate.

Benjamin's statement is indisputable, but it makes the historic changes it discerns seem instantaneous and straightforward. They were neither, and this paper will begin to flesh out the story as it unfolded in the United States. At first the US lagged a bit behind England, France, and Germany in mastery of new image technologies and in developing a mass market, but by the later part of the century its picture industry was unsurpassed. Can we translate Benjamin's large historical abstractions into lived, material experiences through examination of case studies? When and how did pictures permeate everyday lives in the US? What happened to those daily lives when they did? And what happened to pictures in the process? The goal is to begin developing a thick description of the social and cultural effects of the formation of a picture industry and a mass market for pictures in the antebellum US. This would be an essential part of an archaeology of our 21st-century image culture.

Carmen Lemoine

Assistant Professor, Wichita State University, USA

Strange Bedfellows: Expressionism, Folk, and Dada in Erwin Schulhoff's *Concertino* (1925)

Following the trauma of WWI, a new cynicism emerged, and artists struggled to create works that reflected this anti-bourgeois sentiment. Among them, Czech composer Erwin Schulhoff embraced the burgeoning trends of Expressionism and Dada and successfully combined them with elements of folksong in his works of this period. My lecture recital highlights where and how these seemingly opposing styles intersect in Schulhoff's *Concertino* (1925) for flute (piccolo), viola and double bass. The lecture begins with a brief biography of Schulhoff, followed by a discussion of his use of rhythm and tonal language throughout the piece, and it ends with a closer analysis of the wry third movement. During the lecture, a violist and double bassist join me in performing examples to illustrate the topics discussed. To finish, we play the piece in its entirety. The lecture has a dual purpose: to inform a performer's interpretation of the *Concertino* as well as to illuminate the details of its construction to a listening audience. What I find most fascinating, though, is how the piece represents the interaction between history and culture at a time of great artistic turmoil.

Kamila Lewandowska

Assistant Professor, The Aleksander Zelwerowicz National Academy of
Dramatic Art in Warsaw, Poland

&

Zofia Smolarska

Research Assistant, The Aleksander Zelwerowicz National Academy of
Dramatic Art in Warsaw, Poland

Artistic Quality and Consensus Decision-Making: On Reviewing Panels in the Performing Arts

Background

Panel reviewing is commonly used in the evaluation of artistic productions. It is the foundation of arts funding systems based on the arm's length principle, which employ art expert committees to decide upon the allocation of public expenditure on culture. Moreover, expert panels award art prizes, which in the sociology of art is equivalent to the attribution of value and the consecration of an artistic object. Yet, little is known about how expert panels in the arts work and how the reviewing process affects the final verdict.

Aim

Our study deals with the issue of collective judgement-making in the field of performing arts. Our aim is to investigate how a group of experts produce consensual judgements on the quality of artistic work. Moreover, we analyse relationships between the structure of social interaction and the outcome of a group assessment. Although the nature of our study is empirical, we are also concerned with questions central to the philosophy of art, that is, whether we can distinguish between sound and flawed artistic judgements and how such distinctions are produced in the process of group discussions.

Method

The study is based on in-depth interviews with 30 theatre critics and specialists who have repeatedly participated in panel reviewing in the National Contemporary Polish Drama Staging Competition (NCPDSC). The NCPDSC is an example of an arm's length settlement in a 'ministerial' (or 'bureaucratic') cultural policy model. Unlike in other, perhaps more 'typical' grant peer reviews, in this programme experts evaluate productions instead of proposals and funding for a project is given ex post facto: shortlisted companies receive refunds on the cost of their production.

Results

Our paper sheds light on various factors that are influential in terms of procedural and substantive aspects of decision-making. In particular, our results centre on four aspects of a panel review: 1) individual critical approaches of members and how they come into play in panel deliberations, 2) group composition and the impact of group diversity on the artistic plurality of the outcome, 3) group and leader influence on individual and collective decisions, and 4) the meaning of consensus as a decision rule. The paper sheds light on how collective judgements are formed, shared and constrained by the procedural (e.g. group diversity, decision rules), social (e.g. group pressure) and personal (e.g. individual approaches and tastes) aspects of group decision-making.

Michael Long

Professor, Chair of Modern Languages and Cultures, Baylor University,
USA

&

Sara Alexander

Professor, Baylor University, USA

**Challenges of Tourism Development and Resource
Conservation: Livelihood Security and Culture Change
among the Indigenous Svan in the Upper Svaneti Region of
Georgia**

This study examines relationships between resource conservation, livelihood security, the recent expansion of tourism-based economic development by the Georgian government, and associated changes in traditional lifeways in the Upper Svaneti region of the Republic of Georgia. Few studies have been done in post-Soviet States examining the challenges of tourism development and resource conservation relative to livelihood security and changes in cultural identity. Whether tourism provides social and economic benefits at the household level, while simultaneously supporting household and community well-being over the long term, is a question social scientists have been investigating for roughly three decades. Indeed, host populations, tourists, the tourism industry, and environmentalists have mutual interests in ensuring that tourism development is sustainable. As far back as the time of the Rio Summit in 1992, the UN Conference on Environment and Development began to promote “win-win” policies that were designed to exploit the complementarity between poverty reduction, economic efficiency and growth, and sound environmental management, all the while recognizing that the empirical record gave testament to the complexities of relationships between local populations, traditional lifeways, and development and environmental protection. This study focuses on the indigenous Svan in the Upper Svaneti region of the Republic of Georgia, a remote borderlands region. Our paper (1) examines how government-mandated tourism development is changing demographic characteristics of these remote communities, (2) explores the perceptions local residents have regarding how increased tourism is affecting their lifeway and worldview, and (3) identifies the impacts tourism and resource conservation measures are having on their livelihood security and cultural identity.

