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ARTS

# ABSTRACT BOOK

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## PREFACE

This abstract book includes all the abstracts of the papers presented at the *1<sup>st</sup> Annual International Conference on Fine and Performing Arts, 7-10 June 2010* sponsored by the Arts and Sciences Research Division of the Athens Institute for Education and Research (AT.IN.E.R.). In total there were 169 papers and 191 presenters, coming from 16 different countries (Australia, Canada, Denmark, Finland, Ireland, Italy, Latvia, New Zealand, Oman, Poland, Russia, Serbia, Thailand, Turkey, UK and USA). The conference was organized into 39 sessions that included areas such as Digital Arts, Arts Education, Music, Contemporary Art, Architecture, Art and Politics, Theatre, Arts Research, Illustration and Typography, Dance, Cinema, Textiles, Graphic Design, Ceramics e.t.c. As it is the publication policy of the Institute, the papers presented in this conference will be considered for publication in one of the books of ATINER.

The Institute was established in 1995 as an independent academic organization with the mission to become a forum where academics and researchers from all over the world could meet in Athens and exchange ideas on their research and consider the future developments of their fields of study. Our mission is to make ATHENS a place where academics and researchers from all over the world meet to discuss the developments of their discipline and present their work. To serve this purpose, conferences are organized along the lines of well established and well defined scientific disciplines. In addition, interdisciplinary conferences are also organized because they serve the mission statement of the Institute. Since 1995, ATINER has organized close to 150 annual international conferences and has published over 100 books. Academically, the Institute is organized into four research divisions and

nineteen research units. Each research unit organizes at least one annual conference and undertakes various small and large research projects.

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

Gregory T. Papanikos  
Director

## **Space, Frame and Design Thinking**

**Fatos Adiloglu**

Associate Profossor, Bahcesehir University, Turkey

Thoughts on the relationship of design and design thinking can be traced in the design process. This paper focuses on a learning model where framing of space is the conceptual approach structuring the basic design course in visual communication design curriculum. The study presents design thinking as an integral part of the learning process, guided discovery and creativity. Student tasks and assignments of the street graphics project will be portrayed with the aim to explain creative action in the comprehension of visual composition. Particular concern of the paper lies in the dynamics of looking, seeing and showing through the investigation of the physical and natural environment. Mind's eye and optic seeing will be underlined. Student profile, student learning styles and student works will be exemplified focusing on the nature of visual design. Challenging elimination of computer aided design in the freshman basic design course will be presented as an opportunity fostering design thinking and design making.

## **Three Turkish Composers and Paris Education Years**

### **Sirin Akbulut**

Research Assistant, Uludag University, Turkey

The first composers who chose composing as a profession were called “The Turkish Five.” These composers are as follows according to their date of birth: Cemal Reşit Rey (1904-1985), Hasan Ferit Alnar (1906-1978), Ulvi Cemal Erkin (1906-1972), Ahmet Adnan Saygun (1907-1991) ve Necil Kazım Akses ( born in1908). These composers squeezed the 500 year music culture of the Western music into 30-40 years and made important contributions to the Turkish contemporary music.

The Turkish five went abroad for education and they transferred the educational and musical culture heritage to Turkey. From among the Turkish five, Hasan Ferit Alnar studied at Vienna State Conservatory, Necil Kazım Akses studied at Vienna State Music and Stage Arts and Prague State Conservatory, Cemal Reşit Rey, Ulvi Cemal Erkin and Ahmet Adnan Saygun studied in France.

Cemal Reşit Rey settled in Paris with his family in 1913 and he took private piano lesson from Marguerite Long. He took a break from these lessons during the First World War, went to Geneva and studied at the Conservatory there. He returned to Paris in 1920 and continued with the lessons he took from Long until he returned to Turkey in 1923. At the same time he studied composition with Raul Laparra, music esthetics with Gabriel Faure and orchestra conducting with Henri Desoffe.

Ulvi Cemal Erkin was in Paris between 1925 and 1930 through the state scholarship he won and there he studied with Jean Galon and Isidor Philipp at the Paris Conservatory and then he studied with Boulanger at Ecole Normale de Musique.

Ahmet Adnan Saygun went to Paris in 1928 with the state schoalrship and studied with Madame Eugene Borrel, Vincent d’Indy, Monsieur Borrel, Souberbielle and Amadee Gatoue. He returned to Turkey in 1931.

In this research, the years that these three composers spent in France were examined with a historical description and an effort was made to reflect this period. As such, the education they received with intercultural interaction and the contributions of this education to the Turkish Music culture were examined.

## **Interpicturality**

**Kubilay Aktulum**

Professor, Suleyman Demirel University, Turkey



**A Suggested Programme for Preparing  
Teachers of Art at Sultan Qaboos University, Oman**

**M. Al-Amri**

Assistant Professor, Sultan Qaboos University, Oman

## **Practice-Based Research: As an Approach for Seeing and Creating Art: Artist Self-Expression**

**Fakhriya Al-Yahyai**

Assistant Professor, Sultan Qaboos University, Oman

The research attempts to analyze a method of seeing, from the researcher artistic vision; that things, visions, or views as an artist, who see what other had not noticed and to feel what other had not felt. Through use Practice-Based Research as a research method, It was an attempting to discover the beauty of seeing what everybody has seen but nobody has thought about, by controlling attention to the view into specific views. The camera was used to demonstrate the search for the process of seeing. "Seeing" was purposed to show the bright colours, variety of designs and in a new relationship and form. The result of this research show the shifts in the researcher practice from seeing objects as something outside the artistic context to a transformation to abstraction artworks. It is also in the creative phases of this research the artist has a subjective and internal relationship with the artworks, while the process of reflection involves a more objective and critical position. Finally, this research shows the important of the Practice-Based Research as a Creative approach in making and creating in the discipline of Fine Arts with reference to the artist self-experiences as integrated part in this research.

## **Between the Linear and the Lateral: Dance for Animators**

**Margo K. Apostolos**

Director of Dance/Associate Professor, University of Southern California, USA

Animation may gain an insight into the understanding of the nature and aesthetics of human movement through dance and choreography. Motion-capture technology has been utilized by both dance and animators for various works: that is, performance and analysis. This technology (mo-cap) actually may offer a bridge for both the art and science of movement.

This presentation will include an overview of dance analysis from early techniques Delsarte, Dalcroze, Laban to the present world of motion-capture. The lecture will include DVD presentations of performance and biomechanical analysis of movement.

Additional reference will highlight the author's pioneering development of Robot Choreography.

## **Art Beyond Vision**

**Isiltan Ataman**

Lecturer, Anadolu University, Turkey

In this paper, my aim is to interrogate the possibility of a sphere beyond vision in fine arts. By vision, I understand firstly the basic meaning of the term, sight. What does it mean to create an art work, a painting, sculpture etc., without sight? Is it sophistry to discuss an idea which assumes that art has an ontological existence transcending the scope of vision? In a literal perspective, we tend to accept that artistic creativity exposes itself initially in what has already been seen or what is being seen in the particular moment of the act of creation. Secondly, vision in fine arts appears as a general consensus which introduces the metaphorical power of art. This is almost a historical tradition that interpretes art works as the embodiment of visual power that sees in phenomenon exactly what is not phenomenal. Thus, art work becomes a surface to reach the metaphysical truth. The possibility of thinking art beyond vision is tantamount to interpret it as an agent of truth without metaphorical, metaphysical and visual aspects. With the legacy of the work of Martin Heidegger, which is at the center of the debate of truth in arts, I will argue that truth of art can be found neither in the thingly/visual character of the art work nor in a spiritual element revealed by this character. Question of the truth in arts emanating from this point of view gives us an opportunity to construe work of art beyond the limits of sight.

## **The Analysis of the Notion “Freedom” in Fine Arts Academies. Are Fine Arts Academies against the New Enterprises?**

**Firat Arapoglu**

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**Insel Inal**

Associate Professor & Head of the Ceramic Department,  
Kocaeli University, Turkey

In our post-modern times, it is discussed that we are in a transition period for “art” and “art theory” and this fact is also applicable for “art education”. The endless debating that are called as “the death of art” and “the end of art” in art and aesthetic is connoted also for the education like as “the end of pedagogy” or “the beginning of post-educational age”. This transition period shows us a position “in-the-between” and it is also observed a tension between the old rules and the new enterprises.

So as it seems to us now that art & life have to be together more than necessary and art education has to focus on blurring the borders between them, instead of involving materialistic and technical problems. From this point, it will be understood how important perceived and consumed the life more efficiently. If it is looked in this perspective, we have to give art student an ability to re-perceive the life with different methods and to have comment reflexes.

In this point, we can specify three basic problems in art education generally: The terminology, interdisciplinarity: intermedia and the relation between art history and art criticism. And also we can add these concepts a third transitional points that are art education as an academic discipline and the notion “freedom”.

The aim of this paper is to try to look for a clue that can establish a balance between “academic rules” & the notion “freedom” in art. Instead of focusing on a materialistic and formal art education; a work that absorbing the daily life practices to art and art education will give rise to more democratic environment sooner or later. While the term “art” will be a medium that everyone think about & consume it and express himself/herself in it; we may be see a healing in society and this approaching will eliminate the hierarchical structures in the artistic “disciplines”.

## **SonicFields: An Immersed Sonic Experience**

**Selcuk Artut**

Faculty Member, Sabanci University, Turkey

SonicFields explores an immersed sonic experience in a virtual 3D online environment through a 2D flat screen surface. Users are allowed to register and upload their sounds to create their own soundscapes. With its user-centric accumulation points, SonicFields-as its name proposes- is a remediated 3D soundscape, a model of sonicworld with multitude of sounds emerging from various vibrations.

## **A Short History of Turkish Sculpture**

**Olca Ataseven**

Assistant Professor, Suleyman Demirel University, Turkey

This paper will try to give an explanation about the beginning of Turkish sculpture. Firstly it will show the views of first sculpture studios, sculptors and some samples of their works and the several most important sculptors such as Ali Hadi Bara, Zühtü Mürüdođlu, Şadi Çalık, İlhan Koman, Kuzgun Acar, Seyhun Topuz in Turkish sculpture history..

Defining the history of art of sculpture in Türkiye in western sense with a long period as much as in European and Christian culture is not possible. The history of sculpture in Türkiye merely covers a duration of a century. Of course, this is a valid judgment for an understanding of sculpture in western sense. However, before that, we can not neglect the samples of carving which take place and originate in our culture hundreds of years ago. Apart from the works describing human figure, carving samples which belong to ornaments and monumental buildings form the majority. Shrines, fountains, pavillions and palaces carry the samples of stone-wooden carving and chiseling. Fountains influenced by the period of Baroque, reliefs covering the whole front in the buildings of the period of Seljuk's, carvings inspired by geometrical forms or plants where animal even the descriptions of human figures included all take place in the past of our artistic richness. As for the development of art and sculpture in western sense, the first school of Fine Arts (Sanayi-i Nefise Mektebi) was founded in our country in 1882. In this period, mostly busts and small figures were made. In 1923, innovations in every field, modernization, development and revolutionary movements by the establishment of secular Turkish Republic caused many opening-outs in the field of art.

In this period, talented people were sent abroad by the government and their pioneering for the development of Fine Arts was provided. Gaining power of the period of education in the field of sculpture has begun in this period as well.

Some of these artists are of great importance in the art of Turkish Sculpture. I would like to give some more explanatory information about their works in this paper.

## **The Screenplay as Research Palimpsest**

**Jools Ayodeji**

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Whilst current teaching of writing for the stage and screen predominantly focuses on development of story, characterisation, and story structure the Commodities Future Trading Commission has approved the Box Office Futures Exchange. How might this move affect the teaching and writing of Screenwriting?

The screenplay's very virtue is its impermanence. It inhabits a transitory space existing as both prosaic, technical production document and creative, literary text. This impermanence has historically led to a lack of visibility for the screenwriter in what is commonly acknowledged as a Director's medium. This paper seeks to reposition the screenplay, this key text, as a research palimpsest.

It argues that the Screenplay should be seen not as collection of words building to literal and metaphorical representation at a later stage but as meta-fiction that emphasizes the nature of fiction, the techniques and conventions used to write it, and the role of the author.

The screenplay should be celebrated as research Palimpsest. It should be both taught as written as the key document from which the writing has been partially or wholly erased to make room for another text, the visual, the actor, the Director and that as such it is a research text that defines the basis of the research.

By analysis of the language that surrounds screenplays and screenwriters; case studies of the author's own industry experience; examination of the 'remake or re-versioning' concept and via analysis of selected cross-genre screenplays, the paper advances an argument that to define a successful screenplay one is required not to speak in the historical 'Hierarchy of Importance' context inherited from writing for the stage but instead is required to use a experiential, creative, visual-design, research led evaluation model.



**Service-Learning as Strategy  
in the Study of Aging and Environment:  
Developing Generations of Evidence-Based Interior Designers**

**Lisa M. Bates**

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**Cigdem Akkurt**

Associate Professor, Iowa State University, USA

Designers are well suited as activists for change, undertaking the multitude of social issues plaguing our democratic society. On a daily basis designers are directly engaged with the world around them, inspiring dialogue in order to create the physical spaces and places where others live, work, and play. As our nation is facing obstacles and difficult issues pertaining to aging, the economy, and health care, designers can offer diversity and fulfill a multitude of responsibilities including as social scholars and educators. Inspiring and empowering the next generation of designers is a challenge educational institutions face. Therefore, the creation of responsible designers, who tackle difficult issues, will require educational institutions to actively participate in the social issues facing communities around the country, in particular the aging baby boomer.

Academic service-learning is a teaching strategy in which students are engaged in authentic activities, where course curriculum is applied to address the needs of communities in order to enrich the educational experience and encourage lifelong civic engagement (Furco, 2001; Howard, 1998). Service-learning has often been accepted as a teaching tool among educational institutions yet widely criticized as a research methodology (Bailis, 2001; Furco, 2001). Research is an integral part of all service-learning projects, including aging in community, since the solutions discovered for community problems should be derived from research (Enos and Troppe, 1996). Therefore, service-learning and research should be aligned to increase faculty and student use of evidence-based design decisions.

In 2006, Partners for Livable Communities found less than half, 46%, of American communities have begun planning to address the needs of the aging baby boomers. In response to this finding, this study will explore the implementation of a well defined service-learning philosophy to address the need for appropriate housing options within rural communities. This visual study will inspire leaders and members of the community into lasting partnerships with educational institutions, to address the evolving and challenging community social issues surrounding the aging baby boomer.

## **Creating Connections: Popular Music and the Private Voice Studio**

**Melody Baggech**

Assistant Professor, East Central University, USA

Recent research into the process of learning strongly suggests that human beings learn by establishing connections between what they already know and are interested in and what they wish to learn. One of the challenges of teaching private studio voice to students of most backgrounds and skill levels is that the student's knowledge of classical vocal technique and style often pales in comparison to their familiarity with and admiration and affinity for popular music. Helping students create useful mental and vocal connections between classical and popular repertoire and technique can benefit them both in terms of vocal progress and musical fulfillment.

There are several teaching techniques that can encourage students at all levels to create these connections for themselves. First, when teaching classical technique or style, avoid teaching techniques that may induce a defensive fight or flight reaction such as immediately correcting "flaws," pointing out obvious differences in style and structure between popular and classical music, and using unfamiliar musical jargon. Next, help students apply the desirable aspects of the way they sing music for which they have a natural affinity to classical singing. One innovative way to achieve this is to extemporaneously create a vocalise based on a passage of a pop or musical theatre song that the student already sings well. Finally, once the student has acquired some technical expertise, help him apply that technique to singing in any musical style.

## **A Choral Conductor's Guide to Selected Choral Works of Raymond Kurt Liebau**

**Sue Ellen Ballard**

Director, Eastern Kentucky University, USA

Raymond Kurt Liebau (1937 - ) is a twentieth-century composer and arranger whose output consists primarily of unaccompanied four- to eight-part choral works. Liebau's compositions, for the most part, have gone unrecognized by the choral world. Several factors contribute to Liebau's lack of exposure: no researcher has produced an extensive scholarly study of his works, few of his works have been published, and only rare recordings of his choral works presently exist. The goals of this project are: (1) to examine Liebau's compositional style in order to create a deeper understanding of his original choral works and identify consistent characteristics; (2) to analyze how different musical parameters work together to set the text; (3) to determine performance problems associated with Liebau's music; and (4) to develop a complete descriptive index of Liebau's original choral compositions. This writer will discuss the style, with special emphasis on text setting, and identify performance problems of representative original compositions. The compositions to be studied are: Little Boy Blue, Little Cowboy, Long Ago, 1945, and For If I Die. In order for choral conductors to more readily understand and successfully perform Liebau's works, specific performance problems will be addressed. It is this author's aim to identify those areas which will allow for a successful performance of Liebau's works.

## **Methods for Collaboration in Virtual Realms**

**Jan Baum**

Professor, Towson University, USA

**Courtney Starrett**

Assistant Professor, Winthrop University, USA

**Kimberly Voigt**

Associate Professor, Art Institute of Philadelphia, Towson University, USA

The Communication Age has enabled dynamic exchange of information between people all over the world. In education, the convergence of computers and media has made exchange of ideas in real time possible far beyond the traditional four walls of the classroom. Since the inception of the Internet, resources have multiplied at unprecedented speeds, expanding the information and communication opportunities to volumes beyond comprehension. Websites, email lists, forums and virtual worlds have been linking together artists, both established and emerging, and providing opportunities to share images, concepts and ideas from anywhere, at any time.

## **Contemporary Art and Design with Wood: American Studio Furniture**

**Tolga Benli**

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Following, the Industrial Revolution of the 18th century, production and interest of extraordinary Art furniture has started. It was mainly as a result of artistic disobedience to the industrial revolution and automation, and one of a kind, hand-made Studio Furniture started to appear after the strong reaction to these serial production methodologies.

By the late 1950's, the high interest to hand made and unique design of the studio furniture was still growing and in early 1980's it has become on of the role models and locomotives of American Visual Arts.

The uncertainty and their placement of between art an design were the main characteristics of these inspiring, facinating and challenging Art forms. They also may be identified as surprising and confusing works of Art which manipulate the Artist' sensations, interpretations and protestations and gather them in a single 3D object. These 3D objects also invites the viewers to think deeply and pull them in to the conceptual depth of the art work, force them to learn and turn these actions in to fanciful events.

Contemporary Furniture Artists claim that Studio Arts depress the sense of necessity and functionality of the object and convert them into aesthetically correct, interpretable and confident art forms in terms of the Theory of Art. Although fulfilling the ergonomic principles and physical requirements of being furniture relate studio furniture to the other design fields, expression of creative intents relate it deeply and closely to Fine Arts.

# **The Impact of a 3D Digital and Technological Environment on Sculpture/Installation Art Practices**

**Claire Brunet**

Associate Professor, OCAD University & PhD Candidate, Concordia University, Canada

When artists are exposed to a digital spatial context we can postulate that they engage with a creative process of thinking, making, and perceiving through digital means. The paper will analyze how the mutability and volatility of a digital media object or coded form open to infinite manifestations, transformations and interpretations of digital artworks and how an exposure to a 3D digital environment impacts on sculpture/installation art practices. The research will study how digitizing, 3D scanning and, rapid prototyping (RP) are expanding new modes of learning by artists. The paper will investigate the impact of their application in sculpture and installation practices and will analyze the outcomes of the use of computer numerical control technology in the domain of sculpture and installation art. Further, the paper will question how 3D digital technologies contribute to the “artistic’ fund of knowledge” in the sculpture and installation art domain.

The paper will focus on a conceptual and a practical approach to 3D digital technology. Through sculpture concepts I will expose practical applications of 3D technologies. The themes of the proposed creative data based work will express ecological and environmental issues. The artwork will demonstrate how 3D digital technology impacts artists’ cognition and correlation between a conceptual and practical approach to the creative process. Through computer generated or data based fabrication processes the artwork expresses a visual language that demonstrates the impact of a 3D digital and technological environment on sculpture/installation art practice.

The sculpture/Installation concepts will explore a visual language that merges analogue and digital spaces. The artwork is based on the appropriation of exiting forms translated into 3-D data (reversed engineering)[1] using 3D scanning technology. The paper will be accompanied by a Power Point document illustrating the artist methodology and will include 3D scanning, CAD and Rapid Prototyping technologies.

[1] The reverse engineering process starts with the reconstruction of a physical part into a computerized form . . . The process approaches traditional engineering from the opposite side, and this is the reason why it is called reverse engineering. It is a reverse concept of conventional engineering (Rafiq Noorani, Rapid Prototyping Principles and applications, Hoboken New Jersey: John Wiley and sons, Inc. 2006, 200).

**Painting Culture: Laws, Ethics and the  
Trade in Ancient and Contemporary Indigenous Art**

**Susan Bruning**

Visiting Associate Professor, Texas Wesleyan University School of Law, USA

## **Myths and Modalities: The Filmic Universal in *Alice's Adventures***

**Greg Bowers**

Assistant Professor, College of William & Mary, USA

Research into film music involves multiple disciplines and an historical awareness of music and culture. Film music analysis has yet to broadly integrate such research, which is indicative of contextual, perceptual, and dramatic considerations fundamental to the repertoire. Cognitive research has led to the suggestion of perceptual models that describe tendencies and parameters multimodal processing in film. Degrees of influence have been interpreted through Cohen's "Congruence Associationist (CA) Model" which associates film viewing to general theories of cross-modal perception. In this paper I will present preliminary workings towards a multidimensional model of film music analysis in which harmonic and melodic determinations form a counterpoint with filmic gesture. This analysis is informed by concepts of metric and grouping structure introduced and developed by Lerdahl and identifies a hierarchical framework based on degrees of cognitive resonance between modes. I will apply this analysis to three film depictions of Lewis Carroll's *Alice's Adventures in Wonderland* from 1933, 1972 and 1985. I also hope to include remarks on the newest *Alice* adaptation directed by Tim Burton, to be released March 2010. This analysis reveals how musical choices interact with "filmic universals" in key scenes to expand and elaborate multiple mythic interpretations of the classic children's book, described by Will Brooker as: "dark fable, innocent children's fantasy, Freudian dreamwork, English heritage treasure, and drug hallucination." This model may form a basis for future analyses in which musical content is shown to direct attention, increase salience, and establish meaning in film.



## **Reading the Surface: Creativity in the Art Criticism of Stuart Morgan**

**James A. Brown**

Lecturer, Plymouth College of Art, UK

In his lecture 'Homage to the Half Truth', Stuart Morgan argued the case for a criticism that, although adhering to certain historical precedents with regard to objectivity, also allows for the creativity of the critic as writer to supplement and add perspective to the task of interpretation.

Morgan presents a form of writing that is generated by the reading process, where the act of reading becomes the source of a (creative) critical practice. The act of writing becomes as much a part of the interpretative process as reading.

The more subjective voice generates writing which retains relevance to the culture within which the work's meanings are exchanged, responding to – and celebrating – the surface as the site of manifest meaning(s), and catalyst for the critic's 'capacity for intuition, sympathy and imagination'.

This paper addresses Morgan's criticism, demonstrating how it offers a subjectivist readerly approach as an alternative to the drive for the objective interpretation of artworks within the context of radical relativism.

Writers have now struggled for decades to find a model for criticism that is objective to the extent that judgments and interpretations are supported and justified in a way that leaves the reader in no doubt as to the meaning/value of the object. Perhaps it is now the writer who [at least, partially] disregards the battle for objectivity in preference of the celebration of the aesthetic or performative nature of the written word in relation to the contemporary art object's surface, who brings a relevant and valuable perspective to criticism.

