



THE ATHENS INSTITUTE FOR EDUCATION AND RESEARCH

# Abstract Book

16<sup>th</sup> Annual International Conference on  
Tourism

8-11 June 2020, Athens, Greece

Edited by  
Gregory T. Papanikos

2020



Abstracts  
16<sup>th</sup> Annual International  
Conference on Tourism  
8-11 June 2020, Athens, Greece

Edited by Gregory T. Papanikos

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# TABLE OF CONTENTS

(In Alphabetical Order by Author's Family name)

|                             |  |    |
|-----------------------------|--|----|
| <b>Preface</b>              |  | 9  |
| <b>Organizing Committee</b> |  | 10 |
| <b>Conference Program</b>   |  | 11 |
| <b>1.</b>                   | <b>Circular Tourism: Towards the Inclusion of the Concept of Sustainability in Online Booking Platforms</b><br><i>Ioannis Arzoumanidis, Luigia Petti &amp; Andrea Raggi</i>                  | 16 |
| <b>2.</b>                   | <b>Ethnoscenological Practices in Corsica as a Statement of Identity: Their Processes of Creation and Spectacularisation</b><br><i>Davia Benedetti</i>                                       | 18 |
| <b>3.</b>                   | <b>Theatre's Affective Thinking and Creative Human Development: Insights from Philosophy, Science and Art Practice</b><br><i>Graca Correa</i>  | 29 |
| <b>4.</b>                   | <b>Comparing Tourism College Students' Perceptions and Attitudes towards the Impact of Tourism Development in the European Union</b><br><i>Pilar Gago de Santos &amp; Elisa Garcia Abajo</i> | 20 |
| <b>5.</b>                   | <b>Vengeance or Justice? Crime and Punishment in Oedipus Rex and Contemporary Canadian Corrections</b><br><i>Eliza Gardiner</i>  | 21 |
| <b>6.</b>                   | <b>Theatrical Validation for Latinx Students</b><br><i>Adriana Dominguez</i>   | 22 |
| <b>7.</b>                   | <b>The Mindful Dancer: Implementing Mindfulness, Healthy Rhythms and Habits in the Technique Class</b><br><i>Tamara Dyke Compton &amp; Christopher Compton</i>                               | 23 |
| <b>8.</b>                   | <b>Stories of Montanistika in the World of Virtual Reality</b><br><i>Helena Gabrijelcic Tomc</i>   | 24 |
| <b>9.</b>                   | <b>Graphic Design Education in the Time of COVID-19</b><br><i>Anne M. Giangiulio</i>   | 26 |
| <b>10.</b>                  | <b>An Examination and Comparison of the Perceived Levels of Anxiety and Depression of University Music Majors and non-Music Majors</b><br><i>Danni Gilbert</i>                               | 28 |
| <b>11.</b>                  | <b>Weaving the Body Politic: The Role of Textile Production in Athenian Democracy as Expressed by the Function of and Imagery on the Ἐπίνητρον</b><br><i>Dena Gilby</i>                      | 30 |
| <b>12.</b>                  | <b>Semiotic Analysis of Feminine Role in Persian Visual Art</b><br><i>Parnaz Goodarzarparvari</i>  | 31 |

|     |   |    |
|-----|---|----|
| 13. | <b>Text and Visual Performance in Gabriel Rui Silva</b><br><i>Sandra Guerreiro Dias</i>   | 32 |
| 14. | <b>Bimodal Education in the Arts in the Age of Pandemic</b><br><i>James Hutson</i>  | 34 |
| 15. | <b>Ethical Questions in the Curation of Disaster Trauma Narratives in Contemporary Art</b><br><i>Srajana Jayant Kaikini</i>   | 35 |
| 16. | <b>Use of Candle as an Ornamental Item on the Gravestones of Ahlat</b><br><i>Sevgi Kilinc</i>   | 36 |
| 17. | <b>3D Reconstruction of an Ancient City Poetovio - Enrichment of Slovene Digital Cultural Heritage</b><br><i>Tanja Nuša Kočevar</i>   | 37 |
| 18. | <b>Transfer Technology to Preserve and Promote Cultural Tourism with Digital Culture Platform</b><br><i>La-or Kovavisaruch</i>  | 39 |
| 19. | <b>Mimêsis as Ritual: Distilling Concepts in Art</b><br><i>Maria LaBarge</i>  | 40 |
| 20. | <b>Images of Animals in Neolithic Chinese Ceramic</b><br><i>Bogna Lakomska</i>  | 41 |
| 21. | <b>Protest, Justice, and Transnational Organizing in Theatre: On the Transformative Impact of Developing Frontera New-Work</b><br><i>Kim McKean, Adriana Dominguez &amp; Georgina Escobar</i> | 42 |
| 22. | <b>Photography's Narrative Spaces - Stories about Man-Altered Landscape</b><br><i>Marianna Michalowska</i>  | 44 |
| 23. | <b>Repetitions and Variations: Ballet's Embodied Cultural Memory</b><br><i>Melonie Murray</i>   | 45 |
| 24. | <b>A Monastery Turned Hospital Now Converted into a Mixed-Use Hub in Lisbon - Heritage Restoration and Sustainable Tourism</b><br><i>Maria Joao Neto &amp; Clara Moura Soares</i>             | 46 |
| 25. | <b>The Impact of the Covid-19 Pandemic on Greek Tourism</b><br><i>Gregory T. Papanikos</i>  | 48 |
| 26. | <b>Diffractive Reading of Karl-Heinz Klopff's Film <i>Testa</i> (2018) and Jorge Luis Borges' Story <i>The Garden of Forking Paths</i> (1941)</b><br><i>Željka Pješivac</i>                   | 49 |
| 27. | <b>The Theatrical Legacy of the Daughters of Sophia Dorothea of Hanover</b><br><i>Gibson Ralph</i>  | 51 |
| 28. | <b>The Photo-text in the Mussolini Era</b><br><i>Carla Rossetti</i>   | 52 |
| 29. | <b>Voice Search - A New Customer Experience for Swiss Tourism</b><br><i>Anna Victoria Rozumowski, Wolfgang Kotowski &amp; Michael Klaas</i>   | 53 |

|     |  |    |
|-----|--|----|
| 30. | <b>Theatre of Inclusion: The Barrier-Free Model of Drama Therapy and Applied Theatre</b><br><i>Norah Swiney</i>  | 54 |
| 31. | <b>Now the Sun Sinks in the Sea: The Sacred and Religious Works of Porkell Sigurbjörnsson</b><br><i>Kristin Jonina Taylor</i>                                | 55 |
| 32. | <b>Multi-Modal Aesthetics – Rendering Complexity through Integrated Performative Storytelling</b><br><i>Susanne Thurow</i>                                   | 56 |
| 33. | <b>Theatre Elements Used in Cinematography</b><br><i>Tatiana Vintu</i>   | 58 |
| 34. | <b>From Photojournalism to Critical Design: Two Interconnected Introductory Undergraduate Graphic Design Projects</b><br><i>Daniel Vlahos</i>                | 59 |
| 35. | <b>“Because no one can Seize me from Behind”. Sir Christopher Hatton’s Double Portrait and Elizabethan Textual Paintings</b><br><i>Elisa von Minnigerode</i> | 61 |
| 36. | <b>Connectedness: On the Meaning of Diversity (Polyphony and Polymorphism) in Performative Formats</b><br><i>Angelika Waniek</i>                             | 62 |
| 37. | <b>Conjuring Performance: Magic and Illusion in the Street</b><br><i>Margaret Werth</i>  | 63 |
| 38. | <b>Classical Athenian Theater in the World of Rome</b><br><i>David Philip Wick</i>   | 64 |
| 39. | <b>Dialogue with Technology on Stage</b><br><i>Marta Wyszynska</i>   | 65 |
| 40. | <b>Site Management Strategies for UNESCO World Heritage Sites: The Case of the Letoon Sanctuary in Turkey</b><br><i>Aybike Yenel &amp; Muge Bahceci</i>      | 66 |
| 41. | <b>Subversiveness or Integration? – Reviewing Chinese Rock from Sociological Perspective</b><br><i>Huizhe Zhang</i>  | 67 |



# Preface

This book includes the abstracts of all the papers presented at the *16<sup>th</sup> Annual International Conference on Tourism (8-11 June 2020)*, organized by the Athens Institute for Education and Research (ATINER).

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**

**16<sup>th</sup> Annual International Conference on Tourism, 8-11 June  
2020, 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 academic members of ATINER, who contributed by chairing the conference sessions and/or by reviewing the submitted abstracts and papers:

1. Gregory T. Papanikos, President, ATINER & Honorary Professor, University of Stirling, U.K.
2. Stephen Andrew Arbury, Professor of Art History, Radford University, USA.
3. David Philip Wick, Professor of History, Gordon College, USA.
4. Valia Kasimati, Head, Tourism, Leisure & Recreation Unit, ATINER & Researcher, Department of Economic Analysis & Research, Central Bank of Greece, Greece.
5. Peter Jones, Co-Editor, Athens Journal of Tourism & Professor of Management, University of Gloucestershire, U.K.
6. Vincenzo Asero, Academic Member, ATINER & Assistant Professor, University of Catania, Italy.

**FINAL CONFERENCE PROGRAM**  
**16<sup>th</sup> Annual International Conference on Tourism, 8-11 June 2020,**  
**Athens, Greece**

**PROGRAM**

**Monday 8 June 2020**

**08.00-08.45**

**Registration**

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**08.45-09.30**

**Opening and Welcoming Remarks:**

- **Gregory T. Papanikos**, President, ATINER
  - **Stephen Andrew Arbury**, Professor of Art History, Radford University, USA.
  - **David Philip Wick**, Professor of History, Gordon College, USA.
- 

**09.30-10.00**

**Marianna Michalowska**, Professor, Adam Mickiewicz University, Poland.

*Title: Photography's Narrative Spaces – Stories about Man-Altered Landscape.*

---

**10.00-10.30**

**Davia Benedetti**, Research Professor, University of Corsica Pasquale Paoli, France.

*Title: Ethnoscenological Practices in Corsica as a Statement of Identity: Their Processes of Creation and Spectacularisation.*

---

**10.30-11.00**

**Carla Rossetti**, PhD Student, Università degli Studi di Salerno, Italy.

*Title: The Photo-text in the Mussolini Era.*

---

**11:00-11:20**

**Marta Wyszynska**, Associate Professor, University of Fine Arts in Poznań, Poland.

*Title: Dialogue with Technology on Stage.*

---

**11:20-12:00**

**Bogna Lakomska**, Associate Professor, Head of the Department of History and Theory of Art, Academy of Fine Arts in Gdańsk, Poland.