Brittany Harker Martin

Assistant Professor, University of Calgary, Canada

Arts for All: Fostering an Innovative Culture through Artistic Experience

At the University of Calgary, innovation is important. In line with most knowledge-centric organizations, innovation is prioritized in the strategic plan with goals and outcomes tied to fostering a campus culture that supports it. Our undergraduate students arrive to campus with the expectation that if they are not already innovative, they will acquire the soft skills required for innovative thinking; yet innovative capabilities are rarely stated formally as learning outcomes in course outlines, and many professors lack the pedagogical knowledge for passing on their own innovative practices to others. To address this gap in post-secondary programming, Dr. Martin designed The Arts Co-Curricular Enhancement (ACE) experience, a co-curricular program designed to incent students to enhance their degree education through the arts. ACE was designed to encourage students to participate in the many arts-based activities that take place every day on campus, many of which are undersubscribed. Students sign up for the program voluntarily, and then work to collect ACE cards that symbolize a

certain type of arts-based experience from creating or curating art and joining an arts-based club, to attending an arts event like a play or performance and participating in a cross-cultural event – each experience is designed to enhance the undergraduate experience through the arts. Research shows that the capabilities required for innovation can be acquired through regular practices in the arts (Martin, 2018). The ACE program is designed to accomplish just that, while also providing meaningful experiences for students, outside their formal program, that offer opportunities for connection, creativity, collaboration, and more. ACE is a mechanism to document and reward students who enhance their post-secondary education

through the arts. This presentation shares details on the novel program design, describes how ACE contributes to the University's overall strategy, and describes an empirical research study designed to investigate the ACE program through the lens of Scholarship of Teaching and Learning. Knowledge will include details on the program pilot in one faculty, and the program expansion to two faculties with intentions for it to be adopted campus-wide.

Vincenzo Maselli

Lecturer, Università degli Studi "G. d'Annunzio" Chieti – Pescara, Italy

A Design Perspective on Animated Puppets' Materiality. How Design can Provide new Interpretation Tools in the Analysis of Animated Puppets Films

Animation is an interdisciplinary art field as its production processes can be implemented by many disciplines and it can be analysed from several perspectives. In this fascinating field, several and interesting tools of interpretation based on examining moving images from philosophical, social, psychological and aesthetic perspectives have been developed. The paper suggests applying tools of analysis provided by the field of design and considering puppets' material features as another vehicle of significances in the interpretation of stop-motion animated films.

The recognition of the evocativeness of the material qualities of puppets' surfaces is not new in the analysis of puppet films, and animated puppets' materiality has been studied and interpreted to call attention to material details as meaningful in the narrative by scholars such as Suzanne Buchan, Peter Hames, Barry Purves, and Jane Batkin. These studies demonstrate stop-motion animation to be a powerful expressive material medium, and I suggest considering design's toolkit suited for its analysis. The examination of material surfaces, indeed, finds its theoretical assumption in the field of product design and in the method of developing the design process called "Material Driven Design" (MDD). Over the last decade, design scholars such as Eleonora Fiorani, Valentina Rognoli, Marinella Levi, Elvin Karana and others have studied materials not for their functional qualities but as vehicles of emotions in the user-product interaction and, according to them, those visceral reactions stem from both personal experiences of material and collective values according to the historical dimension evoked by its use. Two things are certain in their investigation: human beings' everyday experience with the surrounding world is mediated by material surfaces of things, and each culture shares common imageries about materials. Stemming from these premises, the main body of the paper will concern the possibility of applying the same theoretical assumptions to animated puppets films with the aim of finding new interpretations of them, based on the material analysis of their protagonists: the puppets. Puppets materiality, in fact, conveys information about the design process of fabrication and, at the same time, expresses significances achievable from both anthropological and emotional perspectives.

To support my reasoning I will provide an example of material features' analysis as a meaningful new tool of interpretation for stop-motion films by discussing the Clay- biographical films of the Australian

director Adam Elliot. In these films puppets' materiality reveals meanings in many ways related to those conveyed by the narrative itself. Elliot fabricates 'wonky' un-proportioned clay puppets with imprecise lines and imperfect finishes, and this formal imperfection is both a physical feature and the main power of the material used. Shape uniqueness, superficial imperfection and passing time, indeed, are concepts anthropologically related to clay, and Elliot takes advantage of them to reinforce its narratives.

To conclude, the paper can be read as an opening of a new path of research that relies upon the fields of stop-motion animation film analysis and material design as it suggests giving value to puppets' material aspects to identify new levels of meanings and new instrument of interpretation.

Julio Agustin Matos Jr.

Assistant Professor, University of Miami, USA

Beauty, Class, and Power in *In the Heights*: The Question of Changing Body Archetypes in Musical Theatre

Much has been written on the subject of Pulitzer Prize-winning composer Lin-Manuel Miranda's groundbreaking, non-traditional casting of the 2015 American musical *Hamilton*. Through his choices, Miranda forced audiences to develop a deeper understanding of our nation's history via an upending of the communication method (i.e. rap and spoken word) and the still-non-traditional faces telling the story (mostly actors of color). The audience is dared to go deeper into the text and consider the impact that the founding fathers of the Constitution of the United States had, not only on "white America," but on each and every citizen of the country.

In her review of a recent production of *In the Heights* at one of the United States' most reputable regional theatres, theatre critic Leah Stacy observed: "Geva's season opener defies musical standards: It's an almost completely non-white cast, without ingénue leads, and the choreography highlights many different body types onstage. And because of it, *In the Heights* is an exuberant production with a refreshing cast. And though Lin-Manuel Miranda's *Hamilton* fame may draw audiences to *In the Heights*, it's important to remember – and appreciate – which show came first."