## **The Pantheon, an Artistic Resurrection**

**Philippe Campays**

Lecturer, Victoria University of Wellington, New Zealand

**Liddicoat Stephanie**

Victoria University of Wellington, New Zealand

The occupation of commemorative architectures is a powerful emotive experience; shrouded with an inexplicable veil of sadness, of history, memory and reverence. These architectures offer a profound encounter and generate an effect on the body, an unconscious reaction which is enmeshed in the power of the occupation, the influence of this inhabitation of space.

Sculptures were generated through the examination of data collected relating to specific site qualities of the Pantheon in Paris. The Pantheon is a house of ashes, of death, where power and memory lives on. The created sculptures are a powerful resonator of mortality, with a rupturing associated with the history and actions of these 'Great Men of the Republic' whose remains this building holds. The artefacts harness a language of wound, of scar and fissure, an aesthetic of ruin, an air of mystery and tension. These same qualities are evident in the experience of inhabiting the architecture of this necropolis; the disquieting nature of this occupation is powerful. The expected is denied, the normal thrown asunder, the uncanny arises from these buried depths. The abnormal confronts the viewer, the heart quickens, cold sweat mops the brow, skin crawls with repulsion, fear, reverence. Here the uncanny nature of the occupation of the architecture is recreated; the viewer confronted, pushed to such a degree by the language of the sculptures that the mind and the body instinctively respond. The sculptures reveal a new truth and dimension of the history of site and give a rare insight into the unconscious, the body's response to commemorative space, experienced not only by occupying the architecture itself but also by beholding its representational objects.

The sculptures have a strong intensity of darkness in their deep secret spaces. This is evocative of the obscurity present in the architecture. The viewer's sensitivity is heightened enough to construct a space of perceptions through a repression of the visible. The highly internalised spatial condition of the depths and wounds of sculptures allows for reflection and reverence and leads to an easing of the tensions of history. The light colouration toward the exterior of the artwork allows the observer's gaze to progress outward from murky depths into truth and beauty, forming new paradigms.

**A Class Video-Happening:  
Breaking the Boundaries between Art Making and Art History**

**Leda Cempellin**

Assistant Professor, South Dakota State University, USA

In the Spring term of 2009, the students in my advanced art history seminar class and I (as Faculty) performed, in the form of a Video-Happening, the project of Italian professional artist Marco Pascarella, titled "Il Mare della Conoscenza" (=The Sea of Knowledge). This essay explains major points, from the *Access Denied* series' general concept, explored in Pascarella's work. It also combines the artist's specific concept for "Access Denied", citations from the lecture following the Happening, and some of my students' observations during our debate. The passage of student's self-restricted behaviors imitating their instructor, to the progressive release of more individual and creative acts, constitutes a powerful manifestation of the paradoxical nature of the multi-media series *Access Denied*."

## **Zoopolis: City, Animal, Animation**

**Una Chaudhuri**

Professor, New York University, USA

**Marina Zurkow**

New York University, USA

“Zoopolis” is an inter-media conversation between an artist working in digital media and animation, and a critic/theorist engaged in the emerging inter-disciplinary field of Animal Studies. The point of departure for our dialogue is the recognition that, while the modern city is an animal habitat as much as a human one, urban animality is both physically and conceptually constricted: each category of animals is confined within an identity which is also a location: pets in the home, meat in the freezer, pests out of sight. While urban experience is rife with animal encounter—dogs trot beside us on sidewalks, cats gaze down at us from windowsills, squirrels and pigeons share our park benches, rats rustle through our garbage, and more beasts adorn our billboards than could fill the world’s zoos—our cities do little to actively bridge the gulf between humans and animals that has been a distinguishing characteristic of modernity. This project, located at the intersections of urban theory, site-specific eco-art, and animal studies, seeks to imagine the city as a space of shared animality, an eco-system capable of supporting the lives, pleasures, and freedoms not only of its human citizens but of an expanded population of members of other species. “Zoopolis” uses StreetForms, a web-based application created by Mitch Said, which connects Google’s “Street View” service to a custom creative tool, to allow for the making of a new form of site-specific art. The panoramic images offered by Street View serve as sites of possible intervention for artists, allowing them to generate location-based work that is displayed as an overlay on a Street View window. The process recasts public space as an artistic surface. “Zoopolis” uses this surface to imagine new conjunctions between the lives dictated by urban spaces of many kinds—encompassing various social classes, activities, and histories—and the natural behaviors of the other animals.

# **Reading in Multiple Modes: A Study of Multimodal Practices and Pedagogies in Language Arts Classrooms**

**Suzanne Choo**

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As Gunther Kress (2003) states in the first paragraph of *Literacy in the new media age*, “it is no longer possible to think about literacy in isolation from a vast array of social, technological and economic factors” (p. 1). Within Language-Arts classrooms, the focus has therefore shifted from a study of texts to the study of textualities. Here, multimodal literacies emphasize the need for students to acquire distinct grammars of particular modes and to mediate between critical and visual forms of thinking. At the same time, while words, sound and image have their own possibilities and limitations of meaning, there is also a considerable degree of congruence among these modes. While this paper examines the distinctions offered by each particular mode, it also attempts to build on meta-concepts such as depth, perspective, and representation among the modes rather than their distinctions. Developing on Rudolf Arnheim’s concept of visual thinking as well as cognitive transference theories, the paper then proposes a multimodal reading framework that facilitates higher-order reading skills focusing on abstract and analogistic thinking among students using visual texts as entry points to the reading of print texts. Through a comparative case-study analysis of two Language-Arts classrooms, the paper shows how such a framework achieves the two-fold objective of bridging students’ image-saturated world with the world of the literature classroom as well as equips students with ways of reading both visual and print texts more relevant to the demands of the 21st century.

## **Creative Academy: Reflective Stories**

### **Jo Clements**

Community Engagement & Outreach Programming Officer,  
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### **Sam Ingleson**

KTF Project Manager, University of Salford, UK

The Creative Academy centres around Clements and Ingleson's notion of creativity centred learning. Involving single structure learning platforms (tiered engagement, 'sliding scale' benchmarks and achievements) with peer/inter-relational, (community/project driven) experienced based learning. It allows enterprise-structured frameworks for self-directed learning, opening access to common knowledge and encouraging inter-institutional collaborations. Creating opportunities for extra-curricular, informal learning cohorts, with the capacity of building in schools and cross-disciplinary creative education.

As an example the case study references 'Reflective Stories' which originated in discussions with Clements and Ingleson and an early Regional Progressive Network event. At the meeting it became clear that Art and Design staff from the region would welcome opportunities to share examples of student work and their developmental processes. It was also recognised that the use of the sketchbook or journal was something that was used in all levels of education and was also an important aspect of professional practice in art and design. The role of the sketchbooks and journals in the processes of critical reflection in creative-cultural practices is also something that has been of particular interest to staff at the University of Salford and the Manchester Metropolitan University. As a consequence the RPN have now developed an archive of examples of sketchbook and journal practices from a wide range of subject areas that include the visual arts, most areas of design and applied arts, creative writing, science, archaeology and music.

'Reflective Stories' is therefore an innovative attempt to use the RPN archive to explore the ways in which all creative-cultural practitioners (as students and as professionals) generate still moments of reflection within the dynamic of their creative processes. Ultimately it is this sense of an underlying interconnectedness between art and design education and creative-cultural professional practices that 'Reflective Stories' seeks to reveal and then to celebrate.

## **The Candidates of Music Teachers Motivation Levels in the Instrument Education in Turkey**

**Sibel Coban**

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**Tugba Caliskan**

Private Aci Primary School Music Teacher, Turkey

This study aimed to determine music teacher candidates' motivation level of learning instrument and survey method was used in the research.

The research comprises music teacher candidates studying at Music Education Section, Departments of Fine Arts Teaching of four different Education Faculties in Turkey. The sample of the research comprises from first, to fourth grade students. In the direction of this aim it has been carried out with totally 403 music teacher candidates in Turkey.

In accordance with this aim, the relationship between "motivation levels of music teacher candidates for learning instrument" and variables such as their university, class, gender, age, high school they graduated, individual instrument, education and income level was searched.

"Personal Data Questionnaire" and "Motivation Scale for Instrument Education" was applied as a measurement tool. Collected data has been analyzed by the 13.0 Version of SPSS Package Program. As the result of the research, it was determined that there have been significant statistical differences between "motivation levels of music teacher candidates for learning instrument" and some variables ( $< 0.5$ ).

Some results of this study indicated that;

While the motivation levels of the students for their individual instruments indicated no differences in terms of class variable, they differed in accordance with variables such as high school they graduated, age, gender and the type of individual instrument.

From the point of students' choosing their individual instruments willingly, the motivation levels for their instruments was higher among the ones who chose their individual instrument willingly compared to the ones who didn't.

Motivation levels of the students for their individual instruments differed significantly in accordance with the variable 'the career aspirations'.

# **Paradigm Shifts in U.S. Music Education: World Music Pedagogy, Alternative Ensembles, and Partnership Models**

**Bernadette D. Colley**

Principal, Colley Consulting & Associate Professor, Boston University, USA

Drawing Estelle Jorgensen's *Transforming Music Education* (Indiana, 2003) as its theoretical basis, this paper will discuss the ramifications of three emerging paradigmatic shifts in music education in the United States, those of world music pedagogy, alternative ensembles, and partnership delivery models. Each of these phenomena is driven, at least in part, by the two overarching factors of rapidly changing demographic shifts throughout the U.S., and increasingly easy access worldwide to musics beyond the "Western" canon.

The notion of world music pedagogy challenges music teachers, both in the U.S. and worldwide, to use culturally authentic transmission practices whenever feasible in teaching students to play and understand diverse musical traditions. The discussion use as examples recent studies on classroom applications of music transmission systems from Senegal (Wolof) - with special emphasis on interdisciplinarity and dance, and Bolivia/Peru (Andean altiplano) - with special emphasis on communal music creation.

An apparent need for alternatives to the traditional trilogy of band-orchestra-chorus in U.S. secondary schools has engendered both grass roots initiatives by single teachers and systemic initiatives by national organizations to re-configure school music ensembles. This segment will outline the extent to which alternative ensembles in school music programs: a) enable access to ensemble participation, b) achieve cultural congruence between repertoires and student populations, c) define musicianship as kinesthetic/aural or notation-dependent, and d) sustain delivery structures that are idiosyncratic or systemic.

Organizational partnership models are increasingly common as a delivery model in music education programs. Highlighting curricular objectives and collaborative structures which have been identified as "successful" by research to date, this section will examine how expectations amongst partners influence processes and outcomes in music education partnerships, and the extent to which expectations enhance or constrain the relative effectiveness of the partnership model.

The paper will treat each of the three phenomena individually, and then conclude with a speculative query as to whether and how these three paradigms will intersect, given the socio-political parameters of music education in U.S. public schools, with attention to factors such as motivation, expectations, jurisdictional authority, resources, and music expertise.



**Historical Invisibility:  
The Struggles for Class Identity in the Early Dramas of A.P. Wilson**

**Steven Dedalus Burch**

Associate Professor, University of Alabama, USA

Andrew Patrick Wilson, a transplanted Scottish actor-director-playwright to Ireland by 1911, became the general manager of the Abbey Theatre from 1914-1915. During his brief and contentious tenure, he wrote, directed and acted in the earliest full-length drama to treat the tenement-dwellers of the slums of Dublin, giving them a voice about their poverty and their struggles to remain solvent and free from violence, disease, and despair.

In November 1914, the Abbey Theatre produced and Wilson directed his three-act drama *The Slough*, about the lives of Dublin tenement dwellers during the ruinous labor lock-out of 1913-14. It was generally well-received by the Dublin critics, though audiences were less favorable, due in part to the play's sympathetic portrayal of strikers only a few months after the historical event itself. But it was never revived after the initial run and it was never published. Wilson, then the Abbey's general manager, had a falling out with the Abbey's board of directors, including founder W.B. Yeats, and his tenure at the theatre has subsequently been all but removed from the majority of histories of Irish drama. I believe that his play deserves to be revived and seen, and that it also had an effect on the subsequent writing of Sean O'Casey the following decade.

Wilson's absence from the historical record leaves a gap in our knowledge of the development not only of one of the world's most prominent theatre companies, but also in the thematic and dramaturgical development in one of their two greatest writers, and in the creation of a drama that concentrated on bringing forth and foregrounding the voices of an entire class of people who had been only marginalized before then.

My paper will treat both the play and Wilson's disappearance from the standard Irish theatre histories. It is part of a larger project, the first critical study of a minor but decidedly influential theatre visionary for both the early Irish and Scottish national theatres.

## **Films from the World of Ancient Greece: Sources of Inspiration Across the Arts**

**Margaret M. Byrne**

Assistant Professor, Old Dominion University, USA

In the last ten years stories from the ancient Greeks have inspired a resurgence of big budget, block buster films, such as *Troy* and *300*. To make these film worlds come alive filmmakers, art directors, production designers, costumers, special effects/title animators pull from both performing and fine arts. The presentation and paper give a brief history of these inter-connections, trace visual sources for recent film works, and analyze the use of fine and performing arts in three major motion pictures. The paper is accompanied by an annotated bibliography of publications that describe or analyze cross-connections among fine, performing, and dramatic arts to films about ancient Greece.

## **Treating University Students like Four Year Olds: Combining the Reggio Emilia Approach with Theater Technology**

**Michael Cottom**

Lecturer, University of Massachusetts, USA

**Peggy Martalock**

Ph.D. Student, University of Massachusetts, USA

Can an internationally recognized early childhood educational concept, known as the Reggio Emilia approach, provide an effective philosophy for teaching theater arts university students? Effective theater arts education includes opportunities for collaboration, social interaction, and experimentation (Mardirosian & Lewis, 2009). Key principles of the Reggio Emilia approach include collaboration, documentation and reflection, group-based knowledge construction, and a negotiated curriculum (Edwards, Gandini & Forman, 1993). Both approaches build on social constructivist theories of cognitive learning, including the works of Lev Vygotsky, Jerome Bruner, and John Dewey. This paper documents an action research project designed to implement theory to practice within a university course combining effective instruction of theater technology with the philosophy of the Reggio Emilia approach. The research location is a course titled Theater Technology being offered within the Theater Department of a flagship state university in the eastern United States. Participants include students enrolled in the course, the course instructor, and an educator with expertise in the Reggio Emilia approach. Data consists of interviews with participating students and faculty, audio transcripts of class discussion, photographs, student class journals, and video. This research has implications for teaching theater technology, course design in theatre arts, and implementing theory to practice.

## **Dreamwork for Playwriting**

**David Crespy**

Associate Professor, University of Missouri, USA

The paper explores the practical possibilities of using dreams to provide content, form, and structure to non-realistic plays based upon work of such dream-based playwrights as Eugene Ionesco, Adrienne Kennedy, August Strindberg, and others, and the writings of performance theorist, Bert O. States, who explored a phenomenological approach to dreaming and fiction in his books *DREAMING AND STORYTELLING*, *THE RHETORIC OF DREAMS*, and *SEEING IN THE DARK*. At base, this paper offers dreamwork as an organic foundation approach to nonrealistic, nonlinear playwriting technique. Dreamwork offers a personal, fresh, uncensored method for unleashing creative work and makes it possible to root character, plot, and idea to image, song, and language in a visceral, emotionally-based wellspring of dramatic possibilities. The paper offers practical exercises and techniques to tap into this resource, and also provides analytical tools to explore dream-based plays.

**From the Classifieds to the Coffee Table:  
The Dissemination of Tattoo Art through Photography**

**Jeff Crisman**

Assistant Professor, Chicago State University, USA

## **Adolescents' Investigation of Popular Culture Imagery in the Art Classrooms**

**Karen Cummings**

Assistant Professor, University of Missouri, USA

Popular culture is a real, authentic, and influential part of adolescents' lives. The meanings adolescents create when viewing popular culture are personal reflecting knowledge, beliefs, and attitudes created from personal experiences and exposure to other images and stimulations. Assisting students to interpret and assess the ideas and images depicted in popular culture is a challenge taken on in several secondary schools in the United States. My investigation of the influences of the critical inquiry of popular culture on adolescents' attitudes and views of identity brought to light the significance of the curriculum and socialization on students' learning and classroom behaviors.

Through a qualitative study on teacher practice, I developed a greater understanding of the influences of relationships and interactions on adolescents' behavior and learning experiences in the art classroom. My presentation shares my experiences as an art teacher and my research with other art educators of adolescents to provide participants the opportunity to understand secondary art classrooms through the eyes of a teacher—a point of view often overlooked and frequently silenced in scholarly research.

# **Ottoman Identity on the scene of the World: The Industry and Design Expositions in the Nineteenth Century**

**Gulden Canol**

Researcher Assistant, Izmir University of Economics, Turkey

The world expositions, which are the expression of a fundamental transformation, in the fields of social, political and economical side of the society, that is triggered by the revolutions started in the eighteenth century, have always had the role of being a space that allows people watch and gain information about the changes, technology, art, architecture and cultural structures in the world. The major effects of world expositions, that give urban planning and architecture the leading role, are on the history of architecture. When the case is discussed as a result of the modern movement that has been formed in Occident and spreads out of it. It is possible to see that the world expositions are organizations that formalize cultural identity discussed by using the language of architectural design.

In the nineteenth century, the world was composed of the two parts: Orient and Occident. There is a blank in history of architecture when the world's expositions are seen in the representation of Eastern countries. Western historiographers of architecture criticize the 'other' architecture in a different context. Negative Orient determined the borders of civilized world. Thus, the uniqueness and dominance of West was emphasized. One of the most clear examples of this is the classification system of space design in the international design expositions in the nineteenth century.

These exhibitions display hierarchical structure of the world in the nineteenth century. Thus the expositions presented in the main two orders of exhibits: the western world and the world of the colonies. The colonies comprised an exceedingly wide geography including Asia, Africa and South America. This wide geography bore a number of designations varying in span, such as 'oriental' and 'Islamic'.

The presentation to the West of Ottoman was that Ottoman does not want to be in exotic and orientalist discourse anymore. We can clearly see that Ottoman participation was out of the Islamic and orientalist cultures representation when we analyse the Ottoman participation from the original documents. For this reason, it shouldn't be said that Ottoman participation was in the same context with the colonial countries.

This paper focuses on Ottoman participation in these exhibitions. The main argument is that the Ottoman representation cannot be evaluated under the category of colonial countries on the one hand and Western perceptions of Ottoman society at the time being on the other. Analyzing the active agency of the Ottoman presence in the World Exhibitions, the present study challenges the passive role that is usually attributed by contemporary historiography to the representation of non-Western cultures.

## **Student Approach to Book Arts**

**Martha Carothers**

Professor, University of Delaware, USA

Some are serious students of their art and highly conscious of its social and aesthetic implications; others move by instinct, and under the stimulus of a variety of motives." Author and illustrator Lynn Ward expressed this observation in the mid-twentieth century. It still holds true today for university students creating artists books. It is possible to review student bookworks according to varying means in order to gain a greater understanding of their intent and the result. A first consideration is the proportion of image to text. Ward devised four useful categories for describing the proportion of image to text: decoration, illustration, picture book, and artist's book. A second consideration is the artist and author association. In this situation the artist is also the author or the artist works with an existing text by an author. Third is the integration of pictures and words. This integration extends from literal visual representations of the text to abstract visual interpretations of the text. Fourth is the design format of the book incorporating the images and text. Most books are traditionally-bound with images and text confined to the customary placement on the page. These four aspects permit the viewer/reader to relate to student book arts according to Ward's thinking about "...a book form that seeks to be not a decorative or decorated object per se, but an integrated conception and an integrated experience...". This presentation will feature student produced artist books which exemplify Ward's view of conscious and instinctive intent within the range of means taken into consideration in creating a book.



# **The Expression of Indigenous African Iconography in Afro-Cuban Visual Art**

**Haig David-West**

Professor, Indiana-Purdue University, USA

This paper analyzes the work of selected contemporary Cuban visual artists of African descent living and working in Cuba, examining the extent to and manner in which the iconography of the Ekpe society is expressed in their respective artwork. Ekpe is an indigenous masonry exclusively for men sworn to secrecy and has origins in an ancient Efik nationality in what is now Nigeria, West Africa. In order to maintain its culture of secrecy, the Ekpe society developed an indigenous calligraphic system known as Nsibidi, which is comprised of a complex variety of graphic communication symbols. Efik people sold into Cuban slavery in the 1830s founded a variant of Ekpe known as Abakuá, as well as Anaforuana, the equivalent of Nsibidi. The paper identifies three iconographic currents in contemporary Afro-Cuban visual art in the context of Abakua-Anaforuana. The first illustration by Belkis Ayón dwells on the mythology of Abakuá as a personal mission; the second work by Juan Antonio Picasso embeds Anaforuana within thematic constructs of social commentary; and the third piece by Salvador González Escalona renders linear calligraphic compositions. Whether or not the artists subscribe to Abakuá membership, they tend to have access to Anaforuana forms because these symbols are integral to the collective cultural memory of contemporary Cuba, where more than 60 percent of the population is of African ancestry.

## **Social Trends and the Demographics of Subscription Concertos in 18<sup>th</sup> Century Britain**

**Joseph Darby**

Chair, Music Department, Keene State College, USA

Composers and publishers in eighteenth-century Britain used the subscription method of selling music to manage production costs, improve sales, and provide a reliable system of distribution. Publishing concertos by subscription was particularly useful for offsetting the high material and labor costs required by producing elaborately scored concertos -- often in sets of six or twelve, and in partbook format up to seven parts per concerto. The subscription method generally involved a buyer's payment or promise of payment in advance of publication; in return, the subscriber was rewarded with a discount on the retail price and her/his name inscribed in the work's first edition. The data available to the modern historian by these subscription lists (e.g., titles, occupations, and residences of the subscribers) provide insight into social trends, audiences, and the economics of music publishing. This paper provides a statistical analysis of roughly 5000 subscribers from the 32 subscription concertos published in eighteenth-century Britain, with an emphasis on trends related the social rank of the buyers – e.g., royalty, nobility, gentry, foreign dignitary, professional class, club or society, and commoner. This study is the first installment of a genre-by-genre accounting of social trends among subscribers to instrumental music in eighteenth-century Britain.

# **Geometry, Proportion and Interval - the art of Giorgio Morandi**

**Richard Dargavel**

Senior Lecturer, Manchester Metropolitan University, UK

This essay explores the compositional geometry of Giorgio Morandi's art. There has been much critical controversy as to whether his art followed a classical tradition or was essentially abstract and modern. This dichotomy is discussed by way of introduction. An overview of the historical influences and effects of geometric composition on Morandi's art is followed by an outline of the significant ordering systems deployed by the artist, with particular reference to Leon Battista Alberti. Conjectures regarding the preparatory compositional work that precedes the act of painting are discussed as is the significance of the geometer's equipment evident in Morandi's studios.

Landscape paintings from 1943 and 1963 have been selected for illustration from an extensive analytical study of Morandi's art. The results, whilst observable and measurable, are nonetheless speculative in the context of Morandi's working processes. Certain geometric systems of order infer others and so tautological references should be borne in mind. Notwithstanding the rather mechanical process of geometric analysis, the study of many paintings by Giorgio Morandi and other artists has been, for the author, a way of looking and seeing both systematically and with reflection over a long period of time.