*Title: Images of Animals in Neolithic Chinese Ceramic.*

---

**12:00-12:30**

**Angelika Waniek**, Lecturer, Academy of Fine Arts Leipzig, Germany.

*Title: Connectedness: On the Meaning of Diversity (Polyphony and Polymorphism) in Performative Formats.*

---

**12:30-13:00**

**Srajana Jayant Kaikini**, Assistant Professor, KREA University, India.

*Title: Ethical Questions in the Curation of Disaster Trauma Narratives in Contemporary Art.*

---

**13:00-13:30**

**La-or Kovavisaruch**, Researcher, National Electronics and Computer Technology Center, Thailand.

*Title: Transfer Technology to Preserve and Promote Cultural Tourism with Digital Culture Platform.*

---

**13:30-14:00**

**Pilar Gago de Santos**, Associate Professor, Complutense University of Madrid, Spain.

**Elisa Garcia Abajo**, Associate Professor, Rey Juan Carlos University, Spain.

*Title: Comparing Tourism College Students' Perceptions and Attitudes towards the Impact of Tourism Development in the European Union.*

---

**14:00-14:30**

**Ioannis Arzoumanidis**, Assistant Professor, University "G. d'Annunzio" of Chieti-Pescara, Italy.

*Title: Circular Tourism: Towards the Inclusion of the Concept of Sustainability in Online Booking Platforms.*

---

**14:30-15:00**

**Graca Correa**, Researcher, Universidade de Lisboa, Portugal.

*Title: Theatre's Affective Thinking and Creative Human Development: Insights from Philosophy, Science and Art Practice.*

---

**15:00-15:30 Break**

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**15:30-16:00**

**Kim McKean**, Assistant Professor, The University of Texas at El Paso, USA.

**Adriana Dominguez**, Assistant Professor, The University of Texas at El Paso, USA.

**Georgina Escobar**, Visiting Professor, The University of Texas at El Paso, USA.

*Title: Protest, Justice, and Transnational Organizing in Theatre: On The Transformative Impact of Developing Frontera New-Work.*

---

**16:00-16:30**

**Gibson Ralph**, Associate Professor & Chair, Department of Theatre and Music Studies, The College at Brockport, State University of New York, USA.

*Title: The Theatrical Legacy of the Daughters of Sophia Dorothea of Hanover.*

---

**16:30-17:00**

**Daniel Vlahos**, Assistant Professor, Merrimack College, USA.

*Title: From Photojournalism to Critical Design: Two Interconnected Introductory Undergraduate Graphic Design Projects.*

---

**17:00-17:30**

**Danni Gilbert**, Associate Professor, University of Nebraska-Lincoln, USA.

*Title: An Examination and Comparison of the Perceived Levels of Anxiety and Depression of University Music Majors and non-Music Majors.*

---

**17:30-18:00**

**Norah Swiney**, Assistant Professor, Oral Roberts University, USA.

*Title: Theatre of Inclusion: The Barrier-Free Model of Drama Therapy and Applied Theatre.*

---

**18:00-18:30**

**Maria LaBarge**, Adjunct Faculty, Brigham Young University - Idaho, USA.

*Title: Mimesis as Ritual: Distilling Concepts in Art.*

**18:30-19:00**

**Dena Gilby**, Walter J. Manninen Endowed Chair for Art History, Endicott College, USA.

*Title: Weaving the Body Politic: The Role of Textile Production in Athenian Democracy as Expressed by the Function of and Imagery on the Ἐπίτητρον.*

---

**19:00-19:30**

**Gregory T. Papanikos**, President, ATINER.

*Title: The Impact of the Covid-19 Pandemic on Greek Tourism (Full Paper) (PowerPoint)*

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**19:30-20:00**

**David Philip Wick**, Professor of History, Gordon College, USA.

*Title: Classical Athenian Theater in the World of Rome.*

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**Tuesday 9 June 2020**

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**09:30-10:00**

**Susanne Thurow**, Post-Doctoral Research Fellow, The University of New South Wales Australia.

*Title: Multi-Modal Aesthetics – Rendering Complexity through Integrated Performative Storytelling.*

---

**10:00-10:30**

**Huizhe Zhang**, Researcher, Communication University of China, China.

*Title: Subversiveness or Integration? – Reviewing Chinese Rock from Sociological Perspective.*

---

**10:30-11:00**

**Helena Gabrijelcic Tomc**, Associate Professor, University of Ljubljana, Slovenia.

*Title: Stories of Montanistika in the World of Virtual Reality.*

---

**11:00-11:30**

**Tanja Nuša Kočevar**, Assistant Professor, University of Ljubljana, Slovenia.

*Title: 3D Reconstruction of an Ancient City Poetovio – Enrichment of Slovene Digital Cultural Heritage.*

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**11:30-11:50**

**Maria Joao Neto**, Associate Professor, University of Lisbon, Portugal.

**Clara Moura Soares**, Assistant Professor, University of Lisbon, Portugal.

*Title: A Monastery Turned Hospital Now Converted into a Mixed-Use Hub in Lisbon – Heritage Restoration and Sustainable Tourism.*

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**11:50-12:30**

**Parnaz Goodarzarparvari**, Assistant Professor, Islamic Azad University, Central Tehran Branch, Iran.

*Title: Semiotic Analysis of Feminine Role in Persian Visual Art.*

---

**12:30-13:10**

**Sandra Guerreiro Dias**, Researcher/Invited Assistant Professor, Universidade de Coimbra/Instituto Politécnico de Beja, Portugal.

*Title: Text and Visual Performance in Gabriel Rui Silva.*

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**13:10-13:40 Break**

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**13:40-14:10**

**Željka Pješivac**, Scientific Researcher, Serbia.

*Title: Diffractive Reading of Karl-Heinz Klopff's Film Testa (2018) and Jorge Luis Borges' Story The Garden of Forking Paths (1941).*

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**14:10-14:40**

**Sevgi Kilinc**, Assistant Professor, Bitlis Eren University, Turkey.

*Title: Use of Candle as an Ornamental Item on the Gravestones of Ahlat.*

---

**14:40-15:10**

**Elisa von Minnigerode**, PhD Candidate, University of Konstanz, Germany.

*Title: "Because no one can Seize me from Behind". Sir Christopher Hatton's Double Portrait and Elizabethan Textual Paintings.*

---

**15:10-15:40**

**Anna Victoria Rozumowski**, Research Associate, ZHAW Zurich University of Applied Sciences, Switzerland.

*Title: Voice Search – A New Customer Experience for Swiss Tourism.*

---

**15:40-16:10**

**Aybike Yenel**, Graduate Student, Başkent University, Turkey.

**Muge Bahceci**, Assistant Professor, Başkent University, Turkey.

*Title: Site Management Strategies for UNESCO World Heritage Sites: The Case of the Letoon Sanctuary in Turkey.*

---

**16:10-16:40**

**Kristin Jonina Taylor**, Assistant Professor, University of Nebraska Omaha, USA.

*Title: Now the Sun Sinks in the Sea: The Sacred and Religious Works of Porkell Sigurbjörnsson.*

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**16:40-17:10**

**Tatiana Vintu**, Assistant Professor, Virginia Tech, USA.

*Title: Theatre Elements used in Cinematography.*

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**17:10-17:40**

**Margaret Werth**, Associate Professor, University of Delaware, USA.

*Title: Conjuring Performance: Magic and Illusion in the Street.*

---

**17:40-18:10**

**Adriana Dominguez**, Assistant Professor, The University of Texas at El Paso, USA.

*Title: Theatrical Validation for Latinx Students.*

---

**18:10-18:40**

**James Hutson**, Assistant Dean of Online and Graduate Programs, Lindenwood University, USA.

*Title: Bimodal Education in the Arts in the Age of Pandemic.*

---

**18:40-19:10**

**Anne M. Giangiulio**, Associate Professor, The University of Texas at El Paso, USA.

*Title: Graphic Design Education in the Time of COVID-19.*

---

**19:10-19:40**

**Melonie Murray**, Associate Professor, University of Utah, USA.

*Title: Repetitions and Variations: Ballet's Embodied Cultural Memory.*

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**19:40-20:10**

**Tamara Dyke Compton**, Associate Professor, University of Arizona, USA.

**Christopher Compton**, Assistant Professor, University of Arizona, USA.

*Title: The Mindful Dancer: Implementing Mindfulness, Healthy Rhythms and Habits in the Technique Class.*

---

**20:10-20:40**

**Eliza Gardiner**, Chair, Theatre Department, Vancouver Island University, Canada.

*Title: Vengeance or Justice? Crime and Punishment in Oedipus Rex and Contemporary Canadian Corrections.*

---

**Ioannis Arzoumanidis**

Assistant Professor, University "G. d'Annunzio" of Chieti-Pescara, Italy

**Luigia Petti**

Professor, University "G. d'Annunzio" of Chieti-Pescara, Italy

&

**Andrea Raggi**

Professor, University "G. d'Annunzio" of Chieti-Pescara, Italy

## **Circular Tourism: Towards the Inclusion of the Concept of Sustainability in Online Booking Platforms**

The European Union has indicated the transition to Circular Economy (CE) among its priorities [COM (2015) 614], with a view towards sustainability. Starting from the principles of Industrial Ecology (IE), this concept aims at favouring the maintenance of the value of products, as well as of materials and resources--as long as possible--within the economy along with the minimization of waste. CE can be applied in various economic sectors, including tourism. Nonetheless, the concept of Circular Tourism (CT) was introduced only recently. The rise in tourism arrivals and the need for the achievement of sustainability goals have caused, amongst others, an ever-growing attention towards sustainable tourism. During the last decades, online platforms and tour operators have become one of the most usual means of booking tourist services. In this way, the formers can be considered capable of playing an important role for the promotion of sustainable tourism. It may be argued that most of tourism-related sustainability challenges depend on human behaviour. Nonetheless, it is this behaviour that can be educated and guided in order to make the right choices. Furthermore, the supply-chain environmental performance of a tourist activity can be assessed by using the fundamentals of the Life Cycle Thinking concept, and more specifically its ISO-standardised methodology, namely Life Cycle Assessment (LCA). Indeed, tourism is one of the increasingly studied sectors in terms of LCA applications. This paper builds upon previous work and has a twofold objective. First, to identify whether the concept of sustainability can be integrated within online booking platforms and whether this has already been done. Additionally, an attempt will be made in order for a set of life-cycled-based indicators to be identified or proposed for the selection of sustainable accommodation within these websites. Tourists would therefore be assisted when it comes to choosing the most sustainable option of accommodation, in the same way as they can already do today when selecting the most convenient fare or the most suitable

location and features. Regarding the first objective, the preliminary results of a literature review demonstrated that it is an issue that has not been tackled with so far by the scientific community. Furthermore, a set of online booking platforms were selected and tested for their incorporation of or willingness to promote the concept of a sustainable accommodation. The analysis surprisingly enough showed that this concept has been hardly incorporated into the online booking platforms, with a few exceptions where some attempts have been made. As far as the second objective is concerned, this has been poorly tackled by the scientific community, as well. The preliminary results of the literature review showed that only general-use life-cycle indicators have been proposed so far. Therefore, the conclusions drawn until now suggest that the future developments of this ongoing project include the identification or proposal of a set of indicators that would be useful for users booking on the web to make more sustainable choices.