Given the critical success of these pieces, audiences have proven their openness to change what is considered "traditional" in casting, especially with regard to race and color. Yet how far are audiences willing to go when it comes to this convention? What affect will variations in physical body types – i.e. those of a "non-traditional" weight, height, ability/disability, gender, and apparent social status – have on the audience's ability to follow the story being told? Why are archetypes so prevalent in Musical Theatre, and why has it been so slow to evolve? Is this an anomaly that only Miranda can defy, or is it simply one of our current trends? Perhaps it will become the new wave of casting in the 21st Century, but at what cost? These, and other questions, will be explored in my paper in questioning the changing body archetypes in the American musical theatre.

John McCarty

Adjunct Professor / Part-time Lecturer, Miami Dade College / University
of Miami, USA

**Musical Ensembles and the Three “-gogies”:
Best Practices for Teaching Adult Learners in Rehearsal
Settings**

With the growing population of active, post-retirement individuals, there has been a related increase in educational opportunities and pedagogical approaches catered specifically for those learners. As Universities of the Third Age in Europe and other institutions for adult learners emerged around the globe in the mid-20th century, much work was done to create teaching and learning strategies to best serve this population. Pedagogues including Malcolm Knowles, and his Andragogic theory, and Stewart Hase and Chris Kenyon, and their Heutagogic model, developed widely-used frameworks for educating adults. While Andragogy, Heutagogy, and other learner-led theories have been implemented in many subject areas and learning environments, in the realm of musical ensemble rehearsal, the pedagogical approach has been and largely remains teacher-/conductor-led, despite the now widely-accepted and learner-directed approaches to teaching adult learners. This paper will review the literature on theoretical approaches to educating adults, will examine the demographics of post-retirement individuals and choral ensemble participants, and will explore practical ways in which to implement these best practices into ensemble rehearsal settings.

John Paval

Project Coordinator, EU Arts Live, EACEA Creative Europe Project,
France

**Recreating the Primacy of Live Performance Arts in the
Global Community through Interactive Online Broadcasting**

From ancient times to the 19th century, live performance arts and civic leadership developed hand in hand---from the leaders of Athenian democracy like Aeschylus and Sophocles composing and performing highly topical tragedies, to the American president Lincoln attending the theatre hundreds of times during his few years in office. 20th century technology led to the predominance of recorded film and television reaching global audiences on thousands and millions of screens large and small, and the American president Obama signing a billion dollar contract with Netflix to make films and television when he retired. Without analyzing in detail the impact on social psychology when recorded dramatic arts are the most common on the planet and the only ones available online, surely the almost complete absence of access to live performance arts on the ubiquitous internet cannot be considered a positive development. 21st century interactive multi-screen and VR technology may provide a means for live performance arts broadcasts on countless screens around the world to rival and surpass the appeal of recorded dramatic arts by recreating the interactive performance arts: each member of the online audience will be able to complete the creative process by choosing the sequence of who and what and how to view the performance similar from moment to moment, as one does in the performance hall. With this approach, a relatively small network of performance arts companies in the main genres, strategically located on different continents, could pool their markets/resources to build shared global audiences at a fraction of the cost of traditional film and television, appealing to both performance arts audiences who love the interactive creative process and to younger generations who learn as toddlers that a video screen is first and foremost a way to create an exciting interactive experience. After four years of conception, elaboration, and development, the EU Arts Live project is now about to become operational: a nucleus of performance arts companies in dramatic, dance based, and lyric arts will begin interactive multi-screen and VR broadcasts on a custom built platform at three European theater festivals from July-September 2019. John Paval is here to put it in context.

Mark Pennings

Senior Lecturer, Queensland University of Technology, Australia

**Placemaking and the High-Line:
Public Art and Landscape Architecture in New York City**

New York City is one of the world's most popular tourist sites and attracted 62.2 million visitors in 2017 (the 8th year in row in which the city broke records for tourist attendance). NYC is an international hub of finance and a leading creative and cultural urban milieu. It's innovations in urban design and placemaking has added to its popularity with tourists.

It is a city of considerable cultural diversity, with 'intercultural' zones which afford opportunities for the mixing of different cultures, attitudes and experiences. New York is a city of consumption: of experiences, lifestyle, & entertainment with "glamour zones", such as 5th Avenue, SoHo, and Hell's Kitchen, which are arenas for "conspicuous consumption" & the display of high fashion. There are also iconic public spaces such as Central Park and the High Line which have integrated landscape architecture, public art and various cultural activities into the fabric of city life. This paper will consider the role of the High-Line in New York as a successful placemaking exemplar. It is a public park in a highly urbanised zone that offers engaging experiences for local inhabitants and tourists alike, and includes exhibitions of contemporary public art, cinema watching, stargazing, and a diverse range of free public events.