## **Behind the War Paint: Indian Imagery as Projected Colonialism on the Eighteenth-Century American Stage**

**Peter A. Davis**

Associate Professor, University of Illinois at Champaign-Urbana, USA

The iconic and contrasting images of Native Americans as either Rousseau's noble savages or the blood-thirsty heathens of popular myth, can be traced in part to the portrayals of Indian imagery on the early American stage. From some of the earliest plays and performances in the eighteenth century, the image of the Native American served not only as a representation of colonial oppression (as well as the deliberate justification of systemic genocide), but also as the presentational substitution and reinforcement of fundamental colonial values superficially hidden behind the variable theatrical mask called "Indian." In print, on stage, and in the streets, European-American colonists used a deliberately constructed image of the Indian as a cultural substitute for their diverse, and sometimes conflicting, political, social and religious agendas. This imagery usually had little to do with their actual perceptions or interactions with real-life Native Americans. More often than not, it served an older and deeper need—traced to European traditions—to supplant complex cultural concepts with simple stereotypes, manufactured misrepresentations, and established cultural iconography.

Specifically, this paper examines the various uses of Indian imagery as political commentary in American theatre beginning in the mid-eighteenth century and extending through the early Federalist period. In addition to looking at the Indian as a theatrical caricature of cultural appeasement and atonement in published plays, I also discuss how colonials used the mask of the Native American as an essential representation of their political interests in street protests and paratheatrical representations before and after the War of Independence. More significantly, this study reveals the Indian, in both the "noble savage" and "blood-thirsty heathen" manifestations, as representations of the contrasting and competing views of the colonials themselves as they struggled to define their political agendas in the transitional years from colony to nation.

## **"But we will speak!" Eight Men Speak and the Silencing of the Radical Leftist Theatre in Canada: 1929-1936**

**Moira J. Day**

Associate Professor, University of Saskatchewan, Canada

Focusing on the 1931 imprisonment of eight members of the Canadian Communist Party for the crime of being - communists, and the alleged 1932 attempt to shoot the leader of the party, Tim Buck, in his cell at Kingston Penitentiary, *Eight Men Speak*, the primary work of the Canadian Workers Theatre of the 1930s, played to a sold-out audience of 1,500 in Toronto on Dec. 4, 1933. It then had the distinction of being closed down by government authorities in both Toronto and Winnipeg when leftist groups tried to restage it in 1934; additionally, at least one prominent labour leader, who spoke at a rally held to protest the banning of the second Toronto production, was subsequently arrested and charged with sedition.

This paper attempts to analyse the turbulent times that led to both the creation and the silencing of *Eight Men Speak* over 1933-34, as well as the challenges of producing the play for a contemporary audience over seventy years later.

## **Mapping the Text: The Visual Book as a Tool for Rhetorical Interpretation**

**Cristina de Almeida**

Professor, Western Washington University, USA

As a graphic designer with a special interest in typography, I have utilized the book format as an experimental medium to visualize structure and pattern in written texts. The focus of my presentation will be on how typographic treatment and page layout may be employed to visually expose the anatomy of rhetorical genres.

Drawing from examples of my recent and past work, the presentation will examine various possible approaches to the analysis and graphic display of literary materials. Concepts pertaining to information design will be examined, such as the use of comparative tables, chronologies, spatial charting, and rhythmical distribution. Three strategies will be closely covered: Dissecting, where one single text is dismembered and redistributed on the page according to specific criteria that reveal existing verbal patterns; Splicing, where diverse texts threads are visually combined on the same page, allowing for parallel readings and the realization of similarities and contrasts among them; and Surveying, where key ideas, logical chains, and recurring motifs of a text are recorded and charted on the page, turning the book into a atlas of possible readings for the same verbal content.

It is my goal to demonstrate how concepts inherent to typography and book design can contribute to advancing our understanding of the materiality of writing and to enhancing our experience of human discourse in its many visible forms.

## **Texture in Ceramics**

**Lale Demir**

Assistant Professor, Anadolu University, Turkey

**Zehra Cobanli**

Professor, Anadolu University, Turkey

Texture can be described as the external structure features of the object. Ceramic clay in plastic form has a great processibility that can be worked up ending in any texture. So in the artistic ceramics era, texture designs are highly used for creating art objects.

Original designs can be constituted on the fundamentals of natural textures or mathematical analysis. Texture of the natural objects are formed due to the functionality. Texture also can be formed synthetically by people depending on the functionality, utility and esthetic aspects. Designer can use many natural and artificial materials to perform textures in esthetic concern. This paper revises the diversity of the textural resources which would be basis to the ceramic designer.

## **Abstracting the Veil in Visual-art**

**Kelly Devrome**

Ph.D. Candidate, University of Ballarat, Australia

Having lived in Kuwait, my Westernised mind was caught by the intrigue of the veil and the current controversy surrounding the veil and Eastern influences as they are integrated into Western societies. Delving into the history of the Middle East has contributed to my realisation of ‘the veiled’ nature of its ancient past, including its archaeology and the distinct atmosphere of the East that is prevalent everywhere from traditional customs to local culture. I am a painter and my painterly veils allude to the hidden, that which is made secret by the use of archetypes that resemble the veiled form. These veils become metaphors for uncovering, concealing, revealing and discovery, as they coalesce into a meditation on the architecture of form. Those innate structures observed in Eastern archaeology and ancient Middle-Eastern artefacts provide unique insights into the mythology of the area and are examples of the earliest human adaptation of form to represent the ‘transitory’. In this paper I will discuss those ‘veiling’ elements of abstract painting that depict the iconographic and ‘hidden’ (that which lies beneath the scaffolding of form) and examine Western arts historic intrigue with the ‘veil’ where I see connections between Eastern aesthetics of the veil and Western artistic cultural approaches.



## ***Peter and the Wolf: A Study of Educational Process and Product***

**Annette DiMedio**

Professor, The University of the Arts-School of Music, USA

*Peter and the Wolf* by Sergei Prokofiev has been a popular work from the classical repertoire for both children and adults interpreted by pianists, conductors, film directors, visual artists in genres such as the narrated orchestral work, animated film feature, puppetry and musical production. One of its most effective “scenarios” is as the theme of an educational curriculum linking *Peter and the Wolf* to the literary, visual, historical, *theatrical and musical worlds of the elementary school student*. *Peter and the Wolf* is a way to inspire the creative spirit of the student as well as the student’s self esteem. This unit of study teaches educational process and product developed by exploring the multi-faceted creative aspects of the work that includes a final performance project. This presentation will examine ways in which *Peter and the Wolf* can be used as the centerpiece for the arts integrated unit of study across the fourth, fifth, and sixth grades. Observations and discussion will be based upon the implementation of a *Peter and the Wolf* model unit of study produced through artist residencies at the McCall Elementary School (Philadelphia) in Fall 2009 by the Philadelphia Arts in Education Partnership.

# **Sustainable Construction from a Design Perspective: Evaluating Silicate based Architectural Materials**

**Eirini Dimitrokali**

Ph.D. Student, University of Central Lancashire, UK

Silicate- based (ceramic) architectural materials are fundamental to the construction industry and fulfil the diverse aesthetic aspirations of architects, designers and builders and consumers. The selection process of these materials is traditionally based on their physical properties and visual variety, in order to satisfy architectural design hunger. In this century, whilst these properties remain a priority, increasing environmental concerns require these materials to also have significant sustainability properties as the production, use and disposal of architectural materials accounts for significant amounts of energy and resources (*Fernandez, J. 2006*). The future of building products needs to balance design innovation with low environmental, social and economic impacts and aesthetic quality.

The main aim of this study is to explore the essence of the silicate-based architectural material's sustainable characteristics with aesthetic quality through the development of a multi-dimensional, sustainable rating system. This study focuses on the examination and assessment of the sustainable characteristics of silicate-based architectural materials from a design perspective, with the intention of increasing consumers' knowledge and understanding of sustainability, leading to a more informed selection process. In order to achieve this, it is first necessary to explore the term 'sustainable material' in relation to silicate based material production and to define sustainable criteria in material selection process, by comparing and rating currently available architectural products, through an analysis of existing criteria and methods of evaluation that currently fail to address many sustainable issues.

## **A Case Study of the Interdisciplinary Doctoral Program at Texas Tech University: Best Practices for an Integrated Arts Curriculum**

**Linda Donahue**

Associate Professor & Associate Chair,  
Department of Theatre and Dance, Texas Tech University, USA

**Janice N. Killian**

Professor & Chair, Texas Tech University, USA

**Carol Edwards**

Professor, School of Art Dean, Texas Tech University, USA

In 1972, faculty members in the arts at Texas Tech University in Lubbock, Texas USA designed an innovative PhD in Fine Arts degree program in which doctoral students in music, theatre and visual arts embrace core study in all three disciplines, yet maintain a focus on established studies in one particular area of specialization. Students participate in an interdisciplinary curriculum, enrolling in core courses in philosophy (aesthetics), visual arts, theatre and music as well as traditional coursework in their various specialized arts fields. Thirty-eight years later, this unique degree offering has had hundreds of graduates, and it is now possible to examine the impact of this program as an example of best practice in interdisciplinary curricula in the arts.

The purpose of this presentation will be to examine the history of this unique degree offering, to specify the coursework pursued by current participants, and to explore the philosophical underpinnings of the program. Additionally the presenters, representative of the areas of music, theatre, and visual arts, will discuss the various career paths undertaken by PhD in Fine Arts graduates, and will enumerate the scholarly productivity of selected degree recipients. The session will conclude with a discussion of our plans for future evaluation and expansion of this unique, interdisciplinary PhD degree option in the arts.

## **Kabuki Salome: An Alternative Costume Design Concept for Oscar Wilde's Infamous Script**

**Richard E. Donnelly**

Professional Specialist, University of Notre Dame, USA

The University of Notre Dame recently produced Oscar Wilde's *Salome*. The production was conceived and directed by Anton Juan, a member of our theatre faculty from the Philippines who has extensive training and experience in Eastern theatre performance. The directorial concept was to use Wilde's unedited script and for all the design elements to be completed in the style of traditional Japanese Kabuki theatre.

As the costume designer for the show, I received a grant to travel to Japan for 13 days to study Kabuki, Noh, and Bunraku theatre and to experience the Japanese lifestyle. During my stay in Japan I not only saw Kabuki and Bunraku performances but also had the privilege to meet with Kinki Sakurama, an internationally respected Noh actor. Through a translator, I spent several hours at the studio in his home discussing the use of costumes in Noh theatre and being dressed up in the costumes and masks that have been in his family for generations. Mr. Sakurama explained the development of the Noh costumes and their influence on Kabuki costumes. I was also able to shop for costumes and accessories in Kyoto, Osaka, and Tokyo. What resulted from this trip was a unique and visually stunning production of Wilde's play.

For my session, I will explore through my pictures from Japan and those from our stage production how the culture and Japanese art form had a direct influence on the costumes for our production. From authentic hand-painted fans purchased in Kyoto, to the influence of my session with Kinki Sakurama, I will show how the research impacted my design choices. I will also present how Kabuki traditions and costumes were incorporated into the costumes for our stage play. This will include how we made realistic-looking samurai armor from bicycle tires, rag rugs, and 1600 plastic spoons. The creative use of ordinary objects to construct realistic samurai armor will be shown in contrast to the traditional Kabuki-style costumes for the non-military characters. Likewise, the session will explore how the "Dance of the Seven Veils" was solved using an eight-layer silk chiffon kimono that was peeled off Kabuki-style, layer by layer, during the dance. The breast plates from the armor, as well as other unique pieces from our production, will be brought to the conference to generate discussion specifically about our production and, perhaps most importantly, generally about the creative process of theatre.

## **Bona Fide Appearances: Symbolizing Authenticity through Style or Lack Thereof**

**Nicholas Dowgwillo**

MFA Candidate, Arizona State University, USA

My presentation will focus on the question of how an artwork communicates authenticity through adherence to style and the factors (cultural, institutional, historical) that drive the aesthetics of authenticity.

The desire for authentic expression is a driving force behind the creation of new forms and stylistic change in both modern and contemporary art-making. Both the stylistic contortions of modernism and contemporary self-consciousness can be seen as developments of the search for authentic expression. Therefore, a critical examination of contemporary style yields an understanding of cultural, institutional, and historical ideas of authenticity.

What are the contemporary stylistic conventions that communicate a work's authenticity to a viewer and what are the preconceptions that are assumed in this assessment?

Both automatic, intuitive approaches and self-critical, intellectual approaches to art making represent different attitudes to authentic expression. How do these different art practices represent their adherence to different ideas of authenticity?

## **Clueless. Contradictions, Malapropisms and Tensions within a Contemporary Art Practice**

**Steve Dutton**

Professor, Coventry University, UK

At a recent gallery opening of the work of *Terry Atkinson*, I got talking to an artist friend, 'M', and both of us were singing the praises of a certain mutual acquaintance, 'D' who happened to be 'cropping up' all over the place, in shows, in magazines, in his writings, even his teaching was being talked about. It was a genuine pleasure to see our friend doing so well but when my other friend 'M' made the point that 'D' 'was really focussed and knew what he was doing', and added wistfully, 'I wish I did, I haven't a clue most of the time', I felt an immediate sense of empathy and it seemed entirely appropriate that we would have this conversation within the context of work by Atkinson who has recently described the art world as a 'swamp'. Like my friend 'M', I too mostly seem to be little lost in my practice, but it's a waywardness I seem compelled to cultivate in a far more profound manner than a simple inability to focus, yet something about this apparent lack of direction seems to indicate back to me an absence of something altogether more serious, of a sustainable intellectual argument perhaps, leading to the further academic threat of the loss of peer esteem or even more withering, the accusation of a shortfall of artistic ambition. When asked to describe my work I often still stumble like a first year art student on his or her first viva. However I know its not that I'm not articulate, it's that I'm not able to articulate a practice, which I have steered all over the place, precisely in order for it to be unspeakable.

So why is this, why am I forced to feel this sense of inadequacy of a practice which I could argue, wilfully refuses to settle, that it is precisely this refusal which lends the practice its method and its appearance in the world. Should I admit to my wayward processes resembling some form of *modus operandi* then I am, of course, entirely 'knowing' about what I am doing. In which case I am finely performing my lack of performance, I am focusing, via the invocation of diverse and contradictory strategies, on this lack.

*David Bohm*, in *On Creativity* suggests that we must 'give patient and sustained attention to the idea of confusion'. My argument for my contribution to ATINER will be for a rethinking of practice, particularly within the contexts of research driven agendas of the Art and Design Institutions, in order to create conceptual space for this confusion and complexity to exist as aesthetic tensions, which are attempting to exist outside of the realm of the essentialising commodification of the art market whilst being implicitly sceptical of the progressive drive towards knowledge of the contemporary research culture.

In the words of *Jacques Ranciere*, 'Aesthetics is the ability to think contradiction'. I propose to explore an argument that refuses to isolate waywardness as a lazy or

uncritical approach, and indeed, to suggest that such an approach is deeply engaged, politicised and recognises contradiction as an aesthetic force. It may be possible to argue that this impossibility of classification, this refusal (or inability) to ‘focus’ is in itself a highly charged and even ideologically informed approach, having its routes in libidinal forces, which, at their centre promote a deeply profound and necessary critical distance and attempt at detachment from what could be seen as the atomising effects of the confusion and manipulation of everyday media orientated life, presenting another model of confusion, in which tensions and stresses, contractions and disturbances have an aesthetic and dynamic dimensions which may be experienced as a form of pleasure.

I will do this by drawing attention to my own practice within my collaborations of *Dutton and Swindells* and *The Institute of Beasts*, but I will also refer to the work *Art and Language*, *Terry Atkinson*, *Fischli and Weiss*, *Arakawa and Gins*, *Liam Gillick* as well as some emergent artists within the UK (*Andy Spackman*, *Brigid Mcleer*) and the thinking of *David Bohm*, *Claire Bishop*, *Jaques Ranciere*, *Grant Kester* and *Elizabeth Grosz*.

## **Contemporary Art and the Past: Repetition or Rhyme?**

**Andrea Eis**

Professor & Chair, Oakland University, USA

“History does not repeat itself – at best it sometimes rhymes.” – attributed to Mark Twain

Art that ‘rhymes’ with the past is inherently and inextricably linked with that past. Rhyme cannot occur without a manifestation of similarity to something that already exists. Rhyme relies for its validity on memory of, sensitivity to, and connection with what has gone before, a looking-back while concurrently being in the present, a simultaneous comparison and contrast.

On the other hand, aesthetic practices that appropriate art of the past through surface duplication and repetition often deliberately eliminate attachment and meaning. These appropriated images, even if fully absorbed in a visual sense, can remain separate entities, detached from any contextual tendons. Stylistic homage can become a skin that is stretched thin, showing none of the muscular connective tissue that would indicate the existence of an underlying structure.

This paper explores the vein of artistic practice in which the past exists in a contextual rhyme with the present, creating meaning as a result of that particular mode of coexistence. Negotiations of the fine line between repetition and rhyme are investigated through the works of contemporary artists, and through my own artworks, that integrate past and present.



## **Art and Diplomacy: A Cold War practice in a New Hot War**

**Rebecca Elliott**

Visiting Fellow, Australian National University, Australia

During the Cold War there was a concerted effort to disperse a nation's art as part of the war effort. Now in the midst of a new war, does this practice still exist? Joseph Nye Jr's theory of 'soft power' contends that fine art, drama, and dance can disperse and convey subtle ideologies which in turn helps to enhance diplomatic efforts. Through looking at the exhibition *Two Decades of American Painting*, this paper will demonstrate that the United States was using art exhibitions as a means of soft power throughout the Cold War and was successful in its attempts to create a better sense of cultural understanding and diplomatic relationships. *Two Decades of American Painting* was organized by The Museum of Modern Art, New York and the United States Information Service (USIS) and toured Japan, India and Australia during 1966 and 1967. At the end of the Cold War the USIS was disbanded and these types of exhibitions have become rarities. This paper questions whether the Cold War approach to art is still applicable in this new era of war and what role art can play in current diplomatic efforts.

## **Intertextualization: A Historical and Contextual Study of the Battle Villancico *El más Augusto Campeón***

**Daniel Farris**

Assistant Professor of Music, Southwestern Oklahoma State University, USA

This document addresses the cultural and significance of the battle villancico *El más agosto campeón* and its historical, social, and musical contexts within the villancico genre of the Latin American Baroque. This study focuses on the villancico *El más agosto campeón* and explores the possible origins of the text and its relevance to the political and social structure of Cuzco's San Antonio Abad Seminary. Other areas of investigation are the musical analysis of the score and performance practice issues that surface when making choices as a conductor. Considering the seminal position villancicos held in the catechization of the Incans, in part due to their popular nature, the study of a representative example of this significant genre lends further insight into how important the villancico was to the ordinary and feast services of Peruvian (and, by association, Latin American) churches. While within the villancico's textual and musical structure one reads the obvious reflection of peninsular Spanish Catholic culture, its application to the criollo subculture carries an even more striking relevance.

## **From Curiosity to Caricature: The Early Portraits of Australian Aborigines**

**Elisabeth Findlay**

Lecturer, The Australian National University, Australia

This paper will examine the early portraits of Australian Aborigines. It will focus on the images produced by the European artists working in New South Wales. It will tell a sad tale of the process of colonisation, in which hope and goodwill gave way to despair and acrimony.

In 1788, the First Fleet reached Australia and established the British colony of New South Wales. The early days of settlement were marked by a desire of the British to foster 'friendly' relations with the Aborigines. The Governor promoted interaction, even if he went to extreme measures, such as kidnapping the Aborigines. The few artists that resided or visited the colony often depicted the Indigenous inhabitants. They made various portraits that arguably show a great deal of compassion for the local population. The works of key artists such as Thomas Watling, William Westall, Charles Rodius and Augustus Earle, reveal a certain degree of understanding and negotiation between the colonisers and colonised.

In this paper, I will argue that this started to change in the 1820s. With the expansion of Sydney and New South Wales, the Aborigines were increasingly marginalised and existed on the fringes of society. The images of them morphed from respectful curiosity (albeit paternalistic) to racial caricature. The Australia of 1830s and 1840s fostered harsh and disturbing images of race relations. The artists, who now often had no first-hand interaction with the Aborigines, began to produce callous images designed to be derogatory.

The early portraits of the Australian Aborigines are a compelling example of the breakdown and deterioration in race-relations in a colonial society.

**Stroke and Voice Therapy:  
One Singer-Conductor's Own Journey and Recovery**

**Donald Callen Freed**

Associate Professor, Sul Ross State University, USA

It has been over ten years since the author had an ischemic cerebrovascular brain attack, commonly known as a stroke. The author will describe his experience as a singer and voice pedagogue with this particular type of stroke, including recovery of the singing voice. Included in this discussion will be: (1) the size and scope of this particular stroke (each stroke is different); (2) hospitalization and rehabilitation; (3) speech therapy, including assigned exercises; (4) vocal fold paresis and singing therapy for self-recovery, developed by the victim; (5) use of falsetto, the upper register, and diction and singing exercises in one's own rehabilitation; (6) breathing and therapy; (7) public performances less than a year after the stroke; (8) effects of daily medications; (9) mental attitudes; (10) how one's pedagogy and approach to one's own voice has changed since the stroke; and (11) the victim's regular exercise regimen. Tables, figures, and charts will be presented, including an illustration of the victim's stroke, speech and singing exercises for rehabilitation, and literature used on the first recital after the stroke. Finally, the effect of the stroke on the victim's choral conducting will be discussed.

## **Erotic Art? Sexuality and the Talisman in Greek Vase Painting**

**Braden K. Frieder**

Assistant Professor, Moorehead State University, USA

“Hekataios the Milesian tells the story as follows: I write these things as they seem to me to be true; for the tales of the Greeks are many and laughable, as they appear to me.”

Hekataios, Fragment 1, FHG  
1st half of the fifth century BC

In *Looking at Lovemaking: Constructions of Sexuality in Roman Art*, John Clarke makes the fascinating observation that pornographic images discovered at Pompeii probably served (among other things) as apotropaic emblems to ward off the Evil Eye. Belief in the Evil Eye is pervasive in the Mediterranean world, and in pre-Christian times, humorous sexual images were regarded as potent weapons against the malice of witches and those who envy our good fortune. In other words, good sex was good luck. Roman representations of sex were derived from the abundant sexual imagery of the Greeks, who decorated their vases and other household objects with graphic scenes of sexual activity. Yet scholarly study of visual representations of sex still lags far behind the work of literary historians, who have done much to reveal the underlying assumptions about gender roles in ancient texts. This paper will examine the function of sexual images on Athenian vases from the classical period. Connections can be established between many of these images and sexual references found in the writings of classical authors, from Solon to Aristophanes. Sexual humor was also an integral part of the symposium or drinking-party, the context for the erotic images found on black and red-figure wine cups and vessels for mixing wine. Interestingly, the symposium has modern parallels in the social gatherings of modern Greek men and boys, where dirty or sókin jokes are an integral part of the party. I will argue that the “pornographic” images on Greek vases were the ancient equivalent of the Very Sókin joke, since laughter was considered the best medicine against the Evil Eye.