**Davia Benedetti**

Research Professor, University of Corsica Pasquale Paoli, France

## **Ethnoscenological Practices in Corsica as a Statement of Identity: Their Processes of Creation and Spectacularisation**

In Corsica, society is gradually losing the use of some of its markers of identity in everyday life such as language and customs. Against a historical backdrop of struggle with an assimilationist French state policy, new mobilities and digital changes are altering the social environment and its connections. A Corsican collective identity remains dynamic, however, leading to the perpetuation of rituals and the creation of performance as a means of documenting, adapting to and understanding the world. Social actors create an ethnoscenological way to maintain and express their Corsican identity. From this perspective, choreography is practiced as a form of promotion of the sociocultural Corsican body. It is based on a choice originally to affirm a common existence and historicity but which also enables the externalisation of individual uniqueness. I propose to report on this current form of assertion of identity through the body and choreographic creation in Corsica. The communal creation creates a societal interconnectedness and an original anthropisation, aestheticising the environment and initiating the beginning of transmodernity - by using new digital technologies and references to larger artistic movements and global issues, while enabling expression of specificity. I will present the forms of creations that are emerging and the extent to which their processes are reclaiming movement and traditional symbols for the purpose of local protest. In this spirit, the spectacularisation of ethnoperformances exceeds the mere fact of the movement and its transmission; it becomes a way to educate participants and spectators about the skills and expressions specific to the Corsican area such as language, history, movement, and symbols. These new embodiments can be seen as spatio-temporal transitions which are easing Corsican socio-political-cultural tensions. They can teach us to live together, taking into account the uniqueness and well-being of each of us in a communal emancipation.

**Graca Correa**

Researcher, University of Lisbon, Portugal

## **Theatre's Affective Thinking and Creative Human Development: Insights from Philosophy, Science and Art Practice**

Drawing upon personal experience as both academic researcher in science-art-philosophy and professional theatre director-dramaturg, this communication seeks to explore how insights from philosophy, ethology, neuroscience and contemporary theatre practice may contribute towards an interdisciplinary understanding of artistic creation/creativity. Philosophers have often discussed the possible roots of artistic creation, such as when Henri Bergson associated creativity with intuition, affectivity and “open ethics”. More recently, we witness a renewed interest in what drives creative processes in art by researchers from other fields: namely by ethologist Ellen Dissanayake, who argues that all creative acts are forms of play or of “making special” behavior; and by neuroscientist António Damásio, who claims that all artistic creation is motivated by emotions and feelings, and thus crucially cooperates with homeostasis, by contributing towards survival and the flourishing of well-being. Among the arts, I suggest that theatre plays a key role in creative human development because it is a highly collective activity that works with different expressions—physical, verbal, visual, spatial, sonic and musical, among others—to cultivate psychomotor, cognitive-emotional and social skills. Further, theatre practice strengthens emotional thinking, an interface between emotion and cognition that not only allows thoughts to trigger emotions that are played out in the mind-body, but also, in reverse, allows sensory feelings to influence thoughts. Recent research has also shown that, through theatre making and spectating, humans become better able to grasp others’ mental states (theory of mind) and to feel others’ emotions (empathy). Accordingly, this communication probes into particular contemporary rehearsal and production processes in the theatre, in order to explore the cognitive-emotional features of artistic creativity in practice, through their relation to the scientific and philosophical understandings of creative acts identified above. The aim is to help expand the research field of art theory and practice so that it can draw from and collaborate with scientific expertise and philosophical knowledge, and hence contribute towards creative and sustainable human development.

**Pilar Gago de Santos**

Associate Professor, Complutense University of Madrid, Spain

&

**Elisa Garcia Abajo**

Associate Professor, Rey Juan Carlos University, Spain

## **Comparing Tourism College Students' Perceptions and Attitudes towards the Impact of Tourism Development in the European Union**

Observing and capturing local residents' perceptions and attitudes towards tourism development has been increasingly common and necessary since the mid-1970s. Nowadays, the greater the tourism industry has become worldwide, the higher the relevance to assess the impact of tourism activity on the local residents. In this paper we present the results of a study carried out in two EU countries highly dependent on tourism but at a different state of development: Croatia and Spain. Our preliminary findings based on the premises of the social exchange theory reveal there is an overall positive attitude of tourism college students towards the impact of tourism in their host communities. Given that, our major goal was to contrast the hypothesis that the nationality of the tourism college students is a significant variable when evaluating the socioeconomic and environmental impact of the tourism industry development. Also a gender perspective reports interesting findings in our study though not so statistically significant than the nationality. Our findings are based on survey responses given to a questionnaire designed ad hoc by the research team to analyse the perception and attitude of tourism college students from Croatia and Spain towards tourism development. A multinomial logistic regression is built to predict the factors that matter the most for showing a more supportive attitude towards the development of tourism activity. This will help tourism boards and tourism policymakers to address the most critical and sensitive issues more efficiently to develop a sustainable tourism model.

**Eliza Gardiner**

Chair, Theatre Department, Vancouver Island University, Canada

**Vengeance or Justice? Crime and Punishment in Oedipus Rex and Contemporary Canadian Corrections**

Eliza Gardiner, director of the March 2019 VIU production of *Oedipus Rex*, will discuss the unique challenges of adapting an ancient Greek tragedy to a contemporary Canadian context, and compare concepts of justice and punishment from the two eras. Eliza worked in collaboration with students to adapt Sophocles' script for the university stage, using the translation by retired VIU professor Ian Johnston. The new script explored one really bad day in the life of the tragic hero whose pride impedes a critical, cold-case investigation; the performances featured a modern take on the traditional Aristotelean theatrical elements of plot, character, intellectual statement, diction, melody and spectacle. The final result was much more than merely an exercise in either period-piece exactitude or creative anachronism. VIU's production of *Oedipus Rex* challenged the audience's thinking about the Canadian correctional system in our own historical moment. Gardiner will discuss the ways in which her production overlaid Oedipus' conflict with the law with contemporary perspective on what motivates criminal behaviour, as well as what correctional measures best suit infractions. Gardiner will look at how criminological factors such as abandonment and adoption are figured as determinants of crime, and will define how crimes like attempted infanticide, murder, and incest are punished in both eras. Ultimately, this presentation will explore the notion expressed in Sophocles' great tragedy: that, "when vengeance is heralded as a rationale for the punishment of crime, justice cannot be achieved." Eliza holds a BFA in Film from York University and an MA in Drama from the University of Toronto. Her scholarly focus on fifth-century Attic tragedy has evolved into "researching participatory theatre methodologies that build chances for marginalized populations to access transformative education." In addition to directing *Oedipus Rex*, she visited Greece in summer 2019 to plan an upcoming VIU field school, and directed *Antigone* in a federal prison in 2017.

**Adriana Dominguez**

Assistant Professor, The University of Texas at El Paso, USA

### **Theatrical Validation for Latinx Students**

Although faced with internal and external resistance, the Department of Theatre and Dance at UT-El Paso dedicated the 2019-2020 season to Latinx theatrical works. In a border community that is in need of work that is reflective of the community, the production of *Real Women Have Curves* was the season opener of the 2019-2020 season. This paper focuses on the impact that the production had on the students that worked on the project. Through employing the philosophy of purpose over product, a genuine process was able to take place and transform the artistic lives of the women involved in the project.

Substantial issues such as body image, immigration, domestic violence, and the role of women in Mexican-American culture were elements missing in the curriculum of the young theatre artists at UTEP. *Real Women Have Curves* creates an opportunity for young women to defy stereotypes and imposed expectations. Through humor, food, music, tradition, and language, the lives and experiences of the students were validated; students no longer felt as though they had to “explain themselves” to others. Utilizing work that is relevant to their own lives creates an environment to resist the idea that who they are is not good enough.

Production photos, student statements, and testimony will be utilized to further communicate the power that is realized when women work together.

**Tamara Dyke Compton**

Associate Professor, University of Arizona, USA

&

**Christopher Compton**

Assistant Professor, University of Arizona, USA

## **The Mindful Dancer: Implementing Mindfulness, Healthy Rhythms and Habits in the Technique Class**

With a mind toward setting our dancers up for success and longevity, we will share the ways in which mindfulness practices in the technique class relate to the development of community, empathy and support of their fellow students. As dancers, we are acutely aware of the need to be constantly improving and advancing as artists and human beings. So often in this drive, however, we allow ourselves to be broken down and betrayed by the negative thoughts within our own brains. In this lowly state, growth becomes stunted, and this internalized negative focus prevents us from supporting our fellow artists in their development. In this movement and experiential workshop, we will study ways in which mindfulness can be integrated in a technique class. Methodologies include 3-minute meditations, setting intensions/class focus, compassionate listening, recommended outside readings, and journaling. Supported by educational research, this workshop will recount our experiences with university-level dance students who have implemented these practices throughout our classes for the past two years. We will share the ways in which implementing mindfulness practices, building healthy habits and daily rhythms in the individual dancer have contributed to the creation of a healthy, supportive, and empathetic dance community.

**Helena Gabrijelcic Tomc**

Associate Professor, University of Ljubljana, Slovenia

## **Stories of Montanistika in the World of Virtual Reality**

The main objective of the interdisciplinary research was a presentation of natural heritage, i.e., natural stones that decorate the interior of the Montanistika building, which also houses the Department of Geology. The aim was to interpret and narrate stone heritage and geological stories in 360 storytelling and virtual reality (VR). The interior of the Montanistika building is adorned with numerous stone ornaments that, in addition to their aesthetic value, carry important information about the use of natural stones in architecture and the arrangement of interiors of educational buildings. Various polished natural stones were used to decorate and construct certain elements, which emphasized the monumentality of the buildings. From the geological point of view, the hallways and lobby of the building are a special geological museum, which thus combines natural and cultural heritage. The VR solution was made for Oculus GO headgear. With an interactive approach, VR gives the user an insight into the mysteries of the Montanistika building. 360 presentation of spaces contains information about geological characteristics of stones, their appearance and significance. VR solution was designed and implemented with the user-centred design (UCD) methodologies, which phases involved the definition of the strategy and the scope (target groups, needs and product objectives, functional specifications and content requirements), designing the structure and skeleton level (interaction design, information architecture and information design) and in the last phase planning and developing the surface and sensory level of VR. Narration and screenplay were designed considering individual premises of the Montanistika building. 360 storytelling was implemented based on spatial orientation of the physical building and its premises. Content was prepared including geologically significant texts, graphic presentations, informative panels, 360 video presentations of stones and premises of the building. Content elements were implemented considering the focused VR functionalities (transitions between spaces, customization of content viewing) and information architecture. Graphic design included also a colour palette representative for three main groups of rocks (igneous, sedimentary and metamorphic) and the definition of font type. With the final VR reality settings, it was necessary to perform several testing phases, which enabled the correction of technical and performance errors such

as cutting, button unresponsiveness, layout optimization, text styles and the use of more appropriate image content. The result of the research is a VR solution that offers to the visitors a 360-degree experience, virtual and interactive walks through the building and learning about rocks from presentation panels. Moreover, the experience enables the immersion in the stories of Montanistika's stones and an attractive insight into the world of Slovene natural heritage.