Jacqueline Petropoulos
Adjunct Faculty, York University, Canada

**“Parodies of Manhood Bent”:
Anne-Marie MacDonald’s Queer Verona**

My paper looks at the depiction of queer performativity in Anne-Marie MacDonald’s *Goodnight Desdemona, Good Morning Juliet*. Working with Judith Butler’s theorization of gender performativity, I argue that this Canadian play destabilizes gender binaries through its parodic reinvention of two of Shakespeare’s plays. While I read MacDonald’s retelling of *Othello* and the larger theme of a woman’s search for identity and empowerment as a feminist form of representation, her use of gender parody to subvert heterosexual norms in her retelling of *Romeo and Juliet* pushes past the limits of feminism towards a queer poetics. MacDonald’s queer Verona is brimming with subversive performances of gender, sex, and desire that put a lie to the myth of a stable or natural identity. Gender imitation in the form of drag, machismo, women warriors, bi-curious boys and girls, unwitting heterosexuality that imitates homosexuality, cross-dressed same-sex desire, and idealized homosexuality inflect MacDonald’s highly sexualized theatrical world. This open celebration of the fluidity of gender challenges heteronormative constructions of identity by depicting sexuality as an unstable site of play and fantasy with no original essence. I argue, further, that this aspect of MacDonald’s text was highly subversive for its time. Written and performed in Toronto in 1988, two years before the publication of Judith Butler’s *Gender Trouble*, MacDonald’s play reworked Shakespearean conventions of comedy and cross-dressing to tell a queer story that troubled many critics of the time who were unable to understand – or I would add, accept – the play’s troubling of gender categories. By looking at theatre reviews of early performances of the play, I note that the text’s feminist message was widely celebrated by the critical discourse of the time, but the performative reinvention of a queer Verona was largely misunderstood and denigrated by critics. Similarly, academic discussions of *Goodnight Desdemona, Good Morning Juliet* primarily examine MacDonald’s feminism with little attention to its queer dimensions, which I link to the fact that these two political aims seem contradictory and difficult to reconcile in analyses of the play.

Artemis Preeshl

Instructor, Core Theatre Faculty, University of West Georgia, USA

Lens on Stages in Women's Lives: How Kate Chopin Shaped Women's Lives in Post-Confederate Louisiana

Kate Chopin reshaped societal views of women's lives in Post-Confederate

Louisiana. Post-Reconstruction, the lives of Southern women transformed quickly. *Ripe Figs LLC* reveals the interiority of women's lives through the cinematic lens in modern and period interpretations of Kate Chopin's short

stories. Chopin's writings emerged as Edward B. Titchener applied structuralism at Cornell University in Ithaca, New York in 1892. Structuralism frames introspective reports of emotion, sensation, and feelings, which made Chopin's publications between 1892 and 1895 timely and relevance. Further, Chopin's stories built upon the literary foundation laid by Henry James in his psychological approach to character in his *Portrait of a Lady* (1880-81). Chopin's *Ripe Figs* (1892) paints a portrait of a young Creole schooled by her godmother who comes of age. Dr. Chevalier's *Lie* (1892) examines stories a coroner chooses to about a deceased woman. In *A Respectable Woman* (1984), a wife contemplates an affair. In *Regret* (1984), a woman beyond childbearing years reconsiders her childless choice. *Ripe Figs LLC's* adaptations of Chopin's *Ripe Figs* (2017), *Dr. Chevalier's Lie* (2017), *A Respectable Woman* (2012), and *Regret* (2018) are viewed through a Structuralist lens affirms female creativity and reshapes Post-Reconstruction society.

P. Gibson Ralph

Associate Professor, State University of New York, College at Brockport,
USA

The Wheels of Change in Baroque Theatre Machinery

With the building of the Teatro Novissimo in Venice in 1640, scenic designer and naval engineer Giacomo Torelli introduced a method of a scene change that ushered the tradition of *changement à vue*. Scenery moved so seamlessly and effortlessly, the quick changes rather than the work being presented, became the draw. The system utilized a carriage system below the stage, referred to as a chariot with a pole extending through a slot in the stage floor that supported a flat piece of scenery. Ropes were linked together with a series of pulleys leading to a centralized capstan much as the rigging of a ship. The final affect was a move from garden to palace or workroom to heaven in a matter of second.

Although the heart of the Torelli system is the arrangement of ropes, pulleys and capstan the chariot wheels had the most notable change. This paper reviews the extant machinery, examples of wheel and track systems, and conjecture as to why innovations were made.

Robert Richmond

Chair, Department of Theatre and Dance, Artistic Director, University of
South Carolina, USA

&

Gabrielle Peterson

Adjunct Instructor, University of South Carolina, USA

Confronting the Challenges of Classical Actor Training in the 21st Century

In the changing landscape of 21st century actor training, classical acting training faces a multitude of challenges. Actors and educators face a continued demand for classical works but in a fluctuating professional and academic environment barely recognizable from even 20 years ago. In this paper, we aim to identify some of the primary challenges facing classical acting training in the 21st century and growing trends in the profession, as well as some approaches to facing the changing demands on contemporary classical actors.

Firstly, we consider the continued resurgence of public interest in classical works, particularly Shakespeare, in contemporary theatre and why these works continue to appeal. Secondly, we examine the state of classical acting training in the 21st Century, namely the growing digital and online aspects of professional education and opportunities, availability of professional classical work, and the shifting trend in resources to train the contemporary actor in classical forms. Finally, we also consider the affect that the digital age has had on up and coming actors and alterations to theory and form in actor training that may take place to create an effective training environment.

In considering these factors, we hope to continue the discussion on effective pedagogy for classical acting training while taking into account the unique challenges facing educators and practitioners in the 21st century.

Viktorija Rimaite

PhD Candidate, Vilnius University, Lithuania

Political Monuments in Lithuania: National Narratives, Political Meaning, and Artistic Aesthetics

In February 2018, it was proposed by local and national authorities that a memorial be built in Lukiskes Square – one of the most important Squares in Vilnius, the capital of Lithuania. The proposed memorial was to honor the history of Lithuania. Potential projects were submitted and assessed by Ministry of Culture of the Republic of Lithuania. There were visual and esthetic disagreements about the value and appropriateness of various projects. But what these disagreements also revealed was a strong clash between different conceptions of national identity, national narratives and historical memory.