## **Performing Nature's Footprint**

**Rachel Jacobs**

Artist, Active Ingredient, & Ph.D. Student, University of Nottingham, UK

**Gabriella Giannachi**

Professor & New Media Director, Exeter University, UK

“Nature’s Footprint in Performance” is developed as part of the RCUK funded Horizon project, a five-year investigation into the growing role played by digital footprints in the digital economy. The presentation is a conversation between an artist working with locative, pervasive and interactive media and a scholar in performance studies and new media, both of whom are, respectively, a doctoral student and an investigator of the Horizon digital economy centre. Utilizing the trope of the forest as a case study, “Nature’s Footprint in Performance” offers an investigation of how scientific and artistic interventions into nature have been performed and re-performed in laboratories, galleries and museums and are experienced by audiences primarily as traces and footprint representations. In particular, “Nature’s Footprint in Performance” will offer an analysis of the similarities and differences between a number of works, spanning from art povera and land art, to works specifically attempting to represent the interaction between human and nature in the age of climate change, and analyze the evolution from trace to footprint. The presentation will juxtapose scientific perspectives with critical theory and artistic intervention, and focus in particular on “Dark Forest” (2008-), an Anglo-Brazilian art project exploring mobile technology in the natural environment, developed by Active Ingredient, in collaboration with Mobilefest and the Mixed Reality Laboratory at the University of Nottingham. The project, which contrasts and connects tropical forests in Brazil to temperate ones in the UK, aims to stimulate new forms of environmental consciousness.

## **Merging Diversities: Multiculturalism in Flamenco**

**Jose Garcia-Leon**

Assistant Professor, University of New Haven, USA

From Byzantine chants to Judaic and Sephardic recitations, from Moorish intervalic patterns to gypsy and Indian melismas, from Andean instruments to African and Caribbean polyrhythms, from Middle Eastern sensual dances to Iberian and Celtic folk music, flamenco art forms truly are a merging point of widely diverse cultural and artistic expressions. This paper discusses the defining characteristics of flamenco music and dance, and draws specific connections to the many traditions in which flamenco culture finds its far reaching roots. Flamenco music, dance and poetry, first developed in Andalucía, in the Southern part of the Iberian peninsula. Andalucía is in a privileged geographic situation in that it serves as a pathway from Northern Africa to Europe, and at times, by extension, from the East to the West; as well as by way of its long maritime tradition and cultural ties, from Spain to Latin America. Its enclave, and the distinctive blend of peoples that have left their imprint in the area or have made it their home, have contributed to this poly-faceted artistic expression that gave birth to flamenco. The worldwide popularity of flamenco nowadays is evident by the large amount of festivals and events that celebrate its legacy and variety outside of Andalucía. This has partly happened due to flamenco's ability to enrich itself by absorbing other styles without losing its own identity. While flamenco musicians and composers are very aware of their heritage and traditions, flamenco does continue to evolve in surprising and fascinating ways; continually opening paths to new blends and cultural collaborations, with styles as varied as blues, jazz, rock, hip-hop or even atonal art music. In the last part of the paper, I discuss some of the prominent current trends and how the multiculturalism of flamenco continues today if possible with ever greater force.

# **Link as a Plan Strategy from Architecture to Landscape**

**Christian Gasparini**

Professor, Milan Polytechnic University, Italy



## **Creativity Perceptions**

**Kathryn D. Gilbert**

Associate Professor, Alverno College, USA

This submission describes a phenomenological research study that examined, analyzed and described self-perceptions of creativity in women beginning post secondary education. The study concentrated on first semester women at Alverno College, a private, single sex, ability-based institution. The theoretical framework and research design were based on four characteristics of creativity referred to as the 4P's, personality, process, press (environment) and product. The study was driven by the question, what is the perception of creativity in women in terms of personality, process, press and product as they begin their post secondary education? The study found that women came into the semester with perceptions of creativity centered on personality and process. Assessment of perceived creativity utilized four of eight abilities in Alverno College non-graded ability based curriculum, Aesthetic Engagement, Analysis, Problem Solving and Value in Decision-Making. By semester's end student recognition of creativity level as well as the ability to articulate personal creative process showed significant increase.

The psychological definition of creativity emphasizes adaptability. Using the arts to foster creativity engages a process of flexibility. Development of creativity through the arts in the educational system affords a comfortable venue to enhance essential thinking. Utilizing arts as tools to cultivate imagination and inventiveness produces necessary skills and knowledge that advance productive citizens contributing to the global community. Employers seek graduates that are intelligent communicators with an ability to generate new ideas. Using the arts to foster creativity can produce such a graduate.

## **Music's Vital Signs: Rhythm, Harmony, and Melody**

**Sophia Gilmsen**

Associate Professor, University of Texas at Austin, USA

The expressiveness of musical interpretation constitutes the unique response of a performer to the information received from the page. Therefore the teacher should lead a student through an intricate process of observing such information and reacting to it. While the printed page of music sends us numerous signals regarding tempo, character, the nuances of dynamics, articulation, fingering, etc. there are three elements that are absolutely vital to expressive playing, namely, the rhythm, the harmony, and the melody. Cultivating musical response to these vital signs of music should take place from the lesson one. The rhythmical pulse, organic to the human body, the intensity and relaxation of chord progression, and the curves of the melody create the beauty that speaks to our hearts. The workshop explores the sequential steps of teaching expressiveness that are equally applicable to students of all the levels. Examples are drawn from the method books as well as music by Bach, Mozart, Clementi, Beethoven, Chopin, Schumann, Greig, and Prokofiev.

## **9/11 Impressions by NYC Metropolitan - Area Latino Artists**

**Sara Estrella Gil-Ramos**

Assistant to the Dean, Art & History Department, New Jersey City  
University, USA

This paper focuses on the reaction of three US Latino artists from the NYC metropolitan area to the 9/11/01 attacks on the World Trade Center, creating three distinct and powerful images concerning this catastrophic and horrifying event. The three selected artists are: Hugo Bastidas (Ecuadorian-American), Duda Penteadó (Brazilian-American), and Jose Rodeiro (Cuban-American). In a recent discussion with Dr. Rodeiro he explained that “Duda’s 9/11 art is expressionistic, Hugo B.’s 9/11 art has that strong irony of DeChirico-esque Scuola Metafisica and 21<sup>st</sup> Century Post-historicism, and my work (Jose Rodeiro’s art, as he defined himself,) is metaphorical-neo-classicism of sorts...like Hugo’s radical-post-modernism. All three of us have *Amnesia* qualities.” That is to say, all three artists have a different approach to the way they have expressed the immense pain and suffering of a contemporary massacre. The question is: Is there a pre-9/11 and a post-9/11 art by metropolitan area Latino artists? If there is, to which extent is the event still interiorized after nearly a decade? And how might this interiorization be artistically expressed in years to come?

## **‘Katharsis’ in Aristotle’s Poetics**

**Chrysoula Gitsoulis**

Adjunct Assistant Professor, City University of New York, USA

The paradox of negative emotion in art – of which the paradox of tragedy is a classical illustration – is this. Art that is negatively emotional, that is, art that represents, expresses or otherwise deals with emotions such as shame, grief, horror, sorrow, anger, remorse, despair and the like, seems to have a propensity to elicit parallel responses in the spectator. But if that is so, one would expect people to avoid, or at any rate, judge as inferior, art of this nature. Yet not only do they not do so, but often hold such art to be the highest or most rewarding of all! Why is this so? At least with respect to tragedy, Aristotle held that we find it pleasurable because of the ‘kathartic’ effect it has on us. However, Aristotle never fully explained the term ‘katharsis’, at least in the surviving fragments of the Poetics, and because of this the interpretation of this term has proven to be endlessly controversial. This paper will offer an interpretation of ‘katharsis’ that both squares with the Poetics and answers Plato’s challenge in Book X of the Republic to show that poetry, of which tragedy is a special case, not only gives pleasure but is beneficial to human life.

## **New Technologies of Ceramic Product Design – 3D Softwares (computer aided programs) Integrated into Design Practices in the Field of Ceramic Art Education**

**Ezgi Hakan**

Assistant Professor, Anadolu University, Turkey

In the 21st century the use of computers in the field of product design is inevitable. 3D softwares are being widely used in the three dimensional functional ceramics designs as well as spreading in computer generated creative studio ceramics.

While the pioneer industries are concentrating on the professional CAD/CAM manufacturing processes as a new experience of ceramic design and production, pioneer education institutions introduce these new technology systems to their students to become more conscious of the developments in their field of ceramic art education. By this approach students are also provided to be aware of new aspects of visual expressions while dealing with a range of product line from table ware to sanitary wares during the courses.

In this research computer, seen as new tools for expressing the creativity by interdisciplinary applications, are being argued and explained with examples by means of improving designing skills in a different direction getting away from making centered process while approaching shortened period of virtual modeling.

**The Cultural Trojan Horse: Art in Greece since 2000 C.E.**

**Karlie Harstad**

B.A. Art History, Chapman University, USA

## **Transmitting Meaning via Illustration**

**Anja Hatva**

Lic. of Arts, Ph.D., Finland

In this study I focus on the role of pictures in thinking: especially in recognition, remembering and understanding. Relying theoretically on cognitive psychology and visual semiotics I planned two test articles. The first one was about Plato's utopia and the second one about acupuncture. Both articles were tested with text only and with various types of illustrations. Capturing content was compared in both conditions to find out whether illustrations cause better results than mere text.

Evidence for psychological and semiotic theories was sought by asking the test subjects to write and draw their answers to questions. Nature and influence of mental images was then deduced by studying subjects' drawings and their answers to focused questions. In the end the overall impact was reported individually on each picture in purpose to find some guide lines for efficient illustration planning.

Two different test groups were chosen: the results of artistically oriented students and professionals were compared to those of law students, right after reading the article and again ten weeks later. The figures indicate that there was no big discrepancy between these differently oriented professional groups. Both tests yielded about one tenth better recollection of propositions by law students than by the artistic groups, but in ten weeks their results were only a few percent better. In remembering illustrations the numbers were more inconsistent depending on the article and the size of the group. This is why the professional groups have been combined and the average percentage counted after that.

In recognition tests four original pictures were mixed with other pictures varying in similarity (not similar - almost similar). Recognition was good even after ten weeks, and all groups and individuals succeeded almost equally well, averaging about 80 %. Only mirror images and originals were difficult to distinguish. Easiest to recognize of the four different types of illustrations in both articles were simplified symbols, then photographs without background, naturalistic water colours and lastly abstract pictures. No illustration functioned well as a reminder.

Illustrations did not increase the amount of remembered propositions in average, but some pictures did better than others and some illustrated issues were better remembered than unillustrated ones. Only a fifth of the content was left in memory, when about three times more pictures (60 %) were retrieved. Illustrations were much better remembered right after the reading as well as ten weeks later, but mental images were fragile and by no means like photographs. This could be deduced from subjects' drawings and also from answers to the questions about details in the illustrations. There were bigger differences between groups and individuals in recalling both the verbal and visual content than in recognizing the illustrations.

The relationship between illustration and text is of importance because the caption directs observing and understanding of the picture. Pictures without a caption have been misunderstood or given a false meaning based on the available context and

deducting it on the basis of viewers own background knowledge. The manipulating influence of mental images was reflected in mistakes that the subjects made in remembering and understanding.

Some pictures were experienced clearly more attractive than others and also "ugly"-statements were concentrated to certain pictures -which shows cultural agreement. No attention was paid to small, often black and white pictures, which were in general poorly recalled. The actively best recalled pictures were those who also raised stronger aesthetic statements, especially the "beautiful" ones.

As strategies of retrieval 86 % of the 49 subjects who read the illustrated versions stated that they used a visual method, where they were "watching" the page as a mental image. Even the subjects who read the not-illustrated article often reported of such a method, but also used a serial or associative strategy.

Although subjects within both articles felt it was easier to read the illustrated articles and regarded them more comprehensible than subjects that read unillustrated text, they remembered less propositions and gave less qualified answers to three of the four content questions. One of the reasons was probably their lack of interest in the issue more than the illustrations used. Average answers of all groups got estimates from poor to a slightly above average in quality and they were mostly "atomistic" in nature.

The background and motivation of the individual, as well as repetition and in some cases, well planned illustrations seemed to play the most important role in adopting the content. Details of both the pictures and the text were generalized and only schematic views were left in memory. They are forgotten, transformed and modified according to the person's earlier concepts and attitudes. Pictures are coded twice: first the reader picks up relevant parts (sometimes guided by the text) and when recalling the illustrations she/he sketches them on the visual buffer forming logically fitting mental images yet syntactically obscure. Big, coloured pictures are successful because they focus attention to the subject and that way cause personal processing. If you plan illustrations carefully they can help the reader in continuing processing forwards by giving the right view, working as "an outer memory" and aesthetically strengthening the mental image.



# The Visual, the Corporeal, the Temporal, and the Tectonic: When Architecture Meets Fashion in Space

Weiling He

Assistant Professor, Texas A&M University, USA



Figure 1. Student Projects from Wearable and Movable Architecture

Architects have long been fascinated with fashion. The reasons and practices are a complex matrix. They can be cultural, conceptual and literal. Both architecture and fashion signify a tension in the relationship of art to mass culture. Architecture and fashion can be the literal and metaphorical references to each other. In the designs of fashion stores, architecture and fashion establish the most direct and literal link: fashion is the content of architecture.

On a conceptual level, architecture and fashion share a wide area of common ground. The intersections between the two domains include identity, site, body, movement, structure, skin, and construction. However, fashion and architecture deal with these concepts on different scales.

Fashion pronounces the character of the body inside the garment; architecture often manifests the identity of events in a space. The site of fashion is the body;

architectural experiences are based on the body. Fashion incorporates body movements; architectural space engages body movements. Fashion is given form by operations on fabric, such as pleating, folding, and draping; architecture is realized in materials and tectonics. Simply put, the relationship between fashion and architecture is deeper than merely a fascinating skin.

Drawn by the fascination of fashion, the author conducted a second year studio in the fall semester of 2009, *Wearable and Movable Architecture* (Figure1). The objective of the project was to examine architectural concepts on the close-to-body scale and through the lens of fashion.

The intended explorations in this project are both literal and conceptual. To a certain extent, the project shows reminiscences of Da Vinci's machines and Theo Janson's moving creature at the beach. The mechanical quality of the garments blurs the boundary between fashion and machine and illustrates architecture on a small scale. The intended inquiries in this project were four folds: the visual, the corporeal, the temporal, and the tectonic.

The site of the project was a breezeway connecting the three buildings at our architecture school.

Each student picked an electronic sound piece to map the spatial characteristics of the breezeway. Body movements were used to express the rhythms of sound pieces and the spatial characteristics of the site. Students experimented with individual movements, such as extending, contracting, bending, squatting, falling and swirling, as well as the flow of movements, such as progression, climax, continuity and interruption. Through choreographing movements, students identified spaces in between their bodies and the site. These spaces determined the volumes and possible transformations of garments to be designed. Looking for moveable structures to realize the initial thoughts of garments, students researched biomorphic examples, such as wings, human spines, and snake skeletons. These structures were elaborated in materials and construction. At the end, the project concluded in a runway performance at the breezeway.

This paper will interrogate the conceptual relationship between architecture and fashion. Spatiality will be focused on in examining the four folds of inquiries – the visual, the body, the temporal, and the tectonic. The inquiries will be extended from the *Wearable and Movable Architecture* project towards broader discourses both in fashion and in architecture.

# **Collage as Strategy in Contemporary American Video Art: The Aesthetics of Layered and Constructed Realities as a Means of Generating Political Discourse**

**Micol Hebron**

Assistant Professor, Chapman University, USA

The use of collage in art seems to increase during and just after times of war. It is a way to offer politically contentious critiques of social circumstances within the guise of a "fictional reality". It can also be a means of presenting a visual metaphor for a complexly layered cultural identity or circumstance. Many contemporary video artists are incorporating collaged imagery, encouraged by the ease and accessibility of complex digital editing tools. This panel will focus on artists who use visibly collaged material in video art that addresses diverse social and political concerns.

The panel will feature short screenings of works by these artists, and a discussion generated by questions related to this kind of practice:

What is the relationship of collage aesthetics to the content of the video?

What role does collage play in a wartime climate?

What kind of discourse can this aesthetic engender that would not be possible otherwise?

How can collage be used to envision solutions to social and cultural misunderstandings?

For over a century collage has been employed by artists as an aesthetic strategy to make social and political statements that would be difficult to make through unaltered or documentary imagery. To cite a few of many possible examples: Lewis Hine used photcollaged posters to lobby for child labor laws; early modernist visionaries Paul Citroen, Gerhard Richter and Lazslo Moholy Nagy collaged film and photography to revolutionize aesthetics within the Avant Garde, Bauhaus, and New Vision movements; Hannah Hoch and George Heartfield's photcollages criticized the Nazi regime; Martha Rosler's images juxtapose the wars in Vietnam and later Afghanistan and Iraq with American capitalism and domesticity; Gilbert and George's works examine sexuality, biography, geography, religion and more. Within the history of video art, progenitor Nam June Paik used digital collage to explore the global village that was emerging as a result of new technologies that virtually condensed the distances and aesthetics between one culture and another. Since then, many artists such as Wolf Vostell, Steina, Warner Jepson, and Jeremy Blake, have used video as a means of aesthetic experimentation and media critique. This panel will examine contemporary continuations of this legacy, as they appear in current video art trends.

## **Inclusive Mural Painting in Contemporary Art Education**

**Kong Ho**

Associate Professor & Interdisciplinary Arts Program Director,  
University of Pittsburgh at Bradford, USA

Mural painting with emphasis on ideas development, collaborative execution, and constructivist learning is a typical inclusive learning experience for art students. The whole mural painting production involves so many processes, including mural design, wall preparation, layout plotting, painting execution, varnishing protection, documentation, which allows people with different skills or abilities to participate. The value and meaning of a successful mural is not only the end product, the unique mural, but also the process of art learning and creation, as well as the experience which participants generated from their involvement. The complete mural is belonged to the participating students, art teacher, community members, future art supporters who have the opportunity to see the mural, and the community where the mural is located. This paper explores how to create engaging mural painting programs and environments that meet the diverse learning needs of all participants. Also, the paper offers a first-hand understanding of community mural painting production by the practicing teaching artist and educator, Kong Ho. Ho founded the Hong Kong Mural Society in Hong Kong in 1997, and he has been instrumental in coordinating the production of numerous community murals in both Hong Kong and the United States in the past 10 years. Currently, Ho is teaching mural painting at the National Academy of Art in Sofia, Bulgaria for his 5-month Fulbright U.S. Scholar Program. Furthermore, this paper presents two case studies and analyzes the foundation of art learning and inclusive education, actively engaging in hands-on pedagogies of instruction, creation and reflection.

## **No Photos: Why Painting from Direct Observation still Matters**

**Brent A. Holland**

Assistant Professor, Iowa State University, USA

The assumption that the digital camera, and particularly the snapshot, is the only means to portray people, places and things accurately is false and dangerous. To rely so heavily on a machine, and to not trust oneself to see clearly is one of the greatest flaws of education in the studio arts today. There is no quick and easy solution to creating a painting of substantial integrity. There is no substitute for time behind the brush and no machine can replace the observant individual.

To be clear, this is not an argument against photography or the use of photographic references when drawing or painting. Many significant painters made use of photographs, Thomas Eakins and Chuck Close come to mind. Nor, is this a call for all painters to be the torchbearers of the Bouguereauvian tradition and reject modern and contemporary art as impure and illegitimate- a philosophy espoused by the ultra conservative Art Renewal Center and other private ateliers across the nation. It is, rather, an argument against the automatic assumption that to depict something accurately the use of a photograph is required.

History shows that painters utilize a variety of tools and processes to have their work realized. What is also clear is that while technology can provide an important breakthrough for the artist, the creative maker has gleaned knowledge through experience and observation. As the digital camera has become commonplace technology, I wonder if the new generations of students will understand the implications of viewing the world through one eye or two, and does it matter?

## **Technology in the Applied Voice Studio: What to Use and When to Use it**

**Victoria Holland**

Adjunct Professor, Loyola University Chicago, USA

Vast arrays of technologies exist for use by the applied music instructor. Continual updates to and creation of new software programs, online resources, and recording devices require ongoing research and evaluation so as to determine what best serves one's teaching goals and technology savoir-faire. My presentation proffers the distilled information from my research, with the goal of inspiring others to utilize technology to motivate, instruct, and better communicate with their students. These tools, while specifically researched for the use in a voice studio, prove beneficial to all instruments receiving applied music instruction. I have presented on this topic in 2007 as part of a keynote panel entitled "Technology in the Classroom" for the Loyola University Faculty Lecture Series, as well as in 2009 for a joint meeting of the Chicago Chapter of the National Association of Teachers of Singing and the Chicago Singing Teachers Guild.

## **Bona Fide: The Notion of Authenticity in Digital Culture**

**Mary Hood**

Associate Professor, Arizona State University, USA

**Nicholas Dowgwillo**

MFA Candidate, Arizona State University, USA

**Patrick Vincent**

Ph.D. Student, Arizona State University, USA

**Kathleen Moore**

Ph.D. Student, Arizona State University, USA

Exploring the notion of authenticity enables us to understand the practice and history of art as an expression of the values, beliefs, and ideas by the artists for their audiences. As described by Denis Dutton in his essay *Authenticity in Art*, the notion of authenticity can be broken down into two distinct categories: nominal authenticity - the identification of origins, authorship, or provenance, and expressive authenticity - the manifestation of ideals and values, both individually and collectively. While the influence of digital culture is ubiquitous and assimilated, does its impact effect the authenticity of an image or object. Or, does the intent of the artist remain the standard in which all processes are validated? In this paper, *Bona Fide: The Notion of Authenticity in Digital Culture*, I am interested in the ways in which an artist communicates authenticity. I will examine different art making methodologies to explore the idea of authenticity in a pluralistic, synthetic, and digital world.

This paper proposed to address the following questions:

Does process and aesthetics determine authenticity vs. appropriation and plurality?

How does the emergence of new media affect our evaluation of authenticity?

Can the democratic multiple exist as an authentic and auratic object?

## **Good Manners: Object and User Performance in Rituals**

**Adriana Ionascu**

Lecturer, Ulster University, UK

This paper discusses the ways in which the western design and use of domestic tableware in the 18th and 19th century created a precise set of manners, contributing to the performance of the body within specific forms of ritual. It focuses on forms of etiquette that informed social behaviour, operating on a cultural code of practice that distinguished what Pierre Bourdieu considers ‘form over function’ and ‘manner over matter.’

By involving refined objects to handle, table manners developed into a highly artistic and ritualised form, imposing a symbolic vocabulary of gestures and movements as forms of aesthetic embodiment. Following rules and codes designed to control and outline ceremonial sequences of action, objects become extensions of a whole range of gestures, representing their material equivalence. As such, in performing everyday tasks, domestic tableware bears the trace of a ‘savoir faire’ or ‘arts de faire’ - an art of doing; they become, as de Certeau poetically put it, “... mark(s) in place of acts, a relic in place of performances: it is only their reminder, the sign of their erasure”.

A series of traditional and contemporary designs that play with ritual rules will be analysed in order to illustrate their social significance, the shift being towards the performance, the behaviours and cultural practices that emerge from using these codes of practice. Marcel Mauss concept of habitus (‘techniques du corps’), as a learned and cultivated craft and Margaret Visser’s ideas on ritual as a culturally accepted form of sociality are used to show that interactions between objects and users generate performative forms of living with things; and that the mannerisms evidenced in the ‘body performance’ can be perceived as a symbolic production of an artificial aesthetics in social life.