**Anne M. Giangiulio**

Associate Professor, The University of Texas at El Paso, USA

## **Graphic Design Education in the Time of COVID-19**

During these unprecedented times, university educators in the visual and performing arts have been challenged to bring meaningful course delivery and material to their students that will at the very least match the quality of content and instruction that they strove for in the pre-COVID-19 era. All professors know that conditions for teaching are not the same, so how can learning outcomes be? Perhaps the answer is not to match the instruction as it once was, but instead to assess the current situation to examine and address it head on. With all the limitations and frustrations purely-online teaching in the arts presents, instructors can perhaps strive to create a new reality with a different set of qualitative benchmarks without sacrificing quality. Assignments that speak to personal experiences in dealing with the pandemic can develop the skills a course is meant to teach while also bringing catharsis to students' mental health. I gave my introductory-level Graphic Design 2 students at The University of Texas at El Paso (UTEP) a final assignment to design a poster that would help them process this second half of the Spring 2020 semester and this pandemic visually – be that serious or silly, or that reflected their personal way of coping with it all. I also intentionally gave them a really tight deadline so they would not overthink it. The solutions for the poster assignment were as varied as the students in the class. Some dealt with the transition from campus to all-Blackboard instruction in stride. Others struggled for so many reasons. Quick background: UTEP and the city of El Paso are literally on the border of Texas and Ciudad Juárez, Mexico. Every semester, I have students from both sides of the border. This is natural and typical here. If it were not for the regulations enforced upon us from Washington D.C, traveling to Mexico would be just like traveling to the next town over is for anyone else in the world. Juárez is El Paso's sister city. That said, I had a student this semester who was a U.S. citizen, but she resided in Juárez with her family. COVID-19 caused all non-essential travel over the border to grind to a halt. As a result, she lost the wi-fi connection she had come to rely upon, both on UTEP's campus and within the city limits of El Paso. UTEP distributed free mobile wi-fi hot spots to many students who reside in Juárez. Technology Support at the University even gave direct phone numbers and email addresses to these students to present to border and customs agents so that they'd be allowed to cross the border and retrieve the

mobile wi-fi hotspots on campus. If art imitates life, then art school assignments can too. I was so thrilled by the results by my students, especially because every student told me they loved working on them. The assignment offered structure and a way to process this time.

**Danni Gilbert**

Associate Professor, University of Nebraska-Lincoln, USA

## **An Examination and Comparison of the Perceived Levels of Anxiety and Depression of University Music Majors and Non-Music Majors**

The purpose of this exploratory research study was to examine the perceived levels of anxiety and depression of university music majors and non-music majors, and to determine whether a statistical difference exists between the two groups. Establishing an awareness of the perceived anxiety and depression of music majors may help collegiate music professors best determine the program needs of students, incorporate better information and strategies for improving student health and self-care, and help diminish stressors such as performance anxiety. The Burns Anxiety Inventory and Burns Depression Checklist were distributed to music majors and non-music majors attending a small, private liberal arts university in the American Midwest. Two independent samples t-tests for equality of means were conducted to compare perceived levels of anxiety and depression among music majors (n=25) and non-music majors (n=22) based on their responses from items on the questionnaire. There was a significant difference in the anxiety levels of music majors (M=36.08, SD=19.39) compared to non-music majors (M=14.36, SD=11.21);  $t(39.22)=-4.77$ ,  $p=0.00$ . Results from the second t-test indicated a significant difference in the depression levels of music majors (M=34.68, SD=21.72) compared to non-music majors (M=14.00, SD=11.75);  $t(37.84)=-4.13$ ,  $p=0.00$ . These findings suggest that music majors perceive themselves to be significantly more anxious and depressed than university students in other majors. A 2×2 between-subjects ANOVA was performed to determine whether there was a statistically significant difference between the perceived levels of anxiety and depression (dependent variables) among lowerclassmen versus upperclassmen for both music majors and non-music majors (independent variables). The main effect of the year in school (lowerclassmen or upperclassmen) and major (music or non-music) was compared against the interaction of students' year and major. After conducting the ANOVA, results verify the previous findings—music majors appear to perceive themselves as more anxious and depressed than non-music majors. However, students' perceptions do not appear to change based on their year in school, regardless of major. Based on the outcome, music majors may need additional support and resources related to mental health

throughout the duration of their undergraduate experience. Collegiate professors can benefit the mental health of students by providing opportunities to openly discuss and examine issues related to anxiety and depression. Educators are encouraged to work with students to identify possible resources, avenues for support, and opportunities to seek treatment. However, much training and professional development is needed for faculty to become aware of mental health concerns and to understand how to effectively equip students with available resources. Only through the cooperated efforts of all those involved in higher education can student learning environments be improved.

**Dena Gilby**

Walter J. Manninen Endowed Chair for Art History, Endicott College,  
USA

**Weaving the Body Politic:  
The Role of Textile Production in Athenian Democracy as  
Expressed by the Function of and Imagery on the Ἐπίνητρον**

The ἐπίνητρον (pl. ἐπίνητρα) is a ceramic shape used in ancient Greece to card wool; as such, it is a form created for women. What can the imagery on these works reveal about gender and identity in ancient Athens during the period of democratic rule? This presentation closely examines a number of Athenian ἐπίνητρα that date to around 500-420 BCE (spanning the Early to Late Classical Periods; from the beginning of democracy almost to its end). The figural scenes often center around the activities engaged in by women in the οἶκος (plural: οἴκοι) (home); as Danielle Smotherman Bennett has aptly observed, the imagery is “embedding social cues, representing familiar social tasks, and depicting anonymous figures with which women of wide-ranging social statuses could self-identify.” This paper offers close readings of such ἐπίνητρα as that of the Sappho Painter and the Eretria Painter in the National Archaeological Museum, Athens and the unattributed object in the British Museum (1814,0704.1205) in order to address how such scenes might be read by women as reflecting their role in the continued success of Athenian democracy through their textile contributions to the πόλις (city-state).

**Parnaz Goodarzarparvari**  
Assistant Professor, Islamic Azad University,  
Central Tehran Branch, Iran

## **Semiotic Analysis of Feminine Role in Persian Visual Art**

The word “Feminine” represents the strata that make up half the body of society. So the signs that represent a woman can be considered an important element in visual art works. The semiotic features of visual artwork among Iranian artists in which feminine identity is used both in form and content, given the intrinsic elegance of the woman, give rise to an understanding of its philosophy as if it were to use basic elements and the necessities together with omission of other factors that may be luxurious would increase the artistic authenticity. Therefore, representing the fragile nature of feminine identity with the fewest elements in a visual art work can be an easy way to introduce a woman to society. In this regard, the cultural and religious requirements of the Iranian atmosphere and its impact on the quality of feminine presence in visual art also need attention. The brevity and limitation of the use of elements that represent a woman can directly refer to the principle of the message. Visual communication and the art derived from it can be seen as an effective basis for interpreting women’s position in the creation of original art because the female identity and the intrinsic aspects of visual art have similarities. Nowadays, it is common to exhibit images of women in exhibitions. But perhaps the durability and boldness of women’s movements and works can be better understood in terms of their impact on the presentation of works of visual art with particular themes. For example, the presence of feminine symbols in published self-portraits of war, family, and gender identity in Iran is a common example in explaining this position. Today, the presence of images of women in the art works of visual communication is a confirmation of this claim. The semiotic analysis of the feminine identity, if carried out through visual communication works, will underpin the development of this situation.

**Sandra Guerreiro Dias**

Researcher/Invited Assistant Professor, University of  
Coimbra/Polytechnic Institute of Beja, Portugal

## **Text and Visual Performance in Gabriel Rui Silva**

Gabriel Rui Silva (b. 1956) is a Portuguese poet and performer who is part of the second generation of Portuguese experimental poetry (PO.EX), framed within “poeppractice” [poeprática] (Melo e Castro, 1980) and the model of “living poetry” [poesia viva] (Sousa & Ribeiro, 2004), whose archetypes of historical rupture with the Portuguese literary system date back to Modernism and Futurism. His artistic and literary reflection lies at the intersection of visual and experimental poetry trends with performance, plastic arts, music, fluxus aesthetics, installation, urban intervention and new technologies. He is a crucial author in the Portuguese experimental tradition whose work and structuring contributions remain, to a large extent, unacknowledged and yet to be studied. In this study we analyze the performance *romance*, a long exercise of radical experimentation between visual poetry – the text “romance” – and its corresponding visual performances taking place throughout the decade of the 1980s. The intervention is divided into seven parts, as many as the letters of the word “romance”, a number that should be read in its symbolic connotation. The process contains symmetric moments of destruction (called “uninstallation”), which consubstantiate a dynamic of opposites, night-day, light-dark, that fulfills the ontological premise of the intrigue announced at the first moment, the *romance* itself, in 1982. Each intervention corresponds to a stage of living flow that crosses time, space and matter and through which the performer-author analyzes the full scale relationship between writing and performing, experiencing a process of metamorphosis and revelation about this matching and its reflexive implications as a constitutive axe of poetic research and action. This analysis is based, in particular, on the discovery and study of a set of four videos recently found as a result of an interview given to the author of this article, which correspond to four of the seven moments of the intervention: “As 24 Pedras” [The 24 stones] (Lisbon, 1987), “Conversa entre Gutenberg e Marconi numa Estação de Caminhos de Ferro” [Conversation between Gutenberg and Marconi at a railroad station] (Lisbon, 1987, one week later), “Lembro-me Perfeitamente de Como Tudo Começou” [I perfectly remember how does it all started] (Amadora, 1988), and “Orbis Sensualium Scripturae” [The sensual world of writing] (Setúbal, 1988). As intermedial utterances, the poetic

and performance-based artifacts of the above-mentioned poet compose a radical approach to explore multimodal and performative potentialities of text and visual performance. I aim to approach and enlighten the iterations and transformations of these works of art conversions and experimentations from written text as a total medium to performance art. I will analyze this poetic embodiment through aesthetic displacement to transform poetic word in poetic action and performance in a site-specific context. I will address these poetic experimental performances of Gabriel Rui Silva as a field of discursive and performance experimentation between image and text towards a performative epistemology of language.

**James Hutson**

Assistant Dean of Online and Graduate Programs,  
Lindenwood University, USA

## **Bimodal Education in the Arts in the Age of Pandemic**

Higher Education has been radically transformed due to the Covid-19 pandemic that swept the globe starting in late 2019. Institutions in the United States were ill-prepared for a shift entirely to distance education necessitated to slow the spread of transmission. What lies ahead is an existential crisis for post-secondary institutions in how to navigate the requirements of social distancing, the safety of their students, faculty, and staff, as well as developing an educational model that is flexible enough to pivot from online, on-ground, and hybrid modalities while maintaining rigor and quality of instruction. While the recent pandemic has heightened the sense of urgency, higher education has been moving towards these more flexible, bimodal forms of delivery for decades now. The School of Arts, Media, and Communications at Lindenwood University has been developing online programming for four years in Art, Design, and Art History, and is building on those experiences in order to meet the demands of an uncertain future. With the traditional academic calendar now being outmoded and obsolete, we have developed a new bimodal model of eight-week, hybrid and online sessions that can more readily adapt to requirements should future outbreaks occur on college campuses. The strategies adopted to address the “new normal,” as life post-Coronavirus has been described, include synchronous and asynchronous instruction, leveraging existing LMS capabilities, while also considering the unique requirements of studio-format classes that traditionally require six face-to-face contact hours a week. The plan for scheduling, deployment, course design, and more provide a model for other institutions struggling to meet the expectations of students, fears of parents, and fiscal planning for the academic year.