Academic interest in the study of monuments and sculptures is growing during the post-soviet period in post-communist countries. There is a wide academic agreement (Begic, Mraovic, 2014; Palonen 2008; Riegl 1903) that monuments can be treated as an empirical entry point into symbolic worlds of national politics and formation of national narratives. Scholars such as Bellentani and Panico, (2016), Forest and Johnson (2001) and Deegan (2018) understand monuments to be essential for the legitimation and articulation of the national narratives through which political elites set dominant political agendas and legitimate political power.

The academic studies mentioned above suggest that if we have different political elites, we should see some changes in monuments and sculptures that, in turn, lead to changes in the construction of national narratives. The history of monuments in Lithuania can be classified into three periods, strongly interrelated with particular political elites:

1. Interwar period 1918-1940;
2. Soviet era 1940-1990;
3. Post-communism period 1990-2018.

Paradoxically, Lithuanian art field researches as well as aesthetic analysis of monuments in Lithuania reveal that there are some constant aesthetic characteristics, i.e., visual canons that can be observed in monuments independent of political periods and political regimes as well as different political elites. These findings reveal that despite different political elites and their needs to legitimate their power and particular political discourse of interwar period, soviet era and post-communism period in Lithuania, it is possible to find the same visual and aesthetic

forms and characteristics. So, if indeed there are some constant aesthetic and visual features, what does that portend for political meanings? Do political meanings change or not? Is it possible to find a relationship between stable aesthetic forms and dynamic political meanings or do stable aesthetic forms necessarily entail stable political meanings?

In order to address these questions, there is a need to assess both the changes and the continuities in the aesthetics and political meanings of Lithuanian monuments. It follows that the main research question for this study is: how can we account for both the continuities and the changes in the monuments?

To account for the continuities and the changes in the political monuments of Lithuania, analysis will be conducted using discourse analysis of existing documents and semiotic analysis of the monuments themselves.

The data generation for the discourse analysis and the semiotics will occur in two stages:

1. Selection of monuments for semiotic analysis. The political monuments are selected from the official list of cultural heritage objects in Lithuania.
2. Selection of existing documents for discourse analysis. The selection of existing documents and texts is conducted through the selection of archival documents.

Regarding two types of generated data introduced above, two analytic techniques will be employed:

1. Semiotic analysis of the monuments themselves: the analytical tool based on visual/aesthetic form analysis and preferred meaning. Bellentani's and Panico's (2016) study shows that semiotic approach to monuments can address the analysis of political meanings of monuments providing a holistic approach that overcomes the rigid distinctions between visual and political analysis. According to the Ramzy (2013) semiology can establish new sources of knowledge by shifting the focus from styles and techniques to content and meaning. The semiotic analysis of political monuments in Lithuania is based on Bellentani and Panico methodological approach including Greimas' (1984), Abousnnouga and Machin's (2013), and Thurlemann's (1982) theoretical presuppositions.
2. Critical discourse analysis: the analytical tool enabling to identify dynamics and transformations of meaning. Using Osborne's (2008) approach to monuments as dynamic sites of meaning, critical

discourse analysis of existing texts creates access to the multiple and changing meanings of political monuments of Lithuania.

During the conference it will be planned to introduce 2-3 holistic analysis of the main political monuments in Lithuania. This research will contribute to the esthetic role of political monuments in the construction of national identity as well as in the broader discussion of visual politics studies. Contributions are expected in holistic methodological insights filling the gap between the material-esthetic dimension and political dimension analysis of monuments and strengthening the interdisciplinary approach combining art and politics in Lithuania.

Claus Rinner

Professor, Ryerson University, Canada

Between Art and Science: Map-Making in the Digital Age

Cartography is alternatively positioned as an art, a science, or a combination of the two. Consequently, maps can be viewed as graphic art works, scientific visualizations, or communication tools. The paper focuses on thematic maps created from data and designed for printing or static viewing on screen. In just over a dozen years of teaching thematic cartography and geovisualization at the graduate level, I have observed a remarkable transition of student-designed maps. Emerging styles include tone-in-tone linework, a shift to using bright colours on dark background, the adoption of the infographics paradigm, and a general trend towards more aesthetically pleasing maps.

I argue that this disruption of conventional cartographic design could not have occurred without the availability and accessibility of geospatial open data. Access to these data, which are often local and therefore of great interest to students, has allowed for deeper engagement and encouraged more experimentation. Novel mapping tools, often open-source tools, enable previously uncommon or entirely unknown map types, such as heatmaps, hexbin maps, unclassed and bi-variate choropleth maps. I will provide numerous examples from student and alumni work and discuss their data sources, cartographic design decisions, and dissemination through online and social media channels.

I conclude that the proliferation of “artsy” maps constitutes an unexpected element of the societal value of open data initiatives. It complements the improved accessibility of data analytics facilitated by open data and open-source software tools. As politicians and taxpayers will question the cost of maintaining open data catalogs into the future, administrators and activists can pinpoint the role of open data in education and visual art as an often over-looked benefit.

Filipe Roque do Vale

PhD Student / Teacher / Film Editor, CICANT - Lusófona University,
Portugal

A Conceptual Model to Editing Practices that Emphasizes Dynamics, Fluidity and Creativity and Its Impact on the Design of a Cinematic Experience

By defining film editing as an artistic process of creating a complex network of relations between filmic elements, this article proposes a conceptual model to editing practices that emphasizes dynamics, fluidity and creativity and its impact on the design of a cinematic experience.

The proposal departs from the assemblage theory, developed by Gilles Deleuze and Felix Guattari, and tries to adapt Manuel DeLanda's principles to analyse complexity into film editing principles. From the perspective presented the editing process should not focus on the classic duality of continuity versus non continuity, but on creating relations between filmic elements and making the film experience emerge from those relations.