# **An Evaluation on Video Mapping as an Architectural Performance**

**Devrim Isikkaya**

Instructor, Bahcesehir University, Turkey

**Güven Catak**

Instructor, Bahcesehir University, Turkey

‘Video Mapping’ as a new interface between the public space and the city-dweller, triggers different kinds of social and architectural interactions. Regenerating the façades by projecting images onto them and creating spatial illusions with the help of light and time, could simply define video mapping, but the main point is the action itself defines the public space again by meeting the city-dweller’s recreation needs in a new media kind of way.

The paper starts with an inspection about how public space is built and perceived throughout the history by addressing the concepts of dream space, physical space and virtual & perceptual space assembled on the façades in their specific eras and contextually their influences on society are also discussed with several examples. Historical approach continues with the background research for video mapping, from its early ‘*son et lumiere*’ days till its latest ‘*scenographic shows*’. As a research method, interviews are made with worldwide known visual artists who are practicing and developing video mapping, thus the main focus of the paper is consisted of the feedbacks and analysis of those interviews.

In conclusion, the paper interprets the video mapping works from angle of architectural performance and tries to define the impact of this new public art, which is framed with space and time, on the city-dweller in a perceptual and social manner. The future of video mapping is also speculated within the traces of current works and trends.

## **Micro|Macro: Image Sequence and Multiple Image Compositing**

**Todd Jokl**

Assistant Professor, University of New Haven, USA

While the capabilities of the digital revolution have given artists the ability to create large scale imagery to a size that has not been seen before, the digital technologies we have access to also enable the production of small scale artwork and image multiples in ways that were not practical prior to the “digital revolution.”

Additionally, the notion and capability of infinite reproduction enables artists to work with small images and/or selections of images and piece these items together in order to create composite images that generate interesting dialogs between the micro visual experience of the individual building blocks, and the macro component of the finished piece as a whole. Frequently, the differences between the micro and macro visual experiences are marked.

This presentation will concentrate on artists and ideas that focus on the use of image sequences and/or the combination of multiple small image selections to generate a larger whole, as well as the technological approaches that make the artworks possible. The presentation will place the contemporary artworks into an historical perspective by examining works by and practices of artists like David Hockney The Bechers, and Chuck Close to those working in more digitally-based media such as Lozano Hemmer, Chris Jordan, Jeff Wall and others.

**The Artist as Conduit for Cultural Exchange:  
Fabric Prints Inspired by Studies of World Arts Traditions**

**Catherine Ruth Joslyn**

Professor, Clarion University of Pennsylvania, USA

PowerPoint Illustrated Lecture on the presenter's textile art inspired by world cultures (emphasizing primarily Andean South America, as well as Africa, Asia, and the Mediterranean).

## **Ngiw Koo Chat (Chinese Opera Saving the Nation): A Radical Performance in Thailand**

**Kittisak Kerdarunsuksri**

Assistant Professor, University of the Thai Chamber of Commerce, Thailand

Among several activities in the 2006 People's Alliance for Democracy (PAD) rally against Thaksin Shinawatra's premiership, *ngiw lor kan mueang* or a political – satire in the style of Chinese opera attracted a wide range of audience, i.e. PAD's partisans, media, and the public. A large number of the video compact discs (VCD) were released and sold out in a short time, as well as were freely copied by the permission of PAD. The performance was created by Thammasat University's alumni who called themselves "khana ngiw koo chat" -- which literally meant "the Chinese opera troupe for saving the nation". Its main purpose was to convey the information about what Thaksin did corruptly and dishonestly by means of satirical content and humour.

Even though audiences realised that the rendition of *ngiw lor kan mueang* was unique to Thammasat University, most of them did never know who the troupe was and even who the actors were as members of the troupe preferred to be "anonymous warriors". It is, therefore, interesting to examine why the troupe had to present its *ngiw lor kan mueang* performance on anti-Thaksin PAD's stage and why the form of Chinese opera was chosen to entertain the audience and to reveal messages against "Thaksinocracy". The paper also aims to discover the features of performance and to what extent the form of Chinese opera was borrowed to fashion the *ngiw lor kan mueang* style.

## **A Journey of Transformation: Creating Accumulation Art through Upcycle Approach**

**Hanif Khairi**

Ph.D. Student, Monash University, Australia

In addressing the issue of sustainability in creating contemporary artworks, it is essential to consider how environmental problems occur and how the field of Visual Arts may help towards engendering a better world. All human beings involved with issues of ecology usually discover approaches to the problems posed by the deteriorating environment. The best thing we could do in helping the environment is to examine what each of us can contribute from our specific role in society. We must ask the question of ourselves: what is the impact of our work on the environment? Consequently, this research questions why and how sustainable-related art practices can be incorporated to produce sustainable and meaningful art-forms in the studio, and discusses the implications of this way of creating artworks. Through a practice-based research, this research explores the possibilities of discarded materials to be transformed into works of art, primarily in creating sculptures by implementing the upcycle approach. This is done by accumulating refused objects and also by studying the works of sustainable-related artists who create similar art forms. From the refused materials, several series of sculptures will be produced that would illustrate the harmonious factor of consumerism, materials, nature, and culture. The accumulation art is based on two major factors which are rejection and refusal. These two factors affect the directions and approaches of this research by establishing the foundation for transformation in the journey in creating art.

# **Is Art Dead? A comparative Analysis of Contemporary French Postmodern Theorists**

**Marie-Therese Killiam**

Professor, Sweet Briar College, USA

While the Twenty First Century sees both the explosion of absolute ideologies and a return to fundamentalism in all aspects of life, art, on the other hand, is struggling for its very *raison d'être*. The Nineteenth Century Hegelian ideology has not inspired a return to idealism in art. Instead, general skepticism has marked the twentieth century, and, as a result, it has spawned if not the death of art per se, at least the death of a certain "idea" of art.

To begin with, there is little traditional promotion of contemporary artists in postmodern criticism either through commentaries of salons, academic or not, in the spirit of Gautier, Diderot, and Baudelaire, or through literary essays on art as Zola, G. Stein, Breton or Sartre, among many others, did in the twentieth century. Postmodern critics, with some notable exceptions, like Marcelin Pleynet, who writes about Pollock and Motherwell, rarely write about contemporary art, unless it is to debunk it. But even Pleynet devoted a chapter to Duchamp in his *Art et Litterature*, in which he also comments on the death of art which Duchamp's art brought about.

And yet, in spite of its lack of involvement in contemporary art, postmodern criticism is vital in this century. The meta-critical genre of art criticism recognizes, valorizes, and reinforces all other genres. It sanctifies, promotes, and ultimately confirms the value of all sub arts. For one thing, art is analyzed as social distinction, i.e. as a Proustian access to class. Art is also a bridge to our history and the past is chosen over the present with its apocalyptic overtone that suggests the death of our culture and history. Thus, distinction<sup>1</sup>, death of culture and art, and a new interest in the past are the three directions of the postmodern stance that I will follow in this paper.

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<sup>1</sup> See Bourdieu, *Distinction*

# The Importance of Theatre in the Interrogation of the Other

**Anastasia Kiourtzoglou**

Ph.D. Student, University College Dublin, Ireland

“It is only by recognizing oneself as and in the other that one will become anything at all” (Judith Butler, *Bodies that matter: On the discursive Limits of Sex*, 1998).

The idea for my project came when I saw the program for the 2007 theatre festival at Epidaurus. A modern version of Aristophanes’ *Lysistrata*, Beckett’s *Happy Days* and Sophocles’ *Antigone* were among the offerings. The first thing that struck me was the dominance of female protagonists in the program making me think that the inclusion of these three works definitely was not a coincidence.

As the time passed, I became increasingly intrigued by the connection between *Lysistrata*, *Winnie*, and *Antigone* three women who, at first glance, seemed to have very little in common.

I struggled trying to determine what there was that attracted me so much to those two characters and made me believe that there was a major connection. The idea that links them came from my grandmother’s posing for a photo few days before she died. One night, when I helped her to remove her prosthetic bra, she said that deciding to have one of her breasts removed was one of the hardest moments in her life; it felt like losing part of her identity. I had finally found in my grandmother’s words what I could not find in the books I was reading as I was trying to bind together my favourite heroines. I saw that *Lysistrata*, *Winnie* and *Antigone*’s use of their bodies was where my fascination lay. And it is this relationship that determines their relationship with the Other and vice versa.

What made this relationship more fascinating was the subconscious interference of my origin, my culture. As a native Greek, raised and educated through high school in Greece, I was taught that Aristophanes’ play was a great example both of feminism and Greek democracy. No matter how hard I tried, as Catherine Belsey and Jane Moore mention in their introduction of *The Feminist Reader* (1997), my culture truly limited my knowledge. Also, besides my culture, my native language interfered, as well. Being inflectional, the Greek language makes a clear distinction between the genders and the information applied to them. Most of the time, the subject is not necessary because it is expressed by the ending of the verb or of the adjective. So, whether I liked it or not both my culture and my language subconsciously taught me to divide everything into masculine and feminine, until I questioned why I could use only the masculine ending and not the feminine one when I had to refer to people in general.

This paper, then, is based on my perceptions created by listening to the voices of *Lysistrata*, *Winnie*, and *Antigone* in Greek, where the unstated “I”, the verbs in passive voice and the adjectives, from a female mouth automatically create characters who are “girly” and the consequences both on the spectator and the actors themselves.

## **Digital Music and the Music Business: The Impact of the Internet on Compositional Creativity and New Business Models**

**Mark Konewko**

Carillonneur, Marquette University, USA

“Digital Music and the Music Business: The Impact of the Internet on Compositional Creativity and New Business Models,” addresses the impact of digitized music files on the Music Industry. File-Sharing, copyright, and new business models are presented as they relate to the ever-changing nature of today’s Music Industry. Creativity in composition, production, and distribution are emphasized in the global marketplace. The rate of Internet usage has exponentially grown over the past 15 years and has significantly impacted the creativity methods composers utilize to construct music for distribution. Copyright law and new technologies have accelerated changes that impact the music industry. The music business is a global, multi-billion dollar industry. This paper presents research on the impact of Internet file-sharing on the industry and its influence on artists and the user/listener while giving attention to the creative process of electronic digital music composition.



## **Active Listening to Music – Methodology and School Practice in Poland**

**Gabriela Karin Konkol**

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

The reform carried out in Polish school system in 1999 involved profound changes into the educational way from Kindergarten to Dissertation. The education system comprises: pre-school institutions, primary schools, lower secondary schools, upper secondary schools and post- secondary schools.

The main aim of music education in schools is to stimulate comprehensive development of all students. The contents of teaching are, among others, folk, classical and pop music; main musical terminology; variety of national music – including regional music and the diversity of other countries' music. Music teaching methods include most of all, organizing and developing individual and group musical activities among students – singing, playing instruments, and listening to music.

Research and experiments show that listening to music should be introduced at the earliest age because it stimulates general and music development in young children. Listening to and getting acquainted with music is a prerequisite for shaping music abilities, first of all music memory, training concentration and music imagination.

Active method of listening to music is a way to teach and learn music. Children learn through doing, exploring, playing and improvising. Music may be accompanied by clapping and stamping or by drums, sticks and other children instruments. It is an integration of movement, dance and language. One is involved not only as a listener but also as participant. During working out pieces of different composers students use movement (simple dance forms, choreography inspired by historical dance), instrumental improvisation (playing recorder, Orff instruments) and melodic recitation.

Music teachers in Poland often use active methods of teaching. According to the new educational basis it is also possible to create author's teaching programs.

## **Architecture of Performance Buildings: Dealing with Demands of Contemporary Play**

**Dragana Konstantinovic**

Teaching Assistant, University of Novi Sad, Serbia

**Miljana Zekovic**

Teaching Assistant, University of Novi Sad, Serbia

Observed from the prospective of Architectural design, typology of performance buildings, especially theatre buildings, suffers a serious stagnation. Causes that influenced this state of play could be tracked for in development divergence of architecture on one side, and *the play* itself on the other. Although these two factors coexisted through history, at some point *the play* took swing in its evolution, occupying all available fields of plausible development, while architecture stopped at expected physical limits. Today, the generally accepted fact is that there is no strictly defined type of theatre buildings that is capable of embracing *the contemporary play*. The question that reveals the essence of problem is: Does *the play* actually need **the building** in any sense?

This paper points out the problem of overall state and potentials of Buildings for stage performances in Serbia today, aiming to find answers for future approach to built heritage considering demands of *the contemporary play*. Potentials of these buildings are not to be understood in term of utilization of existing structures, but in term of detailed analytical approach toward future projects. Examining the conversion of solid, closed theatre boxes into almost undefined open spaces, according to needs and demands of *the play*, we tried to understand the current situation, and give an architectural answer to it. What is architecture to do in a situation when it has already reached its limits of variations as a form, while the function / program is still modifying and evolving without predictable end?

While designing National Theatre in Subotica, the design team carefully observed the logic of designing façade configurations. As the project of restoration, reconstruction, adaptation and annex of theatre building, situated in the very core of the town's centre, took 20 years from architectural competition to its construction, architects faced a challenging task to design a building's skin that envelopes its 20 years old content of carefully planned functions. This project represents the finest case in our national practice of architecture trying to handle its developing art function on one side, and interacting with the city at the other. Application of glass panels that form a transparent membrane between theatre inside building and the town outside opened a possibility for architecture to take the role of mediator in this town-theatre interaction demand. We could say that architecture cleverly stepped away in secondary role, leaving the function of the building to bring out the everlasting changes of *theatre play* to the town. It seems that the time has come for a major attitude change - perhaps it is time to use ephemeral structures to answer ephemeral questions.

## **Evaluating a Painting in the Perspective of Interpictuality Over Claude Levi Strauss's Myth Analysis**

**Oktay Kose**

Professor, Suleyman Demirel University, Turkey

**Tugba Yener**

Lecturer, Suleyman Demirel University, Turkey

Structuralism proposes reaching at a meaning by studying the connections among pieces (pieces, as in Saussure, are called as a sign by ;Strauss.). This theory takes its origin from Saussure's 'General Linguistic Courses' that offers a source for its theoretical application.

The doctrine proposed by structuralists called as 'Relations among pieces arrange self-integrity' has brought a new point of view in many scientific fields including human sciences. It has been Levi-Strauss who initiated a new period by applying structuralism to human sciences, especially to anthropology.

Famous French ethnologist and founder of structuralism trend in anthropology Claude Levi-Strauss has defined structuralist approach as 'searching for unchanging one' and adapted structuralist analysis to the field of anthropology by getting influenced by Saussure. Levi-Strauss examines the relations of totem, myth, kinship which take place in primitive societies and tries to install in a code. Especially, he applies Saussure's 'language-Word' distinction and communication theory as 'code-paper' distinction. He determines that the relations of elements in every code among each other correspond to linguistic ones and classify them. He forms its classification by questions the reasons why these elements which take place in the mythological story were chosen of inter pictuality these study aims at making analysis over Claude Levi-Strauss's myth phenomenon.

## **Evil-Eye Beads Production in Turkey Today**

**Esin Kucukbicmen**

Research Assistant, Anadolu University, Turkey

**Ekrem Kula**

Associate Professor, Anadolu University, Turkey

**Yasemin Aslan Bakiri**

Guest Instructor and Freelance Glass Artist , Turkey

One of the traditional and still surviving craftsmanship in Anatolia is the hand production of evil-eye beads. These beads are believed to keep the ‘evil look’ away and give good luck. These beads contain rings of different colors of glass fused on each other that create an effect of a ‘staring eye’. The most common colour of these special glass beads is blue. Therefore the eye-beads are also called ‘blue-beads’ in Turkish language. It is known that the production of glass beads were widely produced in Mesopotamia to Egypt, Phoenicia to Iran, India to many parts of Africa, China and Japan to Europe and through the Mediterranean, to various parts of Africa. Some villages in Turkey-İzmir still produce these special beads one by one as craftsmanship. This traditional production that has been carried on from generation to generation, is still being carried out by using very primitive clay-kilns with small glass melting chambers that are heated by wood underneath which makes it possible to work for several glass masters at the same time, by their openings towards different directions.

## **Inspirations of the Catholic Church in Polish Contemporary Camp Art**

**Anna Kwiatkowska-England**

Ph.D. Student, University of Wrocław, Poland

The Catholic Church has had and still has a big impact on cultural and social life in Poland. For example attending church during communism was an act of protest against the political system.

After the fall of communism Poland opened to Western culture. Artists started to use new media in their works, concentrating on the freedom of the individual but also looking critically at the actions of the Church. They noticed, that although the political system and people's thinking had changed, the Church had stood still.

Ten years ago art historian Piotr Piotrowski in his book *Meanings of the Modernism* argued that the cause of the homophobic terror and xenophobic attitudes in Poland was due to the influence of the Catholic Church. This therefore kept Polish sexual minorities firmly in the closet.

The artistic response towards this religious "straitjacket" is huge. Moreover, they often use kitsch devotional objects or "holy pictures" (small portraits illustrating feminised heroes of gay appearance) in their art works. These "holy pictures" shows the very same gays the Church is against.

Polish camp artists disagree with this representation of the Catholic Church, which is based on homophobic attitudes, kitsch and a shallow approach to religion.

## **Research, Scholarly Art Practice**

**Paul Lambeth**

Head, Arts Academy University of Ballarat, Australia

There is currently much debate concerning the form and nature of postgraduate research in creative arts, particularly where studio-based practice is an integral part of the work. However, the creative areas in a University are often the only ones who offer masters and doctoral degrees by an exegesis route and as a consequence, roles models and experience are lacking. This case study of the Arts Academy at University of Ballarat describes one attempt at mounting a serious contribution to creative arts research using a mixed studio teaching and exegesis discussion group approach. It is founded in a belief that there is an important distinction to be made between the artist per se and the 'artist/scholar', a distinction which it must be said is at the heart of the current debate. The presentation is given from the perspective of a research student.

## **New Perspectives on Cultural Performance**

**Kevin Landis**

Assistant Professor, University of Colorado at Colorado Springs, USA

**Suzanne MacAulay**

Chair & Associate Professor, University of Colorado at Colorado Springs, USA

Originally, the Department of Visual and Performing Arts (VAPA) at the University of Colorado at Colorado Springs was formed as an expedient alliance of art history, film studies, music, theatre and visual arts. In 2005 VAPA offered the first interdisciplinary arts undergraduate degree under its aegis, but the department itself was still no greater than the “sum of its parts.” In the interval since then, disciplinary boundaries have become more permeable especially in the core interdisciplinary courses.

## Stravinsky and Vonnegut

**John M. Laverty**

Professor, Syracuse University, USA

**David A. Waybright**

Professor, University of Florida, USA

We propose a session exploring Kurt Vonnegut's anti-war sentiment stemming from his years as a prisoner of war in World War II, and the outrageous killing of Eddie Slovik, the only American executed for desertion since the Civil War. This is the basis for the new libretto that has been combined with Stravinsky's music forming a unique, unknown version of *Histoire du Soldat*. We will present the work, our first ever recording, which is newly released through Summit records, and the story of the controversy that almost kept the work from ever being performed again. The session will include dramatic readings from the text and musical examples from the recording.

*Histoire du Soldat* (A Soldier's Tale) was composed by Igor Stravinsky in 1918 as a theatrical work "to be read, played and danced." The original libretto by Charles Ferdinand Ramuz calls for three spoken parts consisting of the Narrator, the Soldier, and the Devil.

Kurt Vonnegut, famed American writer and former World War II prisoner of war was taken aback by the whimsical nature of the libretto when compared to the stark realities of war and the angular, brutal music of Stravinsky's score. In 1993 Vonnegut wrote a new libretto for *Histoire du Soldat* based on the execution of American Private Eddie Slovik, the only soldier executed for desertion during World War II. Vonnegut's libretto is loosely based on The Execution of Private Slovik, a non-fiction book by William Bradford Huie, published in 1954. The resulting version is a highly controversial yet entertaining fusion of Stravinsky's music and the edgy, abrupt Vonnegut text.



## **Iannis Xenakis and the Presocratic Foundations of a New Music**

**Jonathan Scott Lee**

Professor, Colorado College, USA

This paper explores the paradoxes inherent in the music of Iannis Xenakis (1922-2001), a music almost paradigmatically “difficult,” recalcitrant to traditional modes of musical and aesthetic analysis, and yet shockingly direct in its aural richness and in its impact on listeners. Focusing on *Thallein* (1984), a piece for large chamber ensemble, I explore the scattered references to Presocratic philosophers—and, in particular, to Parmenides and Heraclitus—in Xenakis’ own theoretical writings. Striking in these texts is Xenakis’ interest in finding ways to integrate the stasis characteristic of Parmenides’ account of the real with the constant flux of the real that Heraclitus describes. Building then on Gary Peters’ provocative account of improvisation in *The Philosophy of Improvisation* (University of Chicago Press, 2009), I develop a philosophical framework to describe what might be called an “improvisational listening” demanded by the score of *Thallein*. Such an approach to listening emphasizes what Peters describes as the “re-novation” whereby what is there can be transformed into what is given, and in this way listening itself makes possible the integration of stasis and flux by which Xenakis’ work effectively “re-originates” the possibility of music itself.

## **Postcolonial Theory and the History of World Art**

**Steven Leuthold**

Associate Professor, Northern Michigan University, USA

To what degree does postcolonial theory inform the new global art history? To what degree should it?

Since the 1980s, there has been an effort to revise the discipline of art history by including artistic examples created by historically marginalized peoples. Newer surveys include greater numbers of works by women artists and non-Western artists. Up until the 1980s, the history of art was envisioned as a linear narrative that unfolded through a familiar sequence of Western art style periods (Egyptian, Aegean, classical Greek, Roman, Byzantine, etc.) with examples of works created, primarily, by male artists.

Though 'non-Western' examples have gained much space in the large survey texts, significant gaps remain. For instance, Volume 2 of the 1999 revised edition of Stokstad's *Art History* contained three pages with references to Islamic art. The word Ottoman does not appear in the index. Is it truly possible to claim that a survey is global in spite of the absence of modern Islamic art (modern as in 1400 to the present)?

A second criticism of the goal of inclusion is that it does not necessarily highlight the relationship between the visual arts and the fundamental social forces that are often analyzed within postcolonial theory. Many of these forces are cross-cultural in nature. An art history can be 'inclusive' and still focus primarily on formal and technical dimensions of art within a specific culture area. But, what of the relationship between art and colonialism, imperialism, globalism and so on?

A third criticism is that, where social analysis does take place, it may take place in an 'isolated-culture-area' approach rather than in a manner that allows students to comparatively comprehend the social dynamics of art making and appreciation.

A fourth area of concern is the cultural locus of the discipline. While there are art history scholars outside of Europe and North America, their numbers are small in comparison to those regions where the discipline was born and has flourished. The inclusion of non-Western examples in surveys written by Euro- and Euro-American scholars is not the same as the inclusion of non-Western scholarly voices.

This paper will address the questions of the importance of postcolonial theory for the further development of art history as a discipline. While there has been much research that already reflects the impact of postcolonial theory, the concern of the paper is the core educational function of the discipline—to present undergraduates an integrated history of world art (currently often presented by gigantic survey textbooks)—and the degree to which postcolonial theory may suggest possibilities for change in this area.