**Srajana Jayant Kaikini**  
Assistant Professor, KREA University, India

## **Ethical Questions in the Curation of Disaster Trauma Narratives in Contemporary Art**

The paper studies the implications and ethical concerns in curation of traumatic archives in relation to the psychological experiences of aporia in empirically limit situations. This is a pressing question in the light of increasing instances of humanitarian and ecological crises and trauma across the world. The controversy around Buchel's work "Barca Nostra" at the Venice Biennale 2018 being a case in point, where the ethics of representation was at the heart of varied critiques on the work. The paper aims to understand the problems with memorialization of trauma in order to ethically inform the musealization or memorialisation of any other disaster. Memorials and memorial museums are designed to function monumentally and pedagogically. The model of the 'memorial museum' has arguably aggravated into a symptom of the proliferation of mass media culture in contemporary society, where everything is designed towards fast consumption, including trauma. In such a situation, the ethics of representation becomes a central concern for museum design and curatorial aesthetics. Several art movements have emerged as a result of collective historic moments often associated with their own trauma. Trauma has been at the core of several artistic articulations that can be argued as counter-memorialising strategies with respect to the experience of trauma through image narration and site specificity. Examples include artists such as Boltanski, Alain Resnais (who responded to the Holocaust) and in contemporary times Nalini Malini, Amar Kanwar, Priyanka Chhabra in the Indian context. The aesthetic embodied by these artists' works hold cues to salvage processes of decontextualized musealization by offering situated ethical methods in the presentation and curation of traumatic histories. These insights offer new ethical perspectives to make the curation in disaster memorial museums most justified to its curatorial intention by addressing disaster trauma in a society's cultural memory.

**Sevgi Kilinc**

Assistant Professor, Bitlis Eren University, Turkey

### **Use of Candle as an Ornamental Item on the Gravestones of Ahlat**

The historical, cultural and artistic heritage of Anatolia has significantly contributed to the diversification of tradition of making graves. This tradition has developed in the framework of the belief structure of every society that existed in Anatolia for a period. The fact that the gravestones appeared were so rich and varied, necessitated the limitation of the study. Therefore, Ahlat gravestones, which have an essential place in Turkish-Islamic grave tradition, have been determined for the topic of the present study. The combination of Central Asian culture and the cultural richness of Anatolia has created a sizeable ornamental mosaic on the gravestones. As an object of everyday use, the oil lamp, which has been transformed into a decorative element, is in a remarkable position with its faith-based meaning.

**Tanja Nuša Kočevar**

Assistant Professor, University of Ljubljana, Slovenia

### **3D Reconstruction of an Ancient City Poetovio – Enrichment of Slovene Digital Cultural Heritage**

Information and communication technologies play an important role in the museum communication. They are also useful for exhibition presentations of the past and are a characteristic form of museum communication. 3D computer graphics and 3D technologies play a key role in the reconstruction of the ancient city, providing almost unlimited possibilities for creating digital interpretations, visualizations and physical prototypes. Archaeological material resources – remains of architecture in their floor plans, sculptures, shrines, depictions of clothing, tools, jewellery, etc. – give a good insight into a life of Roman people in Poetovio (Ptuj). In the combination with ancient written sources, sufficient information is obtained for the hypothetical reconstruction of an ancient city. Poetovio, the largest Roman city among the northern Adriatic and the Danube, represents Slovenia's most complex archaeological site. Various systematic researches open new perspectives on Poetovio's past. In recent years, we can especially highlight the discoveries of urban design in the heart of the ancient city, in the former settlement of Vičava and the Panorama quarter. Blocks of architecture were bounded by rectangular streets, and at the top of the hill was a shrine complex. Thanks to modern, non-destructive methods, the study of ancient architectures preserved in the floor plan can be well reconstructed. Panorama is one of the last pieces of an invaluable source of information about ancient cities in Europe. In the presented interdisciplinary research, with the help of 3D technologies, we presented a part of ancient Poetovio's sites where we have good archaeological data. Experimental part included a reconstruction from floor plans (reconstructed by experts from the Slovenian Academy of Sciences and Arts) to 3D visualizations. The archaeological portion included the study of written and illustrative sources resulting in hypothetical finding of city topology, organisation of buildings, their dimensions and layout of their parts (roofs, windows etc., road construction and city walls). Archaeological findings served as sources for analytical and problem-solving approaches of 3D modelling, starting with low-detailed 3D models, that were carefully and gradually assessed by archaeologists enabling the iterative upgrades of the accuracy of reconstructions of buildings and their parts. Besides the study of topology of the buildings, the study of their arrangements and

composition in Panorama was carried out. Results of the study of materials from ancient city resulted in 13 main types of material that were for the purposes of texture reconstruction reduced to 8 materials, i.e., roofs, facades, main road, side road, markets, doors and countertops, columns and clay loam. For each material a stylised image was designed from realistic photos. Images were used as texture information on buildings and reconstructions were visualized enabling the experiencing of the ancient city in a totally new perspective. The results of the research are 3D reconstructions of the most representative of Petoviona (Ptuj) city including domus with fountain, shrine complex, the sanctuary of Jupiter, warehouses and trades. The results serve as a reliability source for further studies in the archaeology and sustainable and attractive museum exhibit piece that enriches 3D digital presentations of Slovene cultural heritage important both on a national and international level.

**La-or Kovavisaruch**

Researcher, National Electronics and Computer Technology Center,  
Thailand

**Transfer Technology to Preserve and Promote Cultural  
Tourism with Digital Culture Platform**

Technology transfers to preserve and promote cultural tourism in the local communities are challenging tasks. There is some barrier to overcome, such as the generation gap, between the giver and receiver and the most important is the trust between the technology transferor and the local communities. We received funding from the Thailand Science Research and Innovation Fund (TSRI) to pilot a 2-year project on transferring the digital culture platform to the local communities in the northern and central parts of Thailand. In the first year, we focussed only on the northern part of Thailand. Luckily, we had help from the nearby university in that area; they held a course on museum management. We then facilitated the instructor of that course with the tool for managing museum artifacts from digitizing artifacts, data collection, and display in the mobile application. The instructor assigns a class project that manages 6 local museums in the local communities. This project is considered a success in terms of collaborating between generations when the new generation in areas asks for local wisdom from the elders in those communities. Since most students are the children in those communities, it is easier to get trust from the elders than from strangers. At least some of the wisdom from the elders will be recorded in digital form. One feedback from our users who are social science students is the difficulty in using the digital platform tool, which we need to improve. Another challenge is how to promote the cultural with the mobile application. One barrier is the language of most descriptions in mobile applications still in Thai. Technology such as machine translation will help release this barrier. The issue of sustainability of the ecosystem should be considered too. In the second year, we used the communities themselves to conduct the technology transfer to 5 local communities for the northern part and used school clubs to conduct the technology transfer in the central part. The latter case seems to work better than the first case because the senior students will teach the junior students and this seems to sustain the system, while in the first case if the community leader is occupied with other work, that will slow down the transfer processes. This gives us many perspectives about transferring the technology to the local communities.

**Maria LaBarge**

Adjunct Faculty, Brigham Young University – Idaho, USA

**Mimêsis as Ritual:  
Distilling Concepts in Art**

Traditional ethnologies and anthropologies have long based their assumptions upon a binary theory of Western vs. Non-western culture within an idea of progressivism and evolution, and a methodology of seeking for primary conditions and archetypes. But this approach has long created divisions within the social sciences, and particularly within the arts and art history. It has created a polemic between Western and so-called Non-Western art, with Western art describing the arts from Ancient Egypt through the modern era with European and American styles predominating. Non-Western art has long been the term used to describe the arts of Africa; Near, Middle and Far East Asia, Oceania, Latin America and the arts of all small tribal and island cultures. Such divisions have necessarily mandated two distinct theories to describe Western and Non-Western art. But does this not give us reason to pause and question how something as universal and anachronistic as art can be caught up in such divisions? It seems apparent and logical that any theory of art must be applicable to both Eastern and Western, Ancient and Contemporary, and so-called Western and Non-western arts. Here we can find aid to this problem of divisions and binaries from the conditions and purposes of mimêsis. Long considered to mean mere copying of nature, making art based on verisimilitude and a condition of outmoded art styles antithetical to the mandates of modernism, mimêsis is actually the condition of art upon which art itself can overcome its theoretical divisions. This paper looks at mimêsis as the symbolic, representative, allegorical, and ritual circumstances of art and claims that mimêsis is the very condition upon which a universal theory of art resides that dissolves all boundaries between Western and Non-western styles. Further, it is in mimêsis that art itself distills into the concepts that condition the very styles that seemingly create these divisions. It is in the creation or distillation of a concept (through the practice of making art) that art performs its function as a qualifier and reinforcer of given cultural concepts and meanings during any given age or geographical location.

**Bogna Lakomska**

Associate Professor, Head of the Department of History and Theory of Art, Academy of Fine Arts in Gdańsk, Poland

**Images of Animals in Neolithic Chinese Ceramics**

I would like to devote my paper to the paintings of animals in Neolithic Chinese ceramics. The images of animals or their stylized (more or less) motifs once depicted in the form of painting and sculpture, and nowadays through various media are the carriers of many stories. It is thanks to them that we can learn about the species of elephants disappearing centuries ago, or the growing importance of horses or water buffaloes. Their ancient images point to the undeniably great role that animals played in human life. The rich material culture, as well as the written sources we have today, allows us to examine both in physical and spiritual terms the coexistence and co-creation of the worlds of people and animals in the region that we now call China. General animal research, especially within Europe, usually concerns spatial differences and physical; animals from ancient, medieval and early modern times are researched in the context of their useful role, as well as their exoticism, discovering new species and deepening knowledge about those already known to man. Creating a picture of the animal images in Chinese Neolithic art, I hope to present various social and political practices that have influenced the acquisition of knowledge about animals, and thus discover their role in human life. Chinese animal studies to date in pre-dynastic and dynastic eras regularly focus on animals as spiritual beings and sources of nutrition. It is worth looking at the significance of animals from a different perspective – from the perspective of art, which can tell us about animals and people in the context of religion, magic, symbols, aesthetics and the spiritual life of both. In this paper, I would like to pay attention especially to the decorative motifs appearing in ceramics of three Neolithic cultures: Yangshao (4000-3000 BCE), Hemudu (5500-3300 BCE) and Longshan (2500-1900 BCE).