Karen Seoane Fuller Veloz

Interim Director, School of Music, Florida International University, USA

The Impact of Governance on Performance: The Case of Performing Arts Centers in the United States

Performing Arts Centers (PACs) provide important public services to local communities in the United States by exposing the public to arts and culture. Although these centers have long been a staple in local cultural life, we still know little about what makes some centers more successful than others. This paper analyzes the increasingly important role of PACs by pursuing three interrelated research objectives.

First, the study attempts to delineate the universe of governance structures used by PACs and proposes a way to classify them. The second objective deals with the development of a measurement to assess the performance of PACs and how well they meet the goals stated in their mission statements. Third, the research seeks to link the first two objectives by examining how governance structures affect performance of PACs. While various scholars (Markusen 2014; Markusen and Gadwa 2010; Markusen and Schrock 2006; Markusen 2006; Reiss 1998; Grodach and Loukaitou-Sideris 2007) have studied different aspects of performance, none have yet proposed a possible research instrument that will allow the success (or lack thereof) of the performing arts center to be measured in the short- and long-term. Markusen and Gadwa (2010) recognized the importance of creativity and the resultant cultural economy, yet also recognized that there is limited information regarding best practices for performing arts centers.

The research utilizes a mixed-method approach that combines quantitative and qualitative techniques for data collection and analysis, including interviews with various stakeholders, content analysis of documents and news articles, as well as regression estimations. The data for the quantitative analysis comes from 248 PACs in the United States and cover various aspects—from financing, programming and administration to board structures and executive leadership. The study also groups the 248 centers based on their location and distinguishes among rural, urban, and suburban PACs.

Scholars have argued that PACs enhance the quality of life in local communities and serve both educational and entertainment purposes (e.g., Bianchini et al., 1988; Florida, 2014; Landry et al., 1996; Markusen & Gadwa, 2010). In many instances, the arts and culture are seen as development tools on an urban or regional level, allowing for exploration of themes of governance and best practices through causal relationships, stakeholder analysis, participation, and bureaucratic fragmentation (Markusen and Gadwa 2010). D'Ambrosio (2005) states performing arts

centers have become a tool for revitalization and redevelopment; Grodach and Loukaitou-Sideris (2007) state that PACs are a tool for entrepreneurial influences to cultural activity & development; and Chapple, Jackson, and Martin (2010) state cities have continued to invest resources in the creation of arts districts. While much literature is available regarding culture and commerce for revitalization strategies, there is limited empirical literature regarding cultural strategies within urban redevelopment, which shows, in part, the importance of the present study. The findings of this research may be instrumental in building a greater sense of community, creating economic opportunities, and developing social capital within a community.

Saral Surakul

Associate Professor, University of Georgia, USA

Terrariums: The Reflection of Human Impact on the Environment

The Terrariums series of digital art depicts the impact of human activities on the environment. As humans stepped into a new phase of development after the industrial revolution, we have created new luxuries to add comfort to our lives. In consequence, our inventiveness has become the most important factor that has the major impact on the environment. The increasing use of plastic, metal, oil and coal in the manufacturing industry leads to undesirable environmental issues, such as pollution, global warming, and ozone layer depletion. In response to these issues, the series portrays how the earth suffers from the damages.

The idea behind this work stems from my observation of patients suffering from trauma in an emergency room. The series consists of four images and one video projection illustrating injured Mother Earth, environmental destruction, and natural preservation. These issues are conveyed by using a female figure, Gaia, as a metaphor. The figure head is enveloped in plastic wrap to communicate the sense of suffocation. Gaia is adorned with flowers and plants to symbolize organisms on earth. The combination of these elements creates the resemblance of floating terrariums. The images and video projection are as follow:

1. Trauma1 - The figure appears to be suffering from hypoxemia. Her nose and mouth are covered with an oxygen mask. The metallic element and flowers protruding from her waist depict the earth as it is damaged by the use of manufactured products.
2. Trauma2 - The image portrays Mother Earth in an agonizing stage in which barbwire is piercing through her chest. The cacti and succulents coming out of her chest imply the organisms effected by anthropogenic environmental change
3. Trauma3 - This video projection delineates Mother Earth after the uncontrolled damages. Her figure finally gives in and explodes. The video depicts the condition of the earth as the environmental damages continue.
4. Preserved 1&2 - The girls frozen inside the ice cubes in these two images remind viewers of the beauty of this world. Without our care and protection, this beauty could only be seen as specimens in a museum in the future.

The images are created digitally from manual sketches in 3D visualization software, 3DS Max and Mudbox, where the objects and

scenes are created. The gallery setup is in a room painted in black. As viewers enter the space, they are greeted with a floating cacti terrarium. The actual display begins behind this area. Printing finished images on backlit material and displaying them on light boxes give the emphasis to the figures allowing them to float in space. The gallery display becomes more dynamic using the video projection of Trauma3 on the wall.

Michele Trimarchi

Professor, University of Catanzaro Magna Graecia, Italy

&

Francesca Sabatini

PhD Student, University Mediterranea of Reggio Calabria, Italy

Regulating the Stage: Storms, Wrecks and Lifebelts in the Italian Experience

The paper analyses how the performing arts are structured and regulated in Italy. The orientation and the trend of the legislation shows an endemic instability due to the prevailing view of permanent emergency generated by a combination of static subsidies and peer evaluations.

The ambiguous equilibrium between centralization and delegation on a National and Regional level, as well as the byzantine categorisation of the different administrative structures, ended up generating a slow and inefficient managerial system, on the one hand, and the uncertainty and mistiming of funds, on the other hand.