## Cloth as Metaphor in the Guatemalan Maquila

**Christine LoFaso**

Professor, Northern Illinois University, USA

*“The king rejoiced beyond measure at the sight, but still he had not gold enough, and he had the miller’s daughter taken into a larger room full of straw, and said, you must spin this too, in the course of this night, but if you succeed, you shall be my wife.”*

*–Rumpelstiltskin Folk Tale*

The intersection of ideology and textiles is the subject of my *Sweat of the Sun: Maquiladora Series*, an artwork comprised of large-scaled, confrontational portraits that engage notions of exploitation and power. Hand-woven in gold metallic yarn on a Jacquard loom, the portraits are derived from video-captured imagery—faces and expressions never intended for still-motion photography or woven investigation.

With help from Support Team International for Textileras (STITCH), a network of women community and labor organizers supporting women’s organizing in Central America, I traveled to Guatemala in 2007 to videotape-interview women working in sweatshops—*maquilas*—making clothing for American and Korean textile companies. The women speak candidly about their working conditions and making a living in Guatemala City—one of the most corrupt and dangerous cities in the Americas—and about the struggle to provide for children and extended family members. The *Maquiladora Series* conveys the sense of empowerment these women engender through the courage, honesty and directness of their accounts, reflected in their expressions as they gaze unapologetically at the viewer. The labor-intensive skill of weaving underscores the labor inherent in their work, while the shimmering gold yarn animates these apparently still images visually and metaphorically.

## **Understanding of Foreigners on the Thai Graphic Design**

**Supatra Lookraks**

Lecturer, Suan Sunandha Rajabhat University, Thailand

This research surveyed the consumers' perceptions, which are foreigners on the Thai Graphic design of Thai silk products, Jim Thomson. The objective was to study the understanding levels of the foreigner perception acknowledge the Graphic design of Thai products, and collected and analyzed data which can be used as guidelines in the Thai design graphic for Thai products toward the international.

The research discovered several understanding of consumers. Both of the quality of Thai silk and buying a souvenir are still popular in a good level. Thai graphic design and colors of Thai silk are also that consumers decide to choose buying Thai silk more and more. Moreover, the texture of fabrics is importance. The abstract patterns are still intermediate that can not express the aesthetic of consumers appealing, are poor. Therefore, more developing the model of Thai graphic design will help support and communicate Thai arts, Thai culture and Thai tradition. In addition, the animal graphic is which consumers acquaint and allow to Thai silk very well. If designers wishing to create works of graphic design in Thailand, starting this point.

Results of this research got the Thai graphic design processes that can adopt pattern details which are not too complex and can be able to communicate easily understood. However, designers are not designed to break away from Thai tradition. To apply the Thai graphic design on designs, helping preserve Thai wisdom and also circulate knowledge to develop Thai international.

## **Minimal Image and Architecture of Appearances - Ideogramming as Architectural Grammatology. Kamiak Motel Design Project**

**Skender Luarasi**

Assistant Professor, University of Massachusetts Amherst, USA

There is a long tradition in architecture, in which the value, sense and legitimacy of architectural design is posited in relation to different forms of Knowledge and milieus. Important questions may rise whether this dependency is a question of appearance, methodology or performance. For our purposes however, the most important questions are: Can Architecture itself becomes a form of knowledge? Is there a minimal condition of architecture or an architectural inside that emerges as distinct from the milieu?

The paper suggests an aesthetic of ideogramming as a minimal condition of architecture: A spatial and temporal movement that is immanent to any design process, that between effect and affect, between the emergence of subjectivity and the spatial and material sublimation of that subjectivity. Instead of thinking (of) aesthetics simply as a corollary of different forms of knowledge and milieus, we can think (of) it as an immanent design event that is embedded, yet irreducible to either of them. In fact, it is through this very aesthetics that we can think of milieu, space and subjectivity in the first place.

We are thinking of an Architectural Grammar and Logic, hence, an Architectural Grammatology that includes, yet delimits itself from the boundaries of (architectural) language, and operates through the logic of the ideo-gramme, grapheme or trace, hence, grammato-logically or grapho-logically. Ideogramming is a particular form of knowledge or a particular form of writing that “crosses between disciplinary boundaries and forms of specialization.”<sup>1</sup> It articulates thinking and its possibility in the form of its graphological emergence. The ideo-gramme embodies the possibility of the emergence of sense out of the inherent (architectural) spacing that constitutes all inscriptions in general, including the minimal digital spacing of 1 and 0.

We are not simply relating or furnishing architecture with the Idea of Ideogram. We are suggesting a way of (architectural) self-relating in the sense that architecture is always-already a particular mode of inscription and thus immanently ideogrammatic. This shift in perspective allows us to free the architectural ideo-gramme from typological procedures and narratives. It allows us to introduce an immanent minimal condition of furnishing that is sustained in/through the architectural ideo-gramme itself; a possibility of architecture, or architecting embedded in the very spacing in-between traces and milieus.

## **Avalokiteshvara, the All-Sided One: Buddhist Art and Cultural Hybridization**

**Punam Madhok**

Associate Professor, East Carolina University, USA

Among the self-sacrificing benefactors of humanity, known as bodhisattvas in the Buddhist pantheon, Avalokiteshvara is one of the most popular and complex. He embodies compassion and aids those in distress. With his special chant, Om mani padme hum! (“Hail, the Jewel is in the Lotus!”), he travels everywhere in his tireless quest to protect sentient beings. His consorts are Tara, who instills in him the courage required to sooth tormented souls, and Prajnaparamita, who ingrains in him the wisdom essential for self-purification. He is the earthly manifestation of Amitabha Buddha, the god of paradise, and is symbolized by the sun. As a universal savior, this asexual bodhisattva can manifest in whatever form is best suited for the situation. There are more than thirty representations of Avalokiteshvara, “the One Who Looks in All Directions,” in Buddhist art. Also called Padmapani, “Holder of the Lotus,” in India, Avalokiteshvara is often portrayed as a male figure seated in royal ease upon a lotus pedestal. Known as Lokanatha to the Cambodians, his colossal enigmatic countenance carved into the Bayon towers at Angkor Thom keeps the world in balance. Tibetans link him to their Dalai Lamas, who are held to be his reincarnations, and refer to him as Chenrezig. The Chinese gradually transformed this male-looking bodhisattva into the gentle goddess Guanyin with child-giving power and, with the coming of the Jesuits to China, began regarding her “like the Virgin Mary.” In keeping with the complexities of esoteric Buddhism, Kannon, as he was revered in Japan, acquired multiple heads and arms. I wish to explore more fully some of the prominent modes in which Avalokiteshvara and related deities were depicted in works of art and discuss the cultural cross-pollination that occurred.

## **Interdisciplinary Teaching and Learning: Costume and Fashion**

**Don Mangone**

Associate Professor, University of Pittsburgh, USA

### Description

Teaching a course such as History of Costume and Period Styles involves synthesizing content from various disciplines. Students that may take this course approach their study from various vantage points, as well. I would like to present strategies that I have developed that incorporate various inter-disciplinary aspects as a means of exploring the subject (ex, History of Art and Architecture, Film Studies, Dance, Theatre Design, History (political and social), Fashion Design and Economics). Emphasis is placed on interactive learning and engaging the student as a collaborator. Exams are eliminated with a focus on project-based learning.

The questions that will be addressed include:

- How much material should be presented and in what sequence?
- What are the student demographics and how might this guide the course? (undergraduate, graduate, theatre major—performer, designer, historian/dramaturg—other disciplines; a performer should understand how a costume affects period movement, for example).
- What is the structure of each class?
- How will the material be presented and by whom?
- What are the means for assessment and grading?
- What are the challenges in choosing textbooks?

### Outline of Strategies

- Collaborative/Team Teaching.
- Class Discussion through visual images: painting, sculpture, decorative arts, film.
- Student research projects and assignments that include historical research presentations, creative and design projects (ex, designing self-study tools, creating period fashion magazines/journals to simulate an historical experience)
- Incorporating on-line learning techniques to supplement class meetings.
- Means of assessment: projects/assignments in lieu of exams.

## **Appropriating New Histories: Practice-based Research Investigations**

**Allan R. Mann**

Associate Professor, University of Ballarat, Arts Academy, Australia

**Jim Sillitoe**

Associate Professor, University of Ballarat, Arts Academy, Australia

**Janis Webb**

Lecturer, Victoria University, Australia

Our interest in ourselves as humans is an enduring feature of creative-art. While what we choose to depict is timeless, how we go about portraying it is a construct that is affected by social circumstances and the prevailing intellectual and philosophical zeitgeist of the cultural period. In this way, artworks have become historical markers that can provide insights and clues to our past.

When artists engage in a re-examination of a topic that has informed a previous work of art, they do so with an altered, but equally critical and informed perspective. The resultant practical outcome will therefore inevitably be imbued with a creative conceit that will develop a different perception from that of the preceding artist, providing a tracer of the changing nature of the intellectual context in which the work was conceived. Given that historical reflection can provide insight into what we believe we know, being aware of past attitudes means that a comparison with new representations of similar themes can assist in the development of knowledge of our culture and society.

We suggest that practice-based investigations, when compared to traditional investigative methodologies, provide a very different way in which to understand a culture. Such a perspective therefore can significantly extend our knowledge base in a number of ways. In this paper we discuss practiced-based research projects that have taken place at the University of Ballarat's Arts Academy, that demonstrate how, through the means of 'appropriation', culturally important objects can deliver revised histories.



## **A Virtual Fashion Design Research Tool**

**Kathi Martin**

Associate Professor, Drexel University, USA

**Hyeong - Seok Ko**

Professor, Seoul National University, Korea

“The design is a record of the process of design and ... of the designer’s mind and provides a resource for the historian and scholar created in time and shaped to cultural pattern.”(Glassie, 1999)

This paper describes a project to enhance investigations of historic fashion through advanced technology in virtual humans. The Westphal College at Drexel University houses the Drexel Historic Costume Collection (DHCC), comprised of over 12,000 women’s garments and accessories from the 1800’s to the present time. Most influential designers from this period are represented including Charles Worth, Vionnet, Callot Soeurs, Lanvin, Fortuny, Givenchy, Dior, Valentino, de la Renta, Miyake, St. Laurent and Rucci. Faculty from the Westphal College and the College of Information Science and Technology have been creating digital educational tools to present historic costume (fashion design) in a way that will be of value to fashion designers and historic costume scholars via QuickTime Virtual Reality. These tools are freely available to anyone with an internet connection and allow the user to view high quality details of a garment’s construction and embellishment, view the garment from all sides, and search the database by multiple search criteria. <http://digimuse.cis.drexel.edu>

However, full appreciation of an historic garment is limited by the constraint of not being able to see the garment on a live body. This would cause undue stress on these finite objects. Individual viewing of a garment requires involvement of the Collection curator’s time – another finite entity. Colleagues at Seoul National University have been creating state of the art software to digitally simulate clothing on a moving body. This Digital Clothing Software (DCS) can construct complex ensembles and reproduce their dynamic movements with a striking degree of realism. The rendering is able to parlay subtle differences in fabrication, both in appearance and drape, how the fabric moves and flows with the body’s form and motion. The virtual humans designed for the software system can be customized from specific garments’ measurements, illustrating, in 3-D, a true representation of the owner and bringing the garment to life. Collaboration between the two institutions is anticipating design of advanced digital surrogates for selected garments from the DHCC and consideration of the potential of the software to be a valuable classroom tool for fashion design and history.

## **Black Art and Activism in Los Angeles during the 1960s: Oral History as Intervention**

**Karen Anne Mason**

Assistant Professor & Serials Librarian, City University of New York, USA

In spite of a long tradition of African American visual artists, their work, until recently, has routinely been omitted from the historical record. After the cultural explosion of the Harlem Renaissance in New York in the 1920s and 1930s and the subsequent formation of institutions and museums for the patronage and display of African American art, mainstream scholars and publishers gradually began to notice African American art. Because New York City looms so large in art world, it is not surprising that African American art from the West Coast, particularly Los Angeles, is far less known, and not as well documented, as that of African American artists associated with the New York art scene.

In the 1990s as a graduate student in art history at UCLA, I was hired to conduct life history interviews of a group of Los Angeles African American artists and art activists. For many of these artists, the Watts rebellion of 1965 was a pivotal moment in their careers. Many artists began to feel that the Rebellion forced them to re-examine their former aesthetic choices and to create what they felt was socially conscious and spiritually engaging works. Many became deeply committed to building community-based institutions such as the Watts Towers Art Center, while others formed groups such as the Black Arts Council to protest the systematic exclusion of artists of color from mainstream institutions. The purpose of this presentation is to discuss the ways in which oral histories, in the words of E. Culpepper Clark, allow us “to corroborate, to correct and to extend the lines of traditional historical inquiry.”

## Visualisation of Dance Performance Using 3-Dimensional Motion Tracking and Muscle Modelling Techniques

**Barbara May**

Researcher, Coventry University, UK

**James Shippen**

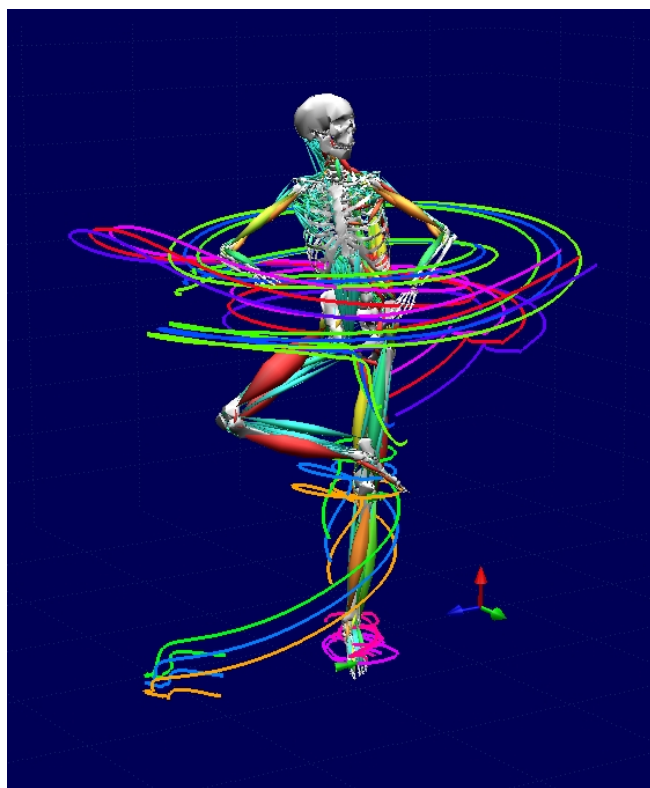
Principal Lecturer, Coventry University, UK

International dance authorities have acknowledged there is a need to have a greater understanding of the effect of dance on the musculoskeletal system. Dancers practice or perform most days of the week and the literature has reported that heavy training, repetitive practice and any muscle imbalance adaptations may ultimately lead to overuse injuries. Injuries affect approximately 70% of all dancers and can bring careers to an untimely and painful end.

Performance anxiety can also make the body tense, tightening muscles and joints which can lead to a decrease in focus, may detract from optimal performance and may also ultimately cause injury to the dancer. Mental rehearsal of dance movements primes the musculoskeletal system and the use of imagery by the dancer can assist in the recall of performing the ideal movement prior to the actual movement.

Motion analysis and muscle modelling provides a 3D visualisation tool to demonstrate best practice dance techniques in order to enhance performance and reduce the risk of injuries.

3-dimensional kinematic data together with ground reaction force data provides an objective tool to visualise dance movements. The data provides a comprehensive analysis of positions of the segments of the body, joint angles, joint angular and linear velocity, joint angular and linear accelerations and the position of centre of mass which is not possible with descriptive kinematics.



Software has been developed in-house to calculate the muscle loadings and muscle timings in individual muscles within the dancer's whole body and has been configured specifically for the use by dance teachers and dance students. This enables the forces within the muscles and the contact forces at the dancer's joints to be identified

throughout the duration of any dance movements. The model consists of 666 muscle units, 36 anatomical segments and 35 joints and is animated using the dancers' 3-D movement data. The output is presented as colour coded graphics for visualisation of individual muscle activity and tabulated muscle loading data for easy interpretation of the results.

*(illustration of ballet dancer performing a pirouette showing muscle activation)*

## **Children will listen: Cultivating the Next Generation of Artistic Practitioners and Audiences**

**Michael C. Mazur**

Assistant Professor, California State University, USA

As a panelist on Education and Theatre at the Stephen Sondheim Symposium at William Paterson University, I participated in a lively debate about the age appropriateness of the work of this noted American composer and lyricist. The debate was continued later that evening when Sondheim himself commented that there is “no age too young” to expose children to his writing. This attitude is in part a response to the aging of the audiences for live theatre, which, according to The Broadway League’s 2009 survey puts the average age of an American theatre-goer at 50 years old. As artists, researchers and educators, it is imperative that new strategies are employed to expand the current audiences as well as address the social and economic reasons for the “graying” of the theatre audience. Sondheim himself has collaborated with New York’s Musical Theatre International (MTI) in the creation of the “Broadway Junior” series of scripts which make reduced versions of popular Musicals accessible to young performers and audiences. This has sparked a complex conversation among theatre artists regarding the “dumbing down” of this art form, though Sondheim’s personal involvement is clearly an endorsement of this style of youth outreach. By examining both *INTO THE WOODS*, Sondheim’s sophisticated commentary on society told through the lives of traditional Fairy Tale characters, and *INTO THE WOODS, Jr.*, his newly edited youth version, this paper examines the culture of the Musical Theatre world, its complex relationship with current initiatives to broaden appeal to younger participants, and the economic realities that resulted in the creation of such projects as MTI’s Broadway Junior series.

## **Masks of Time: Contemporary Practices and Tools for Interpreting Ancient Cultural Monuments**

**Jeni Mihova**

Lecturer, Victoria University of Wellington, New Zealand

The exhibition “Masks of Time” aims to interpret the real physical context of time and place and the dramatic character of the Parthenon architectural sculptures – carriers of a multitude of mythical and symbolic meanings, inseparable from Attica, home place of Gods and Heroes from time immemorial. As the light of Attica reveals its dramatic topography and brings about the sensation of authenticity and timelessness, so the ancient Athenians, depicted on the Panathenaic frieze, embody for us the humanistic message of an elevated collective consciousness in a timeless dialogue with the spirit of the locality.

Accordingly, the Panathenaic procession becomes a prime theme in discussing the Parthenon and its sculptural adornments and the Parthenon Frieze is presented as a culmination of a meaningfully composed visual narrative.

## **‘Deconstruction’: Practice Process as a Tool of Research**

**Yakup Mohd Rafee**

Ph.D. Student, University of the West of England, UK

In this paper, I describe the methodology that I used to analyse painting called ‘Deconstruction’. This method involves visual and practical processes and maximizes an artist’s sensitivity when conducting a comparative study. In this research, several of Rembrandt, De la Tour and Caravaggio’s paintings were selected and a process of drawing reproduction was conducted in an effort to study and analyze the artworks involved. Then, I will take one example of explanation based on the observation on the analysis of Rembrandt’s work. My involvement in analysis and sensitivity to technical issues is comprehensive, engaging the sensory as well as intellectual response. This is evident with the findings previously thought impossible solely through visual study. I conclude that the practice based analysis of these images has begun to create analytical tools and devices. These are beginning to form a methodology which uses the body interaction as a tool which both illustrates my research and advances it.

## **Bona Fide: Problems of Defining Authenticity in Cultural Institutions**

**Kathleen Moore**

Graduate Student, Arizona State University, USA

My presentation will focus on the difficulties of accessing the authenticity of an object within a cultural institution. This part of the panel discussion will focus on objects with questionable provenance to outright fakes and what they mean and how we view them in our society.

What makes a true work of art? It is the artist, the quality of the craftsmanship, the context in which it was made, the historical significance, the rarity of the object, the age of the materials? What if the forgery is aesthetically stronger than the original? What about artists that use other artists' images? What makes a piece of art authentic?

In my presentation I will discuss these issues along with my own research into the provenance of various objects from the Arizona State University Art Museum.



## **Looking for Inspiration at the Crossroads of Sexual Orientation and the Church**

**Jeff Morin**

Interim Provost, University of Wisconsin-Stevens Point, USA

Jeffrey Morin presents artworks from his portfolio that illustrate orientation and Church narratives crossing paths, exploring grace, pity and forgiveness. Morin currently is the Interim Provost at the University of Wisconsin-Stevens Point. He established sailorBOYpress with a mission to produce limited-edition, letterpress books about the AIDS pandemic, homosexuality in society, and the reinterpretation of classic art with religious themes in order to create modern voices for historical dialogues. His work can be found in more than 125 public collections in the United States and abroad. Morin will discuss his reinterpretation of the Stations of the Cross to address the stages of denial, realization, and reconciliation for one faced with an AIDS diagnosis. This presentation will integrate the work of sailorBOYpress into the modern bookarts movement in the United States.

## **Various Aspects of Noh Masks and their Development in Japanese Theater Tradition**

**Ekaterina Morozova**

Professor, National Institute for Arts Research, Russia

The mask ritual tradition in Japan is usually considered to originate from the 6th – 7th centuries A.D., when that scenic component started being used widely in such performances as the Shinto miracle-play *kagura* and agricultural “field games” (*dengaku*), and already in highly developed *gigaku* and *bugaku* performances derived from the Chinese-Korean culture and assimilated on the Japanese soil.

An absolutely new stage of perception of the mask is using the mask in the traditional theatre *Noh*.

The first mask that should be examined here, is the *Hakushiki-dzo* mask, or as some call it otherwise, the *Okina* mask. The *Okina* mask is different from all other masks existing in the *Noh* theatre and is considered one of the most ancient and most worshipped masks.

Mask *Okina* and its scenic nature. This play in the *Noh* – a kind of ritual within ritual. Mask and special ritual rite of preparing a *Noh* theatre actor for entering the stage.

Second category of masks – category of demonic masks.

Firstly, the image and ritual functions of the demon were formed under a dominant influence of the ancient Shinto beliefs. Many demonic characters of the Japanese mythology, varying in their behaviour and outer appearance, transformed into personage of folk theatrical performances and later became characters of some *Noh* plays. But the *Noh* theatre makes use of the most popular demonic characters in the Japanese folklore, which are the mountain witch *Yamamba* and a woman-snake werewolf.

Great influence on the formation of demonic masks in Japanese theatrical tradition was exercised by Taoism and Buddhist culture. Conceptions of demons and evil spirits were an integral part of the Chinese culture that was derived by the Japanese.

Influence of the Buddhist culture can be evidenced in the fact of new personages appearing in the *Noh* theatre. And the fact brought about formation of new characters expressed by demonic masks firstly, in early theatrical performances, and later in the *Noh* theatre.

The Japanese mask tradition resulting in the phenomenon of the *Noh* mask, is imbued with a wide range of both Japanese folk beliefs and various Oriental religions.

## **The Original Indian Music Traditions in an Aspect of their Interconnection between the Theatre and Dance Art**

**Tatiana Evgenievna Morozova**

Professor, Moscow State Institute of Art Science, Russia

In the famous treatise “*Natyashastra*” by Bharata (II c. B. C. – II c. A. D.) historic practice of the Indian theatre art was being reviled with the proper attention to music as inseparable part of a dramatic action. From the other side in the treatise “*Brihaddeshi*” by Matanga (V – VII c. A. D.), fully dedicated to music, the note-letter recording examples of music compositions from traditional dramas were being used for the illustration of the theoretic musical bases. Those constant interconnections between theatre-dance art and music (on the different levels) contributed a lot to the preservation of primordial traditions and at the same time to their development (in the ways of it original nature!) as well.