**Kim McKean**

Assistant Professor, The University of Texas at El Paso, USA

**Adriana Dominguez**

Assistant Professor, The University of Texas at El Paso, USA

&

**Georgina Escobar**

Visiting Professor, The University of Texas at El Paso, USA

**Protest, Justice, and Transnational Organizing in Theatre:  
On the Transformative Impact of Developing Frontera  
New-Work**

In the fall of 2019, Professors Kim McKean, Georgina Escobar, and Adriana Dominguez set out to develop, create, and produce a new play with University of Texas at El Paso Theatre & Dance students that would be performed as part of the department's 2019/2020 mainstage season. For several seasons, our department's mainstage programming had seen a trend of disempowerment and distance with regard to the local frontera culture. We wanted to shift this trend in the opposite direction by creating a theatrical event that would activate student and community voices to investigate ideas of protest, justice, and transnational organizing in performance—a play that would ultimately foster a unique, frontera voice. This new work became *Monsters We Create* (MWC), written by Georgina Escobar in collaboration with our UTEP 2019 playwrights. MWC was very much an investigation into the frontera aesthetic with our students. Set in a not too-distant future dystopian world modeled after El Paso, TX (Sun Town), the play shines light on what it means to connect—or disconnect—as a human citizen when the planet and political landscape are imploding. When developing the piece, we found that *Monsters We Create* inherently challenged theatrical conventions of the audience/performer relationship that our audience base (and our students) were accustomed to. Directorially, McKean was interested in experimenting with how we could invite the audience into the world of the play as participants rather than spectators. We incorporated dance, puppetry, and an activated pre-show into a “Frontera Funk” aesthetic that allowed us to explore resistance in many different theatrical forms. Often when devising and/or developing new work, we encourage students to explore notions of identity, to pull from their personal histories, to question the status quo, and to push the boundaries of what is possible theatrically. Both professors and students often have to wear several hats to bring the piece to fruition, with extra pressure

added if the piece is intended for production. Through this panel, we seek to share some of our process with the development and creation of *Monsters We Create*, and additionally, we seek to examine the challenges inherent in the devising and developing new work that is geographically specific. We investigate how director and playwright can collaborate without hierarchy in the rehearsal room, as well as how we can create emotionally safe spaces for students to question and challenge while still promoting creative freedom. Empowering students is an essential part of our job as theatre educators, and this extends to giving students an active voice in the processes of devising and developing new work. Through these processes, students develop collaborative and creative skills that translate beyond the classroom and rehearsal room. Creating a piece of devised theatre is not for the faint of heart. The process of working on new material is inherently “messy.” Through the creation of this piece with our students, we discovered a newly sustainable and inspired creative discipline with and for the frontera student metropolis that we look forward to share with the ATINER community.

**Marianna Michalowska**  
Professor, Adam Mickiewicz University, Poland

## **Photography's Narrative Spaces - Stories about Man-Altered Landscape**

In the seminal text from 1982, Rosalind Krauss wrote about the discursive spaces of photography. She pointed to separate readings of meanings of landscape photography depending on the image circulation. The same landscape of Nevada by Timothy O'Sullivan in the discourse of topography and geography functioned differently from the discourse of art. This assumption about the distinctiveness of aesthetic and scientific discourses should be reviewed today. The "new topography" in photography provides in artistic language data on the situation of the natural environment. Therefore, it is not just a matter of changing fields of discourses but narratives through which discourses are created. In the paper I discuss the narrative contexts of photography, in regard to Krauss's concept of discourse and narratology by Mieke Bal. Examples are modern landscape photography from the new topography trend. The goal of this artistic trend, which can be dated to the mid-1970s, is to document and reflect on changes that occur in the environment through human activities (mainly related to industry). Today, however, artists' voices are increasingly commenting on climate change and environmental disaster. Therefore, these are activities that can be included in the field of environmental art (in regard to T.J. Demos' concept) or, more broadly, criticisms directed towards capitalocene and anthropocene consequences. I will focus on three photographic projects presenting peripheral areas in Poland: documentation of the course of the Warta entitled 808.2 km by Waldemar Śliwczyński, Jedynka (No. 1) by Maciej Rawluk and Urodzaj (The Harvest) by Michał Woroniak. Each of the chosen case studies interprets differently the assumptions of "new topography" in photography - a trend interested in showing a man-altered landscape. Photographers' works relate to landscape studies, disputes over new theoretical proposals such as anthropocene and capitalocene, as well as to issue of periphery. Forgotten peripheries in the geography of Poland are Warta river, road No. 91, dominated by the A1 motorway become a symbol of the depleted, abandoned memory. In turn, Urodzaj presents the circumstances of the creation of an open-cast mine in the agricultural area and refers to both possible damage to the area and its social benefit for inhabitants.

**Melonie Murray**

Associate Professor, University of Utah, USA

### **Repetitions and Variations: Ballet's Embodied Cultural Memory**

The corporeal practice of ballet training, comprised of visual and aural input along with kinesthetic awareness and sensation, serves to transmit and reify a specific form of embodied knowledge. Passed from generation to generation and body to body, from at least the mid-19<sup>th</sup> century to present day, systems of ballet training and modes of ballet performance have moved through history continually enacting and reenacting a legacy of repertoire rife with collective/cultural memory and meaning. Ballet training methodologies have evolved, yet well-established vocabulary, syllabi, and curricula continue to be followed as pedagogical foundations for developing technical and artistic skills. And, while new choreographers expand the limits of the established ballet vocabulary and the growing body of ballet repertoire continues to evolve, the traditional classical ballets (think *Swan Lake* and *The Sleeping Beauty*) are enduringly re-produced and celebrated as a valuable part of the heritage of ballet culture. Given this continually evolving yet perennial nature of ballet, theories from the field of performance studies provide an interesting lens through which we might examine classical ballet and its repertoire. This presentation frames ballet as a living culture - an ever-evolving, self-perpetuating, way of life - while engaging with scholars such Raymond Williams, Eric Hobsbawm, Joseph Roach, and Diana Taylor to explore notions of culture, tradition, ritual, orature, and repertoire.

**Maria Joao Neto**

Associate Professor, University of Lisbon, Portugal

&

**Clara Moura Soares**

Assistant Professor, University of Lisbon, Portugal

## **A Monastery Turned Hospital Now Converted into a Mixed-Use Hub in Lisbon – Heritage Restoration and Sustainable Tourism**

Heritage sites and listed buildings have been the center of discussions concerning sustainable tourism, particularly regarding their management and conservation as monuments within the current landscape of tourism massification. However, these historic buildings can have other primary functions, while being relevant for touristic activities. This paper will address the issue of sustainable tourism in relation to the refurbishment and repurposing of heritage buildings. It will consider the conversion of the former Hospital of Desterro, in Lisbon, the capital of Portugal, throughout its history as well as regarding its recent transformation into an innovative project named Open Experimental Center for the World, with touristic and cultural purposes. Dating back to 1591, the monastery of Desterro had since been managed by the Congregation of St. Bernard. The building served temporarily as a hospital in 1750, following the great fire that destroyed the largest hospital in Lisbon, the Royal All Saints' Hospital. Five years later, Desterro was heavily damaged by the devastating earthquake that affected the capital, although it was rebuilt expeditiously still in the late 18th century and returned to its convent functions with Cistercian nuns. With the extinction of religious orders in Portugal, it was once again transformed into a hospital, keeping its name. In the 1940s, during the Estado Novo dictatorship, its facilities were enlarged and modernized, then specializing in dermatovenereology and urology. This facilities functioned until 2007, when the hospital was closed for over a decade. Currently, the former monastery and hospital is undergoing a comprehensive rehabilitation project to create a new point of interest in the city of Lisbon, a mix-used building aimed both at locals and foreigners. Following a framework mostly used for renewing industrial buildings, the restoration project conforms to the historical building, adapting it to present-day requirements. This raises questions on the preservation or a false recreation of identity, also taking into consideration key aspects in terms of sustainability. This paper intends to analyze this case study as an example of maintenance and restoration

of an historical building with diverse uses, from religious and healthcare services, into a “new life”, evaluating this practice within the scope of sustainable tourism.

**Gregory T. Papanikos**  
President, ATINER

## **The Impact of the Covid-19 Pandemic on Greek Tourism**

This paper examines the economic impact of the 2020 pandemic on international Greek tourism receipts. The uncertainty and risk surrounding the epidemiological conditions make any reliable prognosis of the 2020 and beyond almost impossible. This study relies on information regarding the international pre-bookings of European destinations. According to the European Union's Travel and Tourism Industry, pre-bookings have fallen by 60 to 90 percent. Using these two extreme values and the average of the two, this study develops three scenarios to examine the impact of the pandemic on Greek tourism. In the best of the three scenarios, the contribution of Greek tourism to GDP will drop from 16% in 2019 to 6.6% in 2020. The output loss amounts to €16.8 billion.

**Željka Pješivac**  
Scientific Researcher, Serbia

## **Diffraction Reading of Karl-Heinz Klopff's Film *Testa* (2018) and Jorge Luis Borges' Story *The Garden of Forking Paths* (1941)**

The study is about a diffractive reading of two works of arts: the experimental-documentary film *Testa* (2018) realized by Austrian artist Karl-Heinz Klopff (who was inspired by the experience of the architectural space of the National Library of the Argentine Republic designed by Italian-Argentine architect Clorindo *Testa*) and the literary work *The Garden of Forking Paths* (1941) written by Argentine writer Jorge Luis Borges (who was one of the directors of the National Library of the Argentine Republic). The diffractive reading is carried out through Gilles Deleuze's and Felix Guattari's concept of double articulation. The main hypothesis of this study is that Klopff, by using special narrative techniques of film (the simultaneous vertical and horizontal, at moments the vortex motions of the camera) in the film *Testa*, and Borges, by using special narrative techniques of literary work (choosing the narrative of fiction) in the short story *The Garden of Forking Paths*, generate a geometric figure of a Möbius loop as an operative ontological concept. In other words, the concept of the Möbius loop in these two works of art is conceived as a self-reflective operation based on double articulation, or as a form of material-discursive practice of social production of a multitude of senses and meanings. The geometry for both, Klopff and Borges, is not only a mathematical method of constructing space (of an architecture, that is of a text) exclusively interested only in scientific forms of knowledge, but also an aesthetic and embodied procedure. Through the methodology of diffractive reading of these two works of art, the study also endeavors to show not only that the experience of generating a geometric space (represented and generated by Klopff's film *Testa*) could be experienced as reading of a particular literary text and vice versa, but also that the experience of reading of the particular literary text (Borges's story *The Garden of Forking Paths*) can be seen as an aesthetic experience of generating the geometrical figure/space (Möbius loop). Hence, how does Klopff using the special film techniques interpret the space of the National library of the Argentine Republic in the film *Testa* in an ontological, epistemological and ideological context? How can Klopff's interpretation be interweaved with the understanding of the labyrinthine space of Borges's story *The Garden of*

*Forking Paths?* How can the geometrical space of an architecture be understood in the terms of the text and the text of the literary work in the terms of the geometrical space of architecture? Furthermore, which new frameworks brings the annexations of Deleuze's and Guattari's philosophy to Klopf's visualization and interpretation of the space of the National library of the Argentine Republic in the film *Testa*, and to Borges's story *The Garden of Forking Paths*, and vice versa? Finally, how could the Möbius loop be understood as an operative ontological concept?