Moreover, the amount of funds devoted to supporting the performing arts organisations has been progressively reduced, while the contradictory mechanisms aimed at establishing their distribution has been strengthened, providing theatres and companies with a clear incentive to overemployment, conservative choices, and managerial rigidity.

The analysis of the Italian legislation aimed at supporting the performing art system shows a sequence of many acts clearly generated by financial emergency. Each new act has been aimed at counterbalancing the fragilities generated by the previous act, and has paradoxically generated new emergencies, in a sort of self-weakening sequence whose dominating value has constantly been the search for survival.

A substantial reform is then needed, in order for the institutional framework, the legal and organisational structure, the fundraising actions and the network of external synergies to be restructured. Internal flexibility, external versatility, serious monitoring and sanctions for managerial choices should be firmly introduced, also in absence of any rises in the amount of public funds. Also the interjurisdictional relationships need some radical changem inverting the long-lasting view based upon an inverted subsidiarity.

The first section of the paper introduces the institutional framework for the performing arts at a macro (i.e. National, Regional, local) level: in particular, an overview of the legislation regulating the performing arts, with reference to the reforms pertaining to the Ministry of Culture and to the coordination (or, better, absence of coordination) between the Ministry and Regional authorities.

The second section introduces the micro (organisational) level: primarily, the categorisation with which the Italian law identifies different forms of performing arts organizations, and deals with each individually; secondarily, the strong structural reforms which have affected theatres, and especially the practice of controlled organisation and the recovery plan introduced with Law n.112/2013,.

The third section is dedicated to the funding system for the performing arts, and presents an overview of its breakdown between the various performing arts, of the Council evaluating candidates to the fund, of the allocation criteria; the incentive to private donations, which became effective for theatres only in 2017, is also analysed in the section.

A fourth section draws conclusions from the institutional framework outlined above: the uncertainty generated by the ambiguous legislation concerning the dualism of State and Region in regulating the sector, the decades-long state of emergency of the performing arts and the constant but unprofitable efforts of the State to reform call for more effective tools and actions: decentralisation should aim at diversifying tasks at the different administrative levels, rather than juxtapose them.

The obsolete and rigid grid of the funding system requires a restructuring of the allocation criteria which should not just consider quantitative indicators, but also valorise social action, inclusion and engagement on behalf of the performing arts organisations, and strongly consider the impact of their action upon their territorial community.

Christina Welch

Lecturer, Camosun College, Canada

**The Past that is Present:
Gothic Liminality in Robert LePage's *Le Confessional***

Because it is still in the process of determining what lies beneath its red and white signifier, Canada's image of itself has yet to become cohesive and fixed. In his book, *Gothic Canada*, Justin Edwards rightly points out that Canada "[...] is a site where the political and historical influences of Great Britain cross and overlap with the economic and cultural domination of the United States" (xiv). Thus, Canada is an uncanny nation because it only appears to be like other countries, familiar and fixed; but, instead, Canada fears "knowing what it is" (Atwood 16).

In his French Canadian film *Le Confessional*, Robert LePage utilizes the genre of Canadian Gothic, to illustrate how his protagonist, Pierre, is haunted by his family's past. This haunting traps him within a time that is both present and past. Emotionally paralyzed, he cannot move forward and claim a stable and unified future.

The film's opening shot – the Québec Bridge – is fraught with ambiguity, as the bridge has collapsed twice: once in 1907 and once in 1916 (Cornelius 122). Thus, the bridge represents a disturbed past existing within the present time, a ghostly reminder of past traumas, which parallels Pierre's destructive relationship with his family. Moreover, Pierre's voiceover confirms our reading of this opening shot when he tells us, "'[i]n the city where I was born, the past carries the present, like a child in its arms'" (*Le Confessional*). The past is therefore more powerful than the present. Rather than having its own energy, the present depends on its history to give it meaning.

Nathalie G. Cornelius writes that the bridge within *Le Confessional* also represents repetition as shots of the bridge bracket the opening and the closing shots of the film (122). Hence, Le Page emphasizes how the past is cyclical rather than linear. Additionally, Pierre's voice-over, combined with the image of the bridge, reminds the viewer that the past can never be left behind. Instead, it persists in haunting the present. The long take of the closing sequence, lasting approximately five minutes, forces the viewer to witness the infinite cyclical nature of time, as Pierre, with his nephew in his arms, walks over the bridge and into an uncertain future. Indeed, in this last sequence, the past, the present, and the future seem to create their own time – a place outside time, a liminal space in which all times appear to overlap.

Schalk van der Merwe

Lecturer, Stellenbosch University, South Africa

**From Fairytales to Children's Theatre Text:
Exploring the (de)Limitations of Antagonistic Archetypes for
a South African Audience**

This paper argues that the interpretation of an original work/fairytale must be free of limitations for the successful creation of a theatre text with a specific audience as focus. It becomes clear that the context and forms of expression is

localized and can differ geographically and culturally. As a premise for this argument I would refer to the antagonistic archetypes found in fairytales and the adaptation of these archetypes during the creative writing process to accommodate cultural relevance for a South African children's theatre audience.

The idea of the antagonistic archetype is found in most Western fairytales. Within the realm of children's theatre, fairytales are meant to entertain, but that's secondary to the original function. This paper argues that their primary function is to perform/convey a moral lesson in a way the audience will remember, often and usually through the use of an antagonistic. The relevance of such a character is not only to conform to the conventions of children's theatre, but also to create a pedagogical space from which the audience can learn and relate. As per definition this paper would refer to an antagonistic archetype as a recurrent symbol or motif in literature, art or mythology, stemming from the 'arkhe' being primitive and the 'tupe' being a model, derived from the original fairytale. The function of a typical antagonistic archetype in relation to fairytales and in succession children's theatre can therefore be argued a) to create problems that can be solved and b) that these problems can be solved by other fictional characters. This paper argues that these archetypes should be adapted to become culturally relevant for the pedagogical function of the theatre text to be successful. The new, culturally relevant and adapted antagonistic archetype has the potential to transcend the limitations of the original fairytale archetype. If such an adapted, antagonistic archetype is created successfully during the creative process, the learning experience can be achieved with more success due to the cultural relevance and understanding of the audience.