By XV – XVI c. A. D. about 150 ragas were being used in the theatre music and the whole system of interactions between an image-emotional sphere of raga (named rasa) and artistic images of dramatic action had been worked out. The main contents of the presented report deals with the exclusive correlation between emotional concept of rasa in music and theatre-dance action, being expressed in traditional symbolism of moving of hands, fingers, head, body (hasta, mudra, abhinaya) and specific poses (carana).

## **Eight Days a Week: Liverpool/Cologne Cultural Exchange**

**Neil Morris**

Reader, Liverpool John Moores University, UK

This paper will be delivered in the context of a diverse range of work produced during the past ten years as part of the international festival Eight Days a Week: Liverpool/Cologne Cultural Exchange, with a particular emphasis on the collaborative nature of these projects and the unique relationships established between Artists in both cities. Eight Days a Week seeks to develop creative dialogue between the cities of Liverpool and Cologne through an ongoing cultural exchange programme that promotes greater awareness and understanding of each other. Collaboration is at its heart, providing opportunities for artists and other individuals, venues and organisations in both cities to participate. Its focus is on the contemporary arts and in developing access to them through educational and other partnerships. Eight Days A Week facilitates artists from Liverpool and Cologne taking part in unique cultural exchanges through an ongoing programme of exhibitions, residencies, films, performances, debates and publications. What makes Eight Days a Week a significant project is our ability to sustain an extremely interesting and exciting series of cultural events since its beginnings in 1998. We are a very inclusive project and in many ways cement relationships and creative partnerships between differing cultural and educational organisations in both cities and create opportunities for a broader international perspective for both the individual and the city. Since 1998 there have been well over 100 events creating opportunities for young and established artists to be seen and profiled for the first time in both Liverpool, Cologne and a widening international forum.

## Poetic Constructs and Practice in *Tagasode-Zu* (A Subject of Late Sixteenth and Early Seventeenth Century Japanese Screen Painting)

Lisa Morrisette

Assistant Professor, Wright State University, USA

*Tagasode-zu* (whose sleeves pictures) a theme in Japanese art shows a visual tableau of clothing. Sometimes the clothing is arranged in minimally suggested interiors, but more often the clothing is isolated against a gold ground. Their abstracted shapes—juxtaposition of color and pattern—create a dazzling display. The dominant visual feature of these screens is their singular focus on the beauty of clothing. Sartorial display, whether worn, constructed or painted as in these screens communicated identity, social status, and degree of cultivation in the shifting structures of power and social stratification of the late sixteenth and early seventeenth centuries. This rich pictorial display might be taken for “mere decoration” if it were not for *tagasode's* poetic significance. In addition, *tagasode* is coupled with a tradition of “decorating” spaces, which imbued them with extraordinary significance. This paper will decode the subject of sartorial display by examining both the poetic roots of these images and the physical practice of arranging clothing for the purpose of display.

The interpretation of *tagasode* is shaped in large part by its poetic significance. As early as the tenth century, the refrain *tagasode* (whose sleeves) in love poetry evoked the memory of an absent lover. The phrase *tagasode* also gives rise to a range of meanings and expressions laden with cultural significance. In *tagasode* painting the clothing, understood to be redolent with the scent of the absent wearer, creates an enigmatic presence, reminiscent of the use of the phrase *tagasode* in love poetry. In addition, the practice of “decoration” reveals a distinct Japanese attitude towards the role of display. These temporary displays elevate spaces from the mundane to the extraordinary, from private to public effectively creating a temporal and spatial shift of the environment.

Poetic constructs provide allusive meaning while the practices of display informs and shapes the imagery of *tagasode* screens. Construct and practice converge in *tagasode-zu* to express the taste of a newly emergent cultural class and their desire to possess and re-interpret cultural artifacts and concepts.

## **Intercultural Theatre for the 21st Century: Demolishing Epistemic Walls and Building New Glocalities**

**Stefano Muneroni**

Assistant Professor, University of Alberta, Canada

This paper examines the layered and critical ways in which intercultural theatre, which has been constructed at the “crossroads of culture” (to use Patrice Pavis’ words), addresses colonial epistemic violence by decentralizing both authorship and geo-political localities. Providing examples from a variety of plays and theatrical productions from Europe, Latin America and Asia, this paper illustrates the representational modalities that intercultural theatre adopts to defy the dangers of political incorrectness and cultural appropriation, and to articulate constructive interchanges at the border of nations, cultures, and races. The paper explores the boldness of intercultural theatre in not shying away from the many confrontations inherent in its very artistic idiom; how it has reached out and embraced the challenges of immigration and post-nationalist society; and how it has established a public workshop where spectators can experience, investigate, and process issues of assimilation, diversity, and identity. These theatrical experiments often deconstruct the unproblematic assumption of globalization’s ineluctability by shaping new glocalities, where meaningful political avenues and long-lasting negotiations between culturally diverse groups are built.

## **Migration and Diaspora: Recreating a Sense of Place and Identity through Contemporary Art Practice**

**Annemarie Murland**

Lecturer of Painting & Drawing, The University of Newcastle, Australia

Describing an embodied, ‘felt’ experience through material form is the motivation behind this paper titled *Migration and Diaspora: recreating a sense of place and identity through contemporary art practice*. My personal experience of migration provides the content for this discussion, which shall examine how ‘affect’ is processed into contemporary works of art, where meaning is determined through ambiguity and the juxtaposition of disparate characteristics that describe complex temporal relationships between materials and context. Within the context of contemporary Western visual culture, art, as a language, communicates stories through the material possibilities of painting and drawing’s aesthetic potential. Abstract leitmotifs: identity, place and memory are processed through a personal methodology that discerningly forecasts an ‘embodied’ experience as an interior and exterior spatial concept. Recording a personal itinerant history through contemporary art practice results in a renewed sense of place, and identity is reestablished. The outcome of this ‘material’ investigation illustrates a nexus of interpretation between the art object and ‘felt experience’ within contemporary praxis and theory.

## **Brazilian “Choro” Music: Race, Class and Nationalism in Brazil**

**Maurita Murphy Mead**

Professor, University of Iowa, USA

The Brazilian "choro" (to cry) national music style in Brazil began in the late 1800's in Rio de Janeiro. The music is a fusion of African-based rhythms, European forms, and both Brazilian and European instruments. In the twentieth century, it came to represent social and racial diversity in Brazil. The music, traversing from plantation to the city and through upper and lower class societies, integrated into the radio and film industries in America and Europe. Its position had been represented with strong nationalistic tendencies of the Brazilian government in the 1930's, leading to an invasion of American music in the 1940's, and following with a movement of strong national pride that was anti-American in the 1950's. Several very important composers of the "choro" such as Pixinguinha and Jacob do Bandolim formed La Velha Guarda "choro" festivals as well as "regionals" to help promote and restore the "choro" to its earlier national music style and one that was truly Brazilian.

Today, the "choro" is enjoyed as a popular dance music in its own right. Its history parallels that of race, class and nationality in Brazil for over one hundred years.

The 30 minute paper presentation will include the presentation of historical events, handouts, as well as listening to relevant music examples on compact disc of this author (clarinet) and Brazilian pianist Rafael Dos Santos, playing historical "choros".



## **The Films Title Sequences in Early Years of Turkish Cinema**

**Nazli Eda Noyan**

Full-time Instructor, Bahcesehir University, Turkey

Film title design is one of the crucial; nevertheless the most underestimated parts of film making and through that a lot of things can be read. This study explores the film title design in Turkish cinema and through that a written history and an understanding of the link between Turkish cinema and Turkish graphic design are aimed to be reached. As the meeting point of verbal and visual imagery and audio, the film title design mostly consists of several elements such as film footage, typography, graphics and sound. These elements are brought together by the use of different techniques, styles and technology. Within the context of Turkish cinema, these techniques and styles are sometimes appropriated or copied from other cinemas and sometimes, are uniquely invented like the character of Turkish cinema itself. The film titles range from low-tech and hands-on production to digitized technology. There are certain styles that keeps being repeated with variations; certain categories are formed according to the technology or visual characteristics and production conditions such as the machinations of the studio system and its relation to the government, available technology and the influence of visual culture and aesthetic tastes not specific to cinema.

In this paper, the evolution of film titles, the processes of film title design and different film title categories are discussed in the light of the interviews with the producers, directors, title designers and Turkish cinema historians. Another intersection of cinema and design, namely the film posters would also be taken into consideration in order understand the film, its production process and the design-cinema relation better. Among almost seven thousand films, a sample of film titles is made to demonstrate the recurrent techniques and styles, which are closely associated with certain periods, the titles of the films with the most impact on Turkish cinema and the titles with the most generic or the most unique character. An extensive use of textual analysis has been made first between the titles and the posters of the same film, then the titles of the same period. The analysis of the titles is carried through with the methods of E. Panofsky's iconography with the input of T. Leeuwen, G. Kress and N. Hadjinicolaou.

This paper focuses on the early period of Turkish cinema during a unique time of political, economical and social change. In these years the new Turkish Republic is born with very significant reforms such as the new alphabet. This also has been the time of the firsts in Turkish cinema and graphic design such as the first fictional film, first sound film and the first advertising agency and commercial poster in Turkish. Since there's very little amount of film title sequences in hand from the very early period of Turkish cinema because of various reasons, it's very hard to make a comparison and a healthy judgment about these very first film titles. The first film title sequence that could be reached and had been analyzed dates back to 1932. From this year on, until the 1950s, which is named here as the early years of Turkish

cinema, we see the kingdom of lettering where the typographic elements dominate the title sequences. The title sequences of early years' Turkish films reflect the conditions of the time in terms of film production and the changing society. The paths of Turkish cinema and graphic design seem not to be fully crossed yet; nevertheless we witness the birth of a new visual form and a new nation in these titles.

## **400 Years Old Ottoman and Turkish Lettering Tradition; Mahya**

**Caglar Okur**

Lecturer, Anadolu University, Turkey

Mahya, is an Ottoman and Turkish lettering tradition, which a message spelled out by lights strung between minarets of mosques from dusk till dawn. Generally these messages carry out calls people for acquiring good deeds. The art of Mahya is not available in other Muslim cultures. The word “Mahya” means monthly as it was used to set up only in the holy month of Muslims, The Ramadan. Today, the works of Mahya are performed in most of the national or religious days and months to point out the importance of them and calls people for goodness such as; avoid extravagance, donate blood, do not forget the orphans, alcohol is the enemy of a family, gambling destroys humans, etc. The works of Mahya are set up by the craftsman between the two minarets of a mosque like a diamond necklace. In order to set up a Mahya, the mosque needs to have at least two minarets. And in the past only the Ottoman Sultans had privilege to construct a mosque with two minarets. Thus ornamenting the mosques with the lights of Mahya was an important job. While the works of Mahya were set up with oil-lamps in the past, today most of them are set up by light bulbs. As the “Latin alphabet” took place of the “Ottoman alphabet” after the collapse of Ottoman Empire and the birth of the Republic of Turkey, Mahya works are started to set up with reformed Turkish alphabet. In order to set up a Mahya, the craftsman stretches out a wire, afterwards he arranges the spaces between the letters, words, phrases and even he draws shapes by attaching the light bulbs with each other. Throughout the nights of Ramadan or any other religious days, the lights of Mahya lightens up the souls of people by guiding them to goodness in their transitory life. The aim of this research is to present and manifest how these 400 years old Ottoman and Turkish tradition inspires people and especially designers.

## **Ceramic and Blue**

**Dilek Alkan Ozdemir**

Assistant Professor, Anadolu University, Turkey

As well as being considered as the color of nobility, blue is also the symbol of objects and feelings such as purity, freshness, water, air and freedom. In this context, blue is influential in society sociologically, psychologically and politically. The effect of blue in everyday life is the reason that it demonstrates itself in art with a wide color quality.

Especially in ceramic art, blue has a very special and unique position. It is commonly used in ceramic body, decoration and glaze everywhere in the world. The oldest and first examples of blue as a ceramic body made from “Egyptian Clay” dates to 3<sup>rd</sup> century BC in Egypt. Also in 1<sup>st</sup> century AD, ceramics decorated with cobalt using over-glaze techniques appear in Mesopotamia. Under-glaze decoration is first used in 12<sup>th</sup> century Persia and taken to China by the merchants. Earliest Chinese cobalt blue decorations are from 14<sup>th</sup> century and best examples of under-glaze decorations are seen starting from the middle of the century.

Ceramics is a national art form for Turks starting from Middle Asia. In 13<sup>th</sup> century Anatolian Seljuk’s, blue is used in ceramics and wall sheathings. In Ottoman era, especially in 15-16<sup>th</sup> centuries, blue-white ceramics are crafted with excellent technique, materials and esthetics. These uniquely decorated marvels are superior throughout the world.

Affected by the blue-white ceramics imported from China in 17<sup>th</sup> century, Netherland’s Delf and British Wedgwood ceramics are the best examples of blue.

The aim of this study is to define the importance of blue in ceramics history, technical and esthetic specifications of blue ceramics and to present the diversity of the subject.

## **Museum Innovations: Dynamic Interactive Performance Environments**

**Mila Parrish**

Associate Professor, University of South Carolina, USA

**Cathie Ault Kasc**

Chair, Girls Preparatory School, USA

Dynamic interactive performance environments ask us to question traditional relationships of audience and performer, and encourage flexibility and flow as nonlocal, untrained, and virtual participants enter the digital stage. In the 1990s, interactive environments, motion capture and computerized performance spaces became popular, guiding performers in a ‘sensory’ experience, with their bodies activating various computerized sensors for sound, light, and images. Artists like Mitchell (1992), Lovell and Mitchell (1995), Povall (1995), Naugle (2002), Birringer (2002), and Crawford (2004) are reexamining dance performance using integrated media technology to create interactive, simultaneous, transcontinental, and virtual dance performances.

Numerous digital artists, choreographers, and collaboration teams are working with real-time interactive performance technologies.

Teaching and learning are dynamic and interactive processes. In this context, immersive and dynamic environments provide opportunities to develop a knowledge base and problem solving and thinking skills using responsive movement/motivation. Museum Innovations investigates learning through performance technology. Kasc and Parrish joined to investigate movement possibilities in a real-time responsive environment and to develop Interactive museum performances from a series of motion studies. Kasc and Parrish’s research uses dynamic learning environments in all stages of dance performance (creating, collaborating, rehearsing, and performing). Sixteen high school students used interactive live-video sensing feedback systems.

The research seeks to balance artistic vision and technological innovation by allowing the performer to influence and interact with the technical elements in an immediate way. As the mover’s actions generate new internal imagery, we suppose that the resulting experience enhances the observers knowledge in dance. Museum visitors can activate, respond to, and ultimately create new relationships with the installations. In the research presentation we will share methods and strategies for interactive live-video technology the artist teacher interested in exploring the tools of instructional technology. These simple instructional methods and strategies can help artists and educators use interactive technology in an engaging and interactive manner, heightening students’ interest in and observation of movement and dance.

**Embodied Technologies**  
*New Media Art as Practice Based Research*

**Simone Paterson**

Assistant Professor, Virginia Polytechnic Institute & State University, USA

The term, Practice Based Research, is used in the United Kingdom, Australia and New Zealand to describe scholarly research within the field of fine arts. In the United States research within the field of fine arts has most often been concerned with art history or cultural theory. However, the making of artwork itself, in the studio, by a professional is also research. Art making can be a systematic process of collecting and analyzing information. The production of artwork can demonstrate the legitimate research goal of contributing to our understanding of the world.

The artwork I produce is, in the main, new media art. That is, art concerned with the aesthetic possibilities of technology and also the impact of technology on our lived experience. The representation of the female body had always been the central issue for me. The information revolution appears to have done little to change stereotypical representations of women. My artwork injects a range of bodies into the disembodied world of digital technologies. These are imperfect, messy bodies.

Historically, the body, especially the female body, has played no part in the formulation of knowledge, except as an object of knowledge. The knowing subject is disembodied and new digital technologies appear to reinforce this convention. However, digital technologies can serve the needs of the entire community. Women must be encouraged to fully participate in the disembodied realm of digital information not as vindication of the Cartesian glorification of disembodiment, but rather in an act of true agency.

## **British Civic Architecture in the United States of the Ionian Islands**

**Nicholas N. Patricios**

Professor, University of Miami, USA

On 5th November 1815, through signature of the Treaty of Paris, the United States of the Ionian Islands was established under British protection. British Residents were subsequently stationed on each of the seven Ionian Islands off the west coast of Greece. During the Protectorate period, 1815-1864, the Residents carried out numerous public works from public buildings and structures to roads and harbors. The most prolific Resident was Charles Napier in Kefalonia. The civic architectural style of the public buildings and structures designed by British architects and engineers was inevitably Neoclassical, ironically a new style for Greece.

## **CGD Exlibris as a Graphic Design Product**

**Ozden Pektas Turgut**

Assistant Professor, Gazi University, Ankara, Turkey

An Ex-libris also known as bookplate is a small graphic label or print, which is glued to the inside cover of a book with the purpose of identifying its owner. The Latin phrase 'Ex libris...!', means; from the books of..., and is usually followed by the name of the owner of the book, who can be an individual or an institution. In general, exlibris are commissioned from artists by persons wishing to mark the ownership of the volumes of their library in a more decorative and elegant way than by just writing their name inside. Printed exlibris have been used in this way for over 500 years which produced by well-known artists with traditional printing methods.

All graphic techniques which allow a high quality multiple production of an image can be used, and have been used, by artists over the centuries. Traditional techniques include woodcut, linocut, engraving, etching, aquatint and flatbed printing techniques such as silkscreen or lithography can used for producing exlibris. Bu today's artists and designers more and more frequently use computer technology for the design of exlibris. The speed and visual power of digital world appeals the young artists to produce impressive graphic designed exlibris. Besides the fascinated visuality of traditional printing techniques, computer designed exlibris have a different taste of design. There are special symbols using for printing techniques, CGD (Computer Generated Design) is the one using for exlibris that designed / produced by computer. As a combination of typography and visual art exlibris can be designed in different subjects like erotic, music and cultural themes. Today, contemporary exlibris are art pieces made by artists more for exchange between artists and collectors rather than marking the ownership of books and give rise to wide international communication between different cultures.



## **Constructed Social Order: Clarkdale, Arizona, Built Environment, Capitalism and the City Beautiful Movement, 1913-1930**

**Helen Peterson**

Lecturer, Northern Arizona University, USA

Clarkdale, Arizona, was a company town, planned and built to provide housing for workers at the United Verde Copper Company (UVCC) smelter. Constructed between 1913 and 1930, Clarkdale was the special project of William A. Clark, the owner of UVCC. In an area far from large population centers, Clark constructed a place to keep workers happy and close to the smelter. An analysis of Clarkdale reveals that its built environment manifested the interconnected cultural contexts of a company town in a remote, isolated location, the City Beautiful Movement, and UVCC-implemented corporate social and labor control.

As a small, contained example, the built environment of Clarkdale conveyed the ideology of the City Beautiful movement and it clearly revealed how the movement, and William A. Clark, while professing care for lower social classes, essentially disguised social control and racial constructs within the rhetoric of beauty and aestheticism. Using the umbrella of the City Beautiful movement, Clark and other magnates like him could build 'model' towns and impose their standards of conduct, cultural mores, and social values on the townspeople who had little recourse except to submit or move on. Although the town is quaint and appears, at a glance, to have been a remote early twentieth century Southwestern frontier outpost, analysis of Clarkdale's early landscape exposes this impression as a myth. The outward charm of the town concealed the underlying social rigidity of UVCC and William A. Clark.

**The Dilemma of the Art Museum.  
Reconciling Modernity and the New Town Square**

**Angela Philp**

Deputy Head of School, University of Newcastle, Australia

New museological thinking has proposed the museum as a site for debate, a new civic space or town square. Yet the art museum, despite some tinkering at the edges, remains unrepentantly wedded to its modern origins. Enmeshed in the art markets of late capitalism, it negotiates a web of professional and market self-interest at the same time as it addresses a critical art history. How can it legitimately engage new audiences and present itself in new ways give its structural commitment to a modernist past? I propose to explore these issues in the context of case studies of several Australian and International art museums.

# **Loukia Nikolaidou: Artistic Strategies Employed by Cypriot Women during British Colonial Rule**

**Maria Photiou**

Ph.D. Student, Loughborough University, UK

This paper explores how British colonial rule provided Greek-Cypriot women with new, although limited, opportunities to become professional artists. Loukia Nikolaidou (1909-1994) was the first Greek-Cypriot woman to overcome the dominant patriarchal ideology: she became a professional artist at a time when women were excluded from education and from having a career.

The case study of Nikolaidou reveals the socio-political circumstances from which she emerged and the impact of colonialism on her career. Politics played a key role in every aspect of Nikolaidou's career, right from when she left Cyprus to study art in Paris to when she returned to Cyprus, in order to practice her profession (and, later, in her 'self-exile' to London, where she hoped to improve her artistic career). All her life, Nikolaidou had to deal with political upheaval, in addition to the restrictive patriarchal view of a woman's position in society. In pushing these boundaries, Nikolaidou paved the way for women to enter into a profession previously unavailable to them: that of the artist.

Right up until the first decades of the nineteenth century, it was rare to hear of a 'professional' woman; more so a professional woman artist. Even those women who eventually became pioneer artists were not considered as 'serious' artists at the time: as a result, no studies were undertaken regarding their careers and work. These women eventually emerged as individual artists, as opposed to a group, thus each case must be studied individually. This paper will accordingly discuss how the political situation in Cyprus enabled women to become professional artists and the impact of politics on Nikolaidou's work.

## **Contemporary Photography in Senegal: Building on West African Photographic Heritage**

**Anne L. Pierce**

Associate Professor, Hampton University, USA

A Fulbright-Hayes summer seminar in Senegal allowed the author to explore the work of contemporary photographers working in Senegal. This paper allows separation of myth from truth about the image of this francophone landscape. While a century of photographers in Senegal concentrated on portraiture, over the last decade those individuals educated since independence are actively exhibiting their work internationally and breaking the mold of the exotic or desperate stereotypes. Not since Delacroix painted in Africa has there been as much expression of sensations in color and contour.

The potential of photography in Senegal to change Western views of the culture will be explored. How artists work with photography to define beauty in the West African context will be described in the artists' own words. There are some common themes of recording images of life in rural and urban Senegalese communities: employment on land and water, fashion or costume made from native cotton, and journalistic documentary series about the importance of water in the landscape. This paper is about how to look at Senegal, how to give art history students, primarily undergraduates, a slice of contemporary African art history in photography, and how to plan and execute a virtual exhibition within the resources of Historically Black Colleges and Universities in the United States. The following established photographers will be addressed: Mamadou Gomis, photographer for the Walfadjri Media Group; Martin Parr, fashion photographer; and Bruno Barbey, a member of Magnum Photos and prolific producer of images of Morocco and West Africa.

## **From *Antigone* to *Zirzabelle*: The Costume Designer as Dramaturg and Artist**

**Linda Pisano**

Associate Professor, Indiana University of Theatre & Drama, USA

The renowned Russian actor and director, Konstantine Stanislavski once said “great art conceals art.” One of the greatest challenges for any practitioner in the performing arts is to create a believable and completely honest “world of the play,” no matter how abstract or obscure it might be to the modern eye.