**Gibson Ralph**

Associate Professor & Chair, Department of Theatre and Music Studies,  
The College at Brockport, State University of New York, USA

**The Theatrical Legacy of the Daughters of Sophia Dorothea  
of Hanover**

Sophia Dorothea of Hanover, Queen consort of Fredrick Wilhelm I, King of Prussia, saw to the education and training of two daughters whose contribution to the stage of the Baroque Era is a last source in the study of the stagecraft of the time. Eldest daughter, Friederike Sophie Wilhelmine, Princess of Prussia and Margravine of Brandenburg-Bayreuth, a composer and director, commissioned the building of the Margravial Opera House Bayreuth (now a UNESCO World Heritage Site) employing the talents of Italian theatre designer Giuseppe Galli Bibiena to design the interior and his son Carlo Galli Bibiena to design the scenery. Younger daughter, Luise Ulrike, consort of Adolf Fredrik, King of Sweden and mother of Gustav III, commissioned the building of the Drottningholm Palace Theatre nine years after the opera house commissioned by her sister. After the death of Luise Ulrike's son Gustav III, the theatre was unused until rediscovered in 1921 with its scenery and stage machinery in place. As such, it is a primary source in the study of machinery of the Baroque Era. This paper investigates the influence of Sophia Dorothea on her daughters and the contribution these three women of Prussia have on the study of Baroque stagecraft.

**Carla Rossetti**

Professor, Università degli Studi di Salerno, Italy

### **The Photo-text in the Mussolini Era**

In the 1930s, Fascism's Mythopoeia found in propaganda photo-books a comfortable space in which to configure itself. The layout of the photo-books draws on the experiments carried out by the editors of "Campo Grafico" [1933 - 1939] and by the eclectic personalities of Edoardo Persico and Bruno Munari; with reference to photography, on the other hand, from the modernist style developed by the amateurs of photographic circles - such as, for example, Stefano Bricarelli and Bruno Stefani - reworking the experiences gained by the European avant-gardes since the previous decade. Starting from the analysis of some volumes - *La sua terra* (1936), *Italia Imperiale* (1937), *Il Fascio primogenito* (1938) - the speech demonstrates that, within the photographic books of fascist propaganda, the photographic image cannot be investigated as an autonomous structure in its own right since it is always accompanied by words, whether they are declined in the complex form of a text or in the most shorter one of the title, the motto or the caption. But this relationship does not result in a slavish dictatorship of the word on the image - as claimed by Roland Barthes in *The Photographic Message* (1961) - but gains new connotations, characterized by a drastic reduction of writing in favor of a narrative autonomy of the iconic datum. In this way, it is also shown that the photographic reproduction, though enclosed by a written text, becomes the protagonist of the layout because its function is to provide a vision-representation of reality, positively shaped by the regime. Therefore, this special product of semiotic engineering is configured as a complex object and allows us to broaden the spectrum of considerations advanced so far by the studies on the phototext.

**Anna Victoria Rozumowski**

Research Associate, ZHAW Zurich University of Applied Sciences,  
Switzerland

**Wolfgang Kotowski**

Project Leader Customer Experience and Service Design, ZHAW Zurich  
University of Applied Sciences, Switzerland

&

**Michael Klaas**

Head of Centre Digital Marketing, ZHAW Zurich University of  
Applied Sciences, Switzerland

## **Voice Search - A New Customer Experience for Swiss Tourism**

For tourism, voice search is a promising tool, which has a considerable impact on tourist experience. IDC (2019) accordingly predicts worldwide sales of intelligent loudspeakers of about 27,8 billion US dollars in 2022. Voice search might, for example, simplify the booking process of flights and hotels, but changes also the search for tourist information. Thus, this study analyses the current state of voice search in Swiss Tourism so that providers can benefit from the new opportunities. Therefore, we conducted interviews with seven experts in Swiss Tourism Marketing. They agree that voice search offers a significant opportunity as a new and diverse channel to tourists. Also, this technology provides new marketing measures and a more efficient demand for resources. However, possible threats were data protection regulation and the lack of skills and financial resources. Furthermore, the diversity of Swiss dialects pushes voice search to its limits. Finally, our study confirms that tourism destinations should cooperate for voice search to achieve self and shared marketing goals. Therefore, we provide recommendations for measures in tourism marketing. In conclusion, voice search is still of minor importance for tourist marketing in Switzerland as is evident in the low use of resources. Following this initial investigation of voice search in Swiss Tourism, we recommended conducting further qualitative interviews on tourist experience of voice search in different tourist destinations.

**Norah Swiney**  
Assistant Professor, Oral Roberts University, USA

**Theatre of Inclusion:  
The Barrier-Free Model of Drama Therapy and  
Applied Theatre**

Since ancient times, theatre has drawn people together, provoked dialogue, enlightened, enriched, and inspired. In the 21st century, the sheer volume of entertainment options threatens the future of theatre as an art and as a profession. Theatre practitioners continue to ask, how do we stay relevant? How do we reach new audiences and communities? What does theatre have to offer to our current society? The fields of drama therapy answers that, when applied with diverse populations in other contexts than entertainment, theatre helps and heals. One example of therapeutic theatre is the Barrier-Free model, in which young performers with disabilities play leading roles in a live theatrical production, assisted by peer mentors. Through a discussion of The Penguin Project, a Barrier-Free program with 43 chapters in the United States, I examine the impacts on the social skills, communication skills, and confidence of its participants. Barrier-Free theatre is an emerging theatre application that empowers underserved populations, engages peers in cross-cultural communication, and inspires audiences with power of theatre.

**Kristin Jonina Taylor**

Assistant Professor, University of Nebraska Omaha, USA

**Now the Sun Sinks in the Sea:  
The Sacred and Religious Works of  
Porkell Sigurbjörnsson**

Porkell Sigurbjörnsson's contributions to Icelandic music were manifold, encompassing teaching, composition, arts administration, music criticism, radio program hosting, solo and chamber performance, conducting, and countless other accomplishments. He remains the most prolific of all Icelandic composers with over 350 compositions. Those works for which Porkell is best known are his exquisite sacred works, of which there are at least fifty. For that reason, this paper will focus on Porkell's sacred works and his greater impact on Icelandic music through these remarkable compositions. Porkell had familial connections with the Iceland Lutheran Church (both his father and brother were Bishop of Iceland, and several of his siblings were ministers in the church). A number of his compositions were settings of his father's poetry, including the hymn and choral work *Nú hverfur sól í haf*. The most notable and possibly most remarkable of his hymns is *Heyr, himna smiður*, a setting of a 13th century hymn text by Kolbeinn Tumason, which went viral across Facebook, YouTube, and other social media through a performance by *Árstíðir*. Other prominent works include several choral settings of Psalms of David, solo vocal and choral compositions observing important holidays in the church year, a *Missa Brevis*, and the oratorio *Immanúel*, which was based on text by Porkell's brother Bishop Karl Sigurbjörnsson. The sacred works Porkell wrote are not restricted to choral compositions, as there are several works using the organ (including *Blessed Be the Feet of the Peacemaker*, a composition written only for the organ pedals) as well as a church sonata for bassethorn, cello, and organ. Porkell's remarkable sacred works merit considerably more scholarly attention and exposure within Iceland and beyond.

**Susanne Thurow**

Post-Doctoral Research Fellow, The University of New South Wales  
Australia

## **Multi-Modal Aesthetics - Rendering Complexity through Integrated Performative Storytelling**

The visual and the verbal each afford expressive capabilities that theatrical practice, as a multimodal artform, aesthetically integrates to create intellectual and affective impact, engaging a complex regime of communication that orchestrates audiences' relation to the sujet in question. While there are manifold ways for theatre makers to creatively leverage the available tension between image and text as a productive site of meaning making, those instances where such aesthetic exploration is deployed at the service of promoting a broader conceptual argument, prove to be especially fruitful to academic enquiry. One such production is Scott Rankin's multi award-winning *Namatjira* (2010-13), which uses the biographical story of acclaimed pioneering Western Aranda (i.e. Aboriginal Australian) visual artist Albert Namatjira (1902-59) to advance a complex argument for intercultural acknowledgement and reconciliation of Australia's ongoing colonial legacy. The script - oscillating between direct address, dialogue and musical delivery - thereby provides historiographical narration on the historical context of colonisation and socio-economic marginalisation of the Western Aranda people, while at the same time taking the audience on an emotional rollercoaster ride that is to predispose them toward embracing the play's ideology of compassionate relation to the Indigenous population. By contrast, the visual component of the staging engaged a dialectical communication toward this narrative of Indigenous disenfranchisement and alienation, introducing a competing frame permeated with a sense of cultural survivance and creative vitality amid the contemporary Western Aranda community. *Namatjira* visually engaged its audiences through a heterogeneous mix of imagery, ranging from an exhibition of watercolour paintings lining the entrance to the auditorium, live portraiture and large-scale landscape sketching on stage (silently accompanying the actors' performance) to digital film projection. The aesthetic emphasis on process and slow-paced yet consistent emergence in the visual domain created a strongly noticeable juxtaposition to the quick-paced turns of the verbally delivered narrative of intercultural encounter, accruing cultural import through various narrative and performative interventions that bespeak a Western Aranda ontology

and philosophies pivoting on the land as enduring life-force and bedrock to identity formation. The proposed presentation will critically analyse the integration of visual and textual delivery in *Namatjira*, offering a nuanced discussion of its individual visual and textual components in light of their aesthetic effect and semiotic function, as well as in terms of their implications for the communicative ecology of the play. Examining the tension at the interstice of analogue and digital practices, communal and individual execution as well as cinematic and theatrical storytelling, I will use the discussion to map an advanced methodological approach for the aesthetic analysis of contemporary performative storytelling. While informed by research recently published (Thurrow 2019), this study forms part of a new research project on aesthetics of Indigenous performative storytelling across media and their transformative effect on knowledge production and transmission.

**Tatiana Vintu**

Assistant Professor, Virginia Tech, USA

### **Theatre Elements Used in Cinematography**

The focal point of the presentation is based on my design for the short film titled "MEDEA REDUX". For this production, I worked as a Production Designer, Props Master, Puppet Designer, and Costume Designer with the company - The International Theatre Laboratorium - New Orleans, Louisiana, United States. "MEDEA REDUX" is a new original creation, based on Euripides' play. This piece explores Medea's dangerous tale, although a historical character, she belongs to our global culture and has become, through time, a legendary figure. The film is a surrealist piece with fantastical elements, interfacing language, visible components of movement and dance as well as theatrical designs. All of these components make the production a highly unique process, resulting in a spectacular yet disturbing final product. The production is an intricate and complex puzzle that has elements of theater design rooted in Puppet Theater, Butoh Theater, Masks, African Art, etc. The design challenge was stylistically trying to unify this complex puzzle of different artistic references and inspirations. The location used for the production is an unconventional space that was fully redesigned and transformed for the needs of the production and was our main venue for the ten days of the shooting. During my presentation, I would like to reveal my creative process helped by the visual representation that depicts the theatrical methods that have contributed to tell the aforementioned tragic story of Medea. For your reference, please see the link below for the trailer. I hope you are going to enjoy watching it: <https://vimeo.com/134665484>.