South Africa is a multicultural society, which creates a unique need for an adapted archetypal antagonist with whom various cultural groups can relate to. A society's need for specific values creates the possibility for a creative interpretation of the original antagonistic archetype. This can manifest in the way of speaking, dressing, acting or actions. The antagonistic archetype can remain true to the original

fundamental purpose and storyline of the character for the multicultural South African audience. It is in this ambiguity between original story and new cultural context that the adaptation process requires no boundaries, but rather a space for experimentation.

Junfu Wong

Graduate Student, University of Cambridge, UK

&

Shiyu Gao

PhD Student, University of Edinburgh, UK

Body Representations in Ritual Performances: Revisiting the Dancing Images in Dunhuang Mural Paintings in Premodern Period China

Dunhuang, a major site along the ancient silk road, displayed a magnificent level of artistic skill in presenting the living religion of the bygone native adherents who once dwelled in adjacent local communities. Patrons in these communities dotted the landscape with numerous temples and grottoes that served for religious purposes through visual representations. Preserved on the walls in these temples and grottoes were mural paintings that addressed a wide range of religious themes. Buddhist stories, such as the jātaḱa tales, did occupy the major stream of narrative, but apart from that, there were also fragmented images narrating the story of patronages or pilgrimages. Centering these images was the depiction of ritual dancing performed by a celestial or spiritual feminine figure, probably during the liturgy activities of local adherents rather than at a sacred domain. Parallely speaking, these images should not just be read as motives but threads that tunneled to premodern ritual practices. Previous scholarships have read these images primarily through an art historian perspective, employing them as isolated entities to examine the habilitory culture, but lack of considering other images that formed an organic symbolic system of liturgy together with the dancing figure. Following these premises, this paper attempts to refine the discussion by exploring the artistic ideology behind the depiction of dancing performance on mural paintings in the premodern period through the lens of liturgy. It establishes a space for understanding the extent to which transregional inputs and agents featured in the very creation of these dancing scenes in which new aesthetic and symbolic devices were adopted to present or fashion the idea of body. Such an enquiry into the idea of body should hopefully unveil the interpretation of identity and territory through the dynamic depiction of the body as cultural markers that generated a sense of spirituality. Furthermore, given the ritual importance of the mural paintings, this paper also transcends a highly artistic oriented perspective to complicate the issue by navigating through other images accompanying the dancing figure, such as lanterns and blankets, to reconstruct the ritual scene. It underlines the close connection of bodily movement to the creation of metaphorical meaning of the ritual processes. Extending from the preceding discussion, this

paper further reconsiders the identities of women as represented by these dancing images to contribute the field of gender studies through a religious prism. Finally, this paper adds a comparative dimension to the discussion by exploring the remaking of these dancing depictions in modern performance art to contrast the heterogenous reading in body representations.

Margaret Ann Zaho

Associate Professor, University of Central Florida, USA

Cultural Heritage and Virtual Reality: A Mutually Beneficial Relationship

The 'traditional' study of Art History is crucial to a society inundated with images but recently has come under fire for being too old fashioned and arcane to be useful in today's digital age. Moreover, the pedagogical trend toward technological proliferation seems to send the message that there is no place left for the study of the static object. Yet, the study of the static object is, many would argue, a critical facet for the observation and interpretation of any cultural object.

This paper is not intended to serve as an indictment of the use of digital technologies in the instruction of Art History, rather, it is intended to suggest ways in which the old and the new might inform a new approach. With the widespread and rapidly developing use of VR (Virtual Reality) archaeological sites, lost structures, and ancient cities can be entirely recreated. This virtual phenomenon when united and informed by a pedagogical approach that includes the observation and study of the physical material can establish a new norm for Art History.

No amount of new technology or digital mapping can replace the study of the static object so the goal is to find an approach that incorporates traditional research methods and this new technology. One way, I believe, to engage students in both the material of art history and new technologies is through the investigation of cultural patrimony and the dangers facing art across the globe. This approach, both cross-cultural and contemporary, engages the student, encourages dialogue, and allows for a variety of theoretical and technological approaches to be integrated in order to arrive at a more complete understanding of any object/site/culture. Therefore, I believe, it is through the study of cultural patrimony that art historians can best reconcile traditional analytical and iconographical approaches with emerging and expanding technology.

Michael Zampelli

Associate Professor, Santa Clara University, USA

**Problematic Performances:
Staging Race in US Jesuit Education**

Part of a larger project on the re-establishment of Jesuit performance traditions in the context of educational institutions in the United States, this paper will examine how the troubling depictions of racial difference (in minstrel shows, pageants, etc.) functioned within the broader landscape of Jesuit education. How is one to read “blackface” and/or “redface” in relationship to the immigrant communities educated in these Catholic institutions? How might these performances serve to expand the boundaries of “whiteness,” a category from which some in these communities were initially excluded? How do they cast and represent the indigenous population of the Americas in roles corresponding to the “mission” of these institutions? As these “educational” performances of race are not univocal, the paper will attempt to account for shifts in meaning according to time, place, circumstance, and *dramatis personae*. Further, I will attempt to suggest what might be done with this performance knowledge. As Maura Tarnoff puts it, “How can making a disturbing moment in [performance] history visible be an act of civic engagement? How can it be an act of hope?”