**Daniel Vlahos**

Assistant Professor, Merrimack College, USA

## **From Photojournalism to Critical Design: Two Interconnected Introductory Undergraduate Graphic Design Projects**

This paper examines the objectives, components, and outcomes of two interconnected undergraduate graphic design projects that use photography, writing, experiential learning and critical design to examine issues related to the environment, nature, aesthetics and sustainable design. With the first project a group of Merrimack College freshman undergraduate students studying graphic design were led to Summer Star Wildlife Sanctuary in Boylston, Massachusetts. Once on site the students were asked to explore Summer Star's 1.5 miles of trails through photography. The students are also asked to visually document the Summer Star Trailhead House. The Trailhead House is a LEED (Leadership in Energy and Environmental Design) Gold Certified building designed to minimize its impact on the environment. The building incorporates sustainable features that include photovoltaic panels, green roofs, thermal shutters, composting toilets, waterless urinals, reclaimed wood harvested from the site and a rainwater pool. The site design also incorporates many low-impact, sustainable techniques, including permeable pavement and roof runoff used in both underground fire protection and irrigation tanks. While on site each student captured hundreds of high-quality photographs of both the nature and the architecture. After visiting the Sanctuary each student is asked to design and produce their own twenty-five-plus page, high-quality photography book. Students are then guided through the process of reviewing, curating and editing imagery in preparation for page layout in their books. Each student also composes a written reflection that serves as an introductory section for their book. Excerpts extracted from these statements provide revealing evidence for the impact and outcomes of this undergraduate design research project. In their following (sophomore) year the same group of students are asked to develop another project using photography as a research tool. The prompt for this projects calls for the students to photograph the solar panels on the Merrimack College campus. Soon however, the students realize that there are in fact no solar panels currently employed on the campus. Thus, the students come to the realization that they are in actually documenting the lack of solar panels on the campus. The students are then asked to conduct a series of video

interviews to help them garner the views and perspectives of the college community in regards to the lack of solar panels on campus. This second project resulted in a group photography exhibition and hardbound exhibition catalog. Based on student input the title of the exhibition, was *We Will Not Look Away*. The title is based on 16-year-old climate activist Greta Thunberg's speech at the United Nations on September 29, 2019. In a key moment of the speech, 16-year old Greta says, "We are in the beginning of a mass extinction and all you can talk about is money and fairy tales of eternal economic growth. How dare you. For more than 30 years the science has been crystal clear, how dare you continue to look away?"

**Elisa von Minnigerode**

PhD Candidate, University of Konstanz, Germany

**“Because no one can Seize me from Behind”.  
Sir Christopher Hatton’s Double Portrait and  
Elizabethan Textual Paintings**

Many researchers have emphasized the special use of inscriptions and texts in the Elizabethan and early Stuart paintings. The emblematic images contain texts which present riddles to their audience, address an implicit or sometimes explicit beholder, and also give information about their own function. The enigmatic double-sided portrait of Christopher Hatton serves as a distinctive example for the various relations texts and images form in these developments. While several exhibitions and catalogues have acknowledged the portrait’s special quality, only a few researchers have discussed it in detail. However, its meaning, function and original purpose still remain a mystery unsolved. With regard to the image/text relation, the double-sided portrait has a double status: Both sides display figurative and textual elements, while each has an emphasis on one. The recto side presents a likeness of Hatton in the centre, surrounded by a circular horoscope and scenes of an artist painting and an astrologer. Several Latin inscriptions and Hatton’s coat of arms are added to the design. Turning around, a long Latin text and an allegory of father time are shown on the verso side. Here, the text seems to complete the depicted in a clandestine and allegorical way, while also commenting the picture’s own status. Hatton’s painting can be read as a portrait supported by texts, and as a text illustrated by images simultaneously thus presenting an ideal opportunity to discuss text and image relation in the late Tudor times. The presence of scripture inside the iconography of the painting is not unusual for Elizabethan art production but its usage on both sides with different approaches makes the painting a distinct textual one, a painting that has to be read. This submission aims to discuss the outstanding relation that text and image built in this example. How do they work together on each side and how is this interaction changed by their combination? To what extent is the physical, object-like status of the image affecting the perception? Additionally, questions of the context arise. How can a painting like this have been presented to expose its full content? And what sources were used to create such an unusual design? Such questions will lead to poems and continental prints locating the portrait in the literate society at the late Tudor court.

**Angelika Waniek**

Lecturer, Academy of Fine Arts Leipzig, Germany

### **Connectedness: On the Meaning of Diversity (Polyphony and Polymorphism) in Performative Formats**

On the meaning of diversity (polyphony and polymorphism) in performative formats. Why talk about a body under stones? Or about the feeling of water running over one's skin? Such knowledge is not acquired but experienced through doing. It touches the moment of subjective perception: what have I seen, how has it affected me? The following questions are central to the artistic-theoretical contribution, which includes practical and also theoretical research: How do cultural and artistic exchange develop in the context of performance art? How can you transfer Embodied Knowledge? My approach aims at looking at diversity in artistic-performative forms of expression and describe it as an actor that provides images. In artistic work processes, I put the focus on collective learning based on empowerment, dialogue and imagination. My emphasis is on feedback formats that are based on imaginativeness, in the interpretation of Gayatri Chakravorty Spivak, who asks for ways of aesthetic education: How can imagination train people for epistemological change? This starts with the "DasArts Collective Feedback Method." Up to 15 people reflect the artistic work process in groups. I understand feedback as the transfer of unique experience that is made in the practical debate with questions in art, and (artistic) knowledge, that is theoretically acquired and is always in relation to certain traditions of thought. The form of communication that I have further developed divides, among other things, knowledge and experience in experience in one group rather than pass it on hierarchically.

**Margaret Werth**

Associate Professor, University of Delaware, USA

## **Conjuring Performance: Magic and Illusion in the Street**

In early and mid-nineteenth century France, depictions of conjurors were produced by a wide variety of artists, both anonymous and well-known, including Carle Vernet, Grandville, Philipon, Marlet, Adam, Raffet, Cham, and Daumier. Shown performing in public with their table and props, they were featured in diverse settings and in different types of images, becoming stock figures of print culture. The figure of the conjuror often blended with that of the fool or clown, the huckster or trickster, and the saltimbanque; magic and illusion, entertainment, and deception mingled in these images. Conjurors were popular figures of the fairground and itinerant entertainment, but their representation accompanied the rapid expansion of print and transmedial culture in the period. Such images functioned as political caricatures or as scenes of everyday life at the fairs or on urban streets and they drew on evolving depictions of public performers and their appeal to heterogeneous crowds. A long visual tradition from at least the fifteenth century, energized by the contributions of Bosch and Brueghel in the sixteenth century and disseminated in prints, represented the conjuror as a figure of false religion and heresy – even diabolism – folly, and the gullibility of the crowd. In the context of the increasing secularization of the nineteenth century, this paper will investigate how this figure took on new functions and meanings and elaborated shifting ideas about popular theatre, spectatorship, social life, and modern performance, concluding with a discussion of Daumier's treatment of this subject in the 1860s.

**David Philip Wick**  
Professor of History, Gordon College, USA

**Classical Athenian Theater in the World of Rome**

NOT  
AVAILABLE

**Marta Wyszynska**

Associate Professor, University of Fine Arts in Poznań, Poland

## **Dialogue with Technology on Stage**

The use and role of machines has changed nowadays. Their activity has been extended to include acceptance and consent to the development of creative activities. This process was initiated by kinetic art authors. The focus on creation with computers and robots is becoming increasingly intense. The "ambassadors" of technologized art emphasize its predisposition to creation as well as its interesting influence stimulating human reactions, including the artists themselves.

The inherent nature of the relationship between man and technology is increasingly intense. The dual nature of the perception of the relationship between technology and art is associated with doubts about the sense of their existence. What is it for and what does it come from? In my own analysis I focus on the inspirations and motives of new projects. Respecting the opinions of researchers and visionaries such as Stephen Hawking, Stanisław Lem and George Orwell, I see the danger of improper use of artificial intelligence. However, I am focused on emerging the intentions of the first meeting from the multitude of contexts for reading this relation.

At the basis of the concept I am building a vision of the coexistence of people and technologized beings taken from literature. I extract the impulses and emotions that started the coexistence. I'm trying to determine the laboratory situation of the meeting, without any accumulated expectations and negative experiences. I'm analyzing the meaning and model of dialogue. I'm trying to capture its character and course.

**Aybike Yenel**

Graduate Student, Bařkent University, Turkey

&

**Muge Bahceci**

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## **Site Management Strategies for UNESCO World Heritage Sites: The Case of the Letoon Sanctuary in Turkey**

Xanthos-Letoon has been in the World Heritage List since 1988 as a place of outstanding universal value for its archeological remains. The most important texts in the Lycian language were found on the stone inscriptions at the site, which are essential to understand the history of the Lycian people. In recent years, the World Heritage Committee has required heritage sites to prepare a five-year management plan to protect and conserve their assets. Xanthos-Letoon is located in the Xanthos Valley, an area containing two neighboring archaeological sites from the Lycian civilization. The site is known for its funerary art blending Lycian traditions and Hellenic influence. In order to protect the international significance of the site, a management plan applying the principles of conservation science is necessary. The management plan defines a framework to conserve the heritage assets of the site, including the protection and enhancement of the architectural, archaeological, historical and cultural assets. In this paper, a site boundary is proposed for the Letoon Management Plan and the plan will be studied in three stages. Firstly, a vision for management, protection, presentation, promotion, tourism and visitor policies will be developed by providing access to the national and international platforms. Secondly, policies and strategies will be defined according the vision aiming to solve problems of building/building group, site/archaeological site and existing settlements. The short, medium- and long-term priorities of buildings will be determined. Finally, an action plan for site activities will be prepared following decisions about usage, transformation and usage for tourism purposes. This study focuses on building a conservation decision support methodology by gathering and analyzing the necessary data for the management plan. In this context, an architectural program is developed for buildings and building groups in the area of Letoon monuments and its surroundings. The architectural program offers suggestions and sets standards to meet the conservation needs of the site.

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## **Subversiveness or Integration? - Reviewing Chinese Rock from Sociological Perspective**

Chinese rock music was a controversial cultural phenomenon from 1980s through 1990s, which could be seen as a prism of social changes in contemporary China. This paper attempts to rethink the “subversiveness” of Chinese rock music, which is often discussed in former researches. The author believes that Chinese rock music was born in the era of reform and opening up in which the social structure was undergoing a holistic change. The unique atmosphere of this era had given Chinese rock a fierce and uncompromising surface. However, an in-depth analysis of the art form and practicing groups of Chinese rock would reveal that this phenomenon was deeply embedded in the mainstream thought of that time, and contained a variety of social and cultural elements. By absorbing marginal groups that overflowed from the social structure during the social transformation, the consequence was the genesis of a subfield of Chinese rock. Combining Pierre Bourdieu’s theory of habitus and field, this thesis suggests that Chinese rock music, as a social subfield emerging in 1980s, could be considered as a self-adjustment of the social structure in the changing world, and played a role in integrating social fields and bridging social cracks during the period of change. Thus, the phenomenon of Chinese rock reflected the flexibility of society, and the relationship between cultural revolution and social accommodation mechanism.