I propose to explore the role of the costume designer as both dramaturg and collaborator in production design; to cite those processes that combine to make the costume designer both a historian and an artist; and to survey those semiotic metaphors discovered in the design process that compel the designer to understand how to communicate one fashion aesthetic to an audience that is accustomed to another fashion aesthetic. This aesthetic demographic is determined by a wide range of considerations, including age, economics, gender, race, geography, culture and education. Digital images and specific professional production examples in several genres (i.e. ballet, theatre, contemporary dance and musical theatre) will be included in the presentation.

The role of the costume designer is complex in its definition. The primary objective of a costume designer is, in essence, to create a form of clothing for any and every type of character, in potentially any circumstance and historical milieu. Theoretically, the designer should be able to clearly define the vestimentary and cosmetic codes for any production, no matter what performance genre (opera, theatre, dance, etc.), sub-genre (tragedy, comedy, farce, book musical, baroque ballet, etc.) or directorial concept and/or time period. The challenge is to make that clothing, whatever form it takes, look completely real and natural in its environment. How does one make the clothing for a traditional Elizabethan production of a Shakespearean tragedy seem completely natural and unobtrusive to a modern eye—indeed, emphasize the sensual, the bawdy, the mysterious or whatever traits each character demands—in the highly rigid and artificial silhouette of the period? Will a production of a Greek tragedy that combines masks and contemporary fashion detract from the deep emotional and intellectual value of the text, because the audience cannot reconcile an ancient mask with a business suit? How would Lady Macbeth dress herself, knowing she was going to commit murder or go mad? What about Medea? These are the types of questions that truly uncover the depth and breadth of the role of the costume designer.

To read a script is to understand it personally and to interpret it from only the reader’s vantage point; to produce a script is to understand it from many vantage points simultaneously, in an attempt either to define a universal truth for global appeal or to focus its themes and actions toward a specific audience or current event. Ideally, the script is a series of actions placed in a sequence that elicits both emotion and anticipation from the audience. The role of the costume designer is to enhance and

augment the realism of that action; to completely convince the audience of the honesty of the action, of the characters' intentions, and of the potential consequences of their behavior; and thereby to stimulate the strongest and most heightened reaction from the viewer.

## **Power and Religious Patronage in the Making of Indo-Greek Art in Northwest India**

**Nalini Rao**

Associate Professor, Soka University of America, USA

Scholars in the field of Buddhist studies have often described the syncretic art of Gandhara as a product of Greek culture much to the neglect of Indian artistic contributions. This paper introduces a new element in the analysis of the method and path of artistic diffusion: the role of political patronage and power of religious establishments. From about 2nd century B.C. to 3rd century A.D., the Bactrian Greek, Saka and Kushan rulers played an important role in the creation of the multicultural art of Gandhara with its Persian, Greek, Roman, Kushan and Indian populations. Royal portraits on coins and stone both in Gandhara and Mathura regions provide a new perspective on the close interaction between political authority and religious imagery.

However, the key element that shaped the growth of Gandhara art and culture was the Buddhist monastic establishment, the Sangha itself. The Buddhist monasteries, which were centers of education, religion and art, played an active role in the legitimization of the power of alien rulers who in turn were patronized by local and state kings. An investigation into royal and religious iconography in the context of the built environment of Buddhist stupas and viharas, clarifies the nature and role of political power and religious authority. Art was a visual form of power that expressed the dynamics of shared networks of authority, as well as a means for the diffusion of Buddhist philosophy and a way of life that contributed to the development of Gandhara art. In addition, the Indian artistic signature in forms of royalty, religion and architecture played a unifying role in this composite cultural region. The paper also takes into account recent theoretical research about diffusion of Hellenistic culture in North West India. It demonstrates that Indian culture was not a passive receptacle but an active contributor to the formation of the art of Gandhara.

## **Digital Art: Copyright Challenges for the Artist and the Collector**

**Vickie Rainwater**

Associate Dean & Professor, Texas Wesleyan University School of Law, USA

Digital Art occupies a place of increasing importance in the art world. But protecting art interests in the digital era presents significant challenges and uncertainties. How can the artist manage the access, use, and distribution of his or her work? How can the collector evaluate the work's authenticity, rarity, and value? To what extent does the law help or hinder in these endeavors? This paper addresses these challenges, examines applicable law, and provides some guidance for the artist and the collector in the rapidly evolving world of digital art.



## **The Graterford Prison Project: Playing My Self My Family**

**Beverly Ann Redman**

Assistant Professor, Ursinus College, USA

I am approximately 1/3 of the way through a community-based theatre project at the Graterford State Prison in Graterford, PA, USA. In conjunction with Villanova University, which manages a BA program at the prison, I am working with 26 inmates for the academic year. In the first semester of our work, I am teaching an acting training course, which covers: Improvisation, with heavy emphasis on Boal's Forum Theatre and Rainbow of Desire, as well as rudimentary Playback work; monologue study, in conjunction with introductory level voice and speech training; and scene work, with attention to moment-to-moment active intention development. In the second semester, we plan to transition into a collective creation project, based on the inmates' lives. Here, documentary work derived from my interviews with inmates' family members, will be combined with the inmates own auto-ethnographic writing, in the creation of an original script. We will then go into rehearsal on the script, with the hopes of performing it for the prison population and invited guests in the late spring. The essay I am proposing documents this process.

## **Green Mapping: A Graphic Design Challenge**

**Jessica Ring**

Assistant Professor, Towson University, USA

Searching for an in-depth design project that will challenge your graphic design students and provide them with a collaborative experience? Better yet, can the project do all of this and help them to become more knowledgeable world citizens?

In my course, students learned: to become more informed about contemporary social and environmental issues as related to green mapping and sustainable graphic design, to work as productive members of team, as expected in a professional environment, and to advance their skill in graphic design and information design.

“A Green Map is a locally-made map that uses the universal Green Map ® Icons to highlight the social, cultural and sustainability resources of a particular geographic area.” (2007 Green Mapmakers Guide, Green Map System) The Green Map System is an international grassroots tool for charting local resources for sustainable living. The system began in 1995 and has spread to over 500 cities worldwide.

This presentation will cover the structure of the class, the process of developing and designing the maps—a complex and challenging design problem—and the results of the class. By providing students with these types of design projects, we can enable them to not only become better designers, but better citizens of our planet.

## **Innovation in the Education of Citizen-artists: The Curriculum of the School of Art and Design of the University of Michigan**

**Michael Rodemer**

Professor, University of Michigan, USA

In this illustrated presentation, I would offer a brief overview of the former, conventional curriculum of the School, then spend most of the time presenting the philosophy of the new curriculum as well as its realization. Examples of student work would enliven the presentation at the same time that they illustrate some of the very different results students create in their work as a result of the strongly interdisciplinary curriculum. At a recent accreditation review, the National Association of Schools of Art and Design declared that, if they could make a completely new art and design curriculum from scratch, they would choose to build one similar to that of the University of Michigan.

## **The Creativity Imperative – Educating Explicitly for Creative Process within and Beyond the Fine Arts**

**Diane Rosen**

Consultant, Columbia University, USA

Along with the biological imperative to procreate, a neurobiological imperative urges us toward creative exploration and innovation. This SEEKING/ Expectancy system, “an energizing, hedonically positive functional system of the brain,”[1] is part of the core cognitive-emotive circuitry that primes us for creativity. Viewed as a disposition toward discovery, this fundamental process finds expression in most human endeavors from the mundane to the momentous. Thus, creative “products” of all kinds come to exist as tracings of particular searches for answers to half-formed questions, spurred by anticipation; sparked and sustained by curiosity (which is linked at its roots with caring). Before Csikszentmihalyi defined the commonplace felicity of optimal experience, before Dewey described the kinship between art and ordinary experience,[2] Plato extolled the universal human capacity for wonder, that which implies and motivates the desire to learn. Though not always apparent as “creative” outside the arts, the pleasure in this process arises from any act that is playfully, mindfully and caringly undertaken. With examples drawn from the author's secondary English and studio art classrooms, this paper examines creative process through the lens of 'Applied Curiosity,' a strategy that validates, fosters and operationalizes aspects of our inherent sense of wonder. Key elements and modalities of this holistic approach, when explicitly taught, play a crucial role in engaging the imaginative turn and realizing creative potential across domains.

## **“Contamos Todos”: Real Stories, Performance and Cultural Rights**

**Lule Rosenbaun**

Lecturer, University of Asheville, USA

There is an increasing interest in the intersection of performing arts and political issues at the community level as a means to give voice and document the stories told by social actors outside the mainstream. In Western North Carolina, local organizations working with immigrants document oral stories related to police abuse, discrimination practices at work and domestic issues to counterbalance or resist the mainstream official discourse and to personalize the immigration issue. “Contamos Todos” (We All Count/We All Tell) is Teatro Latino de Asheville 2009 performance, entirely based on local real stories related to immigration, immigration raids and the program 287(g). This performance creates a space to publicly share stories, focusing on the tensions triggered by different linguistic, ethnic and nationality backgrounds both within the Latino communities and from without. Apart from “reproducing” stories, “Contamos Todos” places a magnifying glass on tensions, the intertextual chains produced by the inclusion and repetition of other speakers’ utterances in different discursive contexts (blogs, protests, etc) and on the issues of authorship and power that come to surface when speaking for others. As the director for this research and theatrical project, I will explore in this paper issues related to the archive, liveness and the construction of identity that came to surface during our project: How do we speak for and document about others? How to address the problem of documenting or archiving emotions? How do archive and repertoire co-exist on stage? How is the Latino immigrant constructed as a victim, a hero or a criminal? I will conclude with some general considerations and recommendations for staging real stories and cultural rights.

## **Image and the Sense of City**

**Steven Rost**

Professor, Lawrence Technological University, USA

The urban image is a collection of sensual experiences. As frequently as layers build, they are also written over with new information. How do we cling to those images and fill in the blanks? In other words, how do we re-image the collective?

In Italo Calvino's *Invisible Cities*, Marco Polo speaking to Kublai Khan remarks, "Memory's words, once they are fixed in words are erased. Perhaps I am afraid of losing Venice all at once, if I speak it. Or perhaps, speaking of other cities, I have already lost it, little by little." Pg.87

Insert the word "image" (photograph/drawing) for "words." This is where the challenge lies. The challenge is how to know a city, to take its pulse and temperature in order to put oneself into its context. To consume the smells, address the sounds, and interface with its textures. To engage in the city is to reap the benefits of the character long established, not with a coordinated effort but as a happenstance of circumstances.

This paper investigates the aesthetic relationship of movement through the space and artifacts of the urban condition. Where fluidity exists, it is countered by a collision of surface, space, texture, and materiality. The ambiguous space of photography created by this fusion draws attention to the viewer's position, translating similarly to the experience of traveling through an unfamiliar city.

## **Totems of Success and Superiority: The Automobile in the Major Fiction of E.M. Forster and F. Scott Fitzgerald 1910 – 1925**

**Paul Lachlan Ryder**

Lecturer, University of Western Sydney, Australia

Totems of Success and Superiority observes that in the early twentieth century, the motorcar replaced all previous measures of social pre-eminence — eclipsing the horse and carriage and, even, the stately home as a sign of cultural conquest. The paper establishes that this idea is well represented in the fictions of E.M. Forster and F. Scott Fitzgerald — especially in their earlier texts where the motorcar is positioned as principal emblem of an exciting new sensibility: a sign that the drive and energy of Edwardian England had replaced the relative ennui and conservatism of Victorianism. Tracing depictions of the motorcar from 1908, the year in which Kenneth Grahame's *The Wind in the Willows* was published, Totems of Success and Superiority argues that, from the outset, the automobile was the haute couture of cultural elites and that both Forster and Fitzgerald have it emerging, especially, as a sign of new wealth in an age of relative austerity. The paper further argues that the motorcar was increasingly seen as a means to represent the self — or at least a projected image of the self — and that profoundly reified artifice merged with, and eventually overthrew, the practical architecture of the machine. Thus, by offering (sometimes painstakingly) detailed descriptions of high-end motor-bodies, Forster and Fitzgerald genuflect to the art of the great carrossiers of Europe. Along with other vehicles, Totems of Success and Superiority notes that Jay Gatsby's chimerical Rolls Royce Silver Ghost is a shining, and strikingly emblematic, example of artifice fit for kings. The paper further observes that the great automobiles of the nineteen-tens and twenties offered the rich a certain protection from the masses while provoking the derision of the poor and the impertinence of many a chauffeur. Finally, this inaugural paper of the series highlights the several 'colours of agency' as embodied in the lacquer-work of automobiles represented in the major narratives of E.M. Forster and F. Scott Fitzgerald.

## **Between Subject and Object: Classical Ballet, Foucault and the Dancing Body**

**Maria Salgado Llopis**

Senior Lecturer, Kingston University, UK

This paper discusses the depiction of the socially constructed body through the practice of Classical Ballet. Michael Foucault's (1986, 1988, 1990, and 1991) theories of 'practices of the self' and 'disciplinary techniques' provide a theoretical framework which allows to examine the dancing body from a dual perspective: subject and object. Firstly the idea of the constructed body from the perspective of the subject will be explored. Secondly by positioning Classical Ballet as 'disciplinary technique' (Foucault, 1991) the notion of the objectification of the body will be exposed.

"Practices of the self" portrays a different perspective of the subject (Foucault, 1990; Seppä, 2003) one that includes "the individual's possibilities of functioning as an active agent in the constitution of the power relations that form her/his historical being" (Seppä, 2003 p.193). This approach calls for an analysis which considers Classical Ballet dancers as active agents in the creation/construction of their selves developing "positive" power over themselves through a dance practice. Thus envisioning this dance practice as a liberating practice were practitioners find a space to free them from possible social constrains, routines or modes of expression imposed upon them.

In "Discipline and punish", Foucault (1991) argues the methods that allow "the meticulous control of the operations of the body" (1991, p 137), by establishing a regular subjection of its forces and imposing upon them a relation of docility-utility. The idea of detailed control over the operations of the body and a regular subjection of its forces offers parallelisms with the processes of the body seen in the practice of Classical Ballet (Turner, 2005; Wellard et al, 2007). Thus, the second approach positions the body as a construct; as the surface "where regimes of discourse and power inscribe themselves" (Butler 1989 p 601) in a dancing body inscribed by the discourse of Classical Ballet. It is through this axis of the liberation (subjectivization); and subjection (objectification) that the socially constructed dancing body will be depicted.



## **Appliance Miniature in Computer Media**

**Nilgun Salur**

Lecturer, Anadolu University, Turkey

This paper revises the comprehension of Miniature Art with Anadolu Üniversitesi, Engelliler Entegre Yüksekokulu, 4nd grade students as the content of graphic Proje 1 lesson. The history and many examples of Miniature Art have been examined and the miniatures of the biggest two parks of Eskişehir; Sazova Park and Kent Park are made.

Students had a lecture about evolution of miniature art in history and had further research about miniature art and examples of it. They have visited the parks they will picture in the light of their study; they have taken photos and made illustrations which would obey the intrinsic rules of the Miniature. The illustrations are transmitted to computers and they are colored by using Adobe Illustrator software.

The Objective of this project is to expand the inspiring scope of graphic students by their national cultural heritage, besides nourishing their creativity with the exquisiteness of the hundreds of years distilled art; to give them the opportunity to feed the extincting national arts by finding actual usage areas for them.

## **Contour Vector Space**

**Rob Schultz**

Lecturer, University of Massachusetts Amherst, USA

Upon first glance, contour space (c-space) appears to be a decidedly impoverished musical habitat. Indeed, “a pitch-space consisting of elements arranged from low to high disregarding the exact intervals between the elements” (Morris 1987, 340) inherently lacks many of the defining features that make music recognizable as such. Yet, a significant corpus of theoretical and analytical studies has nevertheless emerged, proving the study of musical contour to exhibit a surprising degree of sophistication and complexity.

The bulk of this research has focused primarily on equivalence-class and similarity relations, thus yielding a number of compelling methods for relating two or more contours to one another, but no concrete means of situating them within a larger cspace framework. The various types of contour vectors introduced by Michael Friedmann (1985), however, provide fertile ground for developing the tools with which to do so. The goal of this paper is to execute this task. It begins by applying the tools developed in musical transformation theory to Friedmann’s contour vectors, thereby generating contour vector spaces (cv-spaces). It then cites two crucial limitations of the methodology—its inability to account for repeated notes and the lack of inter-cardinality communication—and constructs new cv-spaces that rectify these points. Finally, it deploys these new spaces in analyses of the main secondary theme from the first movement of Johannes Brahms’s String Sextet, Op. 18, and the opening section of Pierre Boulez’s *Messiaen* (1976) for seven cellos, in order to illustrate the musical applicability and relevance of these spaces.

## **Turned Pottery Art in Turkey**

**Cemalettin Sevim**

Professor, Anadolu University, Turkey

Early men's first attempts to make pottery from clay was an important step taken in the history of culture. In the Neolithic Age, Pots Previously made of wood and later stone were replaced by those made of clay The artifacts on earth in the excavationsheld in hacılar in 1961 and in Catalhöyük in 1962-63 arefirst evidence that ceramic production started in the Neolithic Era. All discoverd artifacts have been made employing primitive pottery techniques. It has been established from the examination of the ways artifacts were made that no wheel was used.

The craft of lathe turning in Turkey today has reached the point of extinction except for just a few craftsmen in varius areas like Ünye, Elazığ, Kırklareli outside major settlements like Avonos, Kınık, Menemen and Aydın-Karacasu. Yet, Turkey has covered significant distances in ceramic techonoloy and production. Another point is the lack of lathe artists, looking at the overall ceramic art in our country. We cannot find lather craftmen other than Gungor GUNER, Serif GUNYAR, Aysegul OZEN, Ekrem KULA, Cemalettin SEVIM and a few young interested ceramic artists. In fact, institutions, which provide ceramic education must emphasize development of designers who know lathe turning, open to research and innovations in form and functionality, who can create new designs, to allow the craft of lathe turning which hassuch a significant place in our historical culture to continue. Survival of our lathe turning craft of centuries and its transfer to following generations depend on the emergence of new lathe designersand the progress in the dialogue between lathe craftsmen and ceramic designers.

## **(Ajur) Open Work Decorations by Using Casting Clay Trailing**

**Sibel Sevim**

Professor, Anadolu University, Turkey

The various decorations and decoration methods which are being applied on ceramics forms and surfaces for the aim of increase visual and formal impression. One of these decoration methods is open works decorations by using casting clay trailing.

In this technique, first the casting clay poured by using casting clay trailer on a plaster block to obtain the decorative elements, after that these elements applied on leather hard slip cast products such as tiles, plates, vases etc. To make decorations with this technique give the unique appearances on the ceramics surfaces and the forms, also the designs movements and the holes give the richness on ceramics pieces. The light and texture values on decorations may carry even more alive and visible meanings instead of flat surfaces. According to the designs, this technique may be applied on the surface of three dimensional or flat pieces completely or partially. Just by using this method and technique's elements it is possible to create three dimensional forms.

## **Painting and the Elastic Film Image with *Amélie*, Veronese & Vermeer**

**Ruth B. Shamir**

Independent Researcher, Lecturer and Visual Artist, NY, USA

This presentation discuss the new way of seeing painting through the latest digital technology. How traditional images (*high art*) transform into the new media and produce spectacular visual images.

This idea will be demonstrated through three different cinematic media projects: the film "*Amélie*"(2001), a multimedia installation on Veronese' "*The Wedding at Cana*" (2009) and a short film "*Mise-en-abyme Vermeer*"(2009-10).

The new palette of digital technology available for us today creates magnificent new visual forms for the arts to evolve and continue to live on. It opens up art history (2000 years of visual bank) for the new generations of scholars, artists and filmmakers, to invent and discover new epistemological frameworks for art objects.

The cinematic medium has the ability to engulf and ingest other genres and disciplines together. In fact, film is a medium, which seeks to shape its form to different languages, text, and disciplines, constantly changeable. It is *a genre of all genres*, a *super-genre*. The cinematic structure which "houses" these paintings creates a new kind of *museum*, in the sense that it is not a museum of pictures alone, it is a museum of objects, shapes, compositions, attitudes, gestures, pictorial fragments in constant painting/film feedbacks, all made existential, real. It is not a solid structure, but a changing, dynamic *hypertext*, which should admit new "exhibits" and "installations" continuously. This is a reminiscent of André Malraux's "*The Museum without Walls*" and to Michael Bakhtin's idea, for *high art* to necessarily be carnivalistic, connected to popular or folk traditions, linked to mass culture, mass production.

The elastic film image invites for a different and sometimes unexpected points of discussion and contemplation on paintings: to grasp fragments of the whole painting, to disassemble and assemble simultaneously, to "free" elements from the context of the painting and transplant them into a semiotically different world. It creates *a painting milieu*, (a Painting environment).

The marriage between painting and new technology create a new semiotic experience for the 21<sup>st</sup> century spectator in which, the art of the past is shown in a whole new way. A fresh, contemporary and spectacular visuality is invented continuously by the magic of the digital technology.

The aim is to show the contribution of this hybrid phenomenon being in constant flux, evolving and change to the field of visual culture and to present the new visual territories of expansion beyond disciplines and boundaries.

## **Art, Technology and Robotic Art: International and Cultural Issues**

**Azyz Sharafy**

Associate Professor, Washburn University, USA

The paper will project the present direction of technology as it relates to the Visual and Fine Arts. It will deal with the new world of technology and art and how it impacts the future of art in rest of the world.

While the developed and industrialized countries are able to produce these fancy technological art works, the question remains, how is the rest of the world dealing with it? Is the world accepting these new media? Are these ideas being imposed on to cultures that are not ready for it, or are they really accepting it easily? Is there an Internationalization of Technology in Art?

The related areas that would be covered in this paper would be the Web, Interactive Art, Installation Art with Technology and Robotic Art. The questions that would be brought up would be the comparative situations, cultural issues as they relates to developed and non developed countries. The paper will also try to give an overview of how technology in art is progressing in globally. The paper will exemplify present technology based art in the West, the developing East and art and technology situation in some underdeveloped countries.

This paper would researching into how technology, economy and culture play any important role in the progress of art in some situations. It will look into the art and technology in western countries like the USA, some European countries and compare it with other under-developed and developing countries like China/India/Bangladesh. The paper will explore the cultural and art situations there and the cultural acceptance of technology in art field and progress that one can accept in this area.

In conclusion it will identify the acculturation process of technology based art in the west and compare it to its acceptance globally.

## **Photography and Text – New Documentary Photography from the School of Fine Arts, University of Canterbury, New Zealand**

**Cathryn Shine**

Dean, Faculty of Creative Arts, University of Canterbury, New Zealand

This paper is concerned with the manner in which the documentary genre of photography has been enhanced and expanded in the 21st century, though the combination of text with the images.

This new approach to documentary photography is presented through the work of postgraduate students from the University of Canterbury. Predominantly, their work explores identity, and that tension that exists between the generic and the specific. This is depicted in the photographic imagery in the sense of belonging and interrelationships. The text is generated from interviews with their subjects and their reportage observations of the greater environment.

The work is simultaneously personal and universal, as the photographers explore their immediate environment with a sense of belonging but also with a critical awareness. New Zealand is at the bottom of the world, but due to the globalisation of contemporary culture, there is an immediate connection to any audience of this work.

The overall stance of the photographers is the recording of the special qualities and yet ordinariness of individual lives. The photography is local, particularly domestic and intimate. The accompanying text has a blunt directness in its close-up realism.

Collectively, the true subject of their work is humanity itself, in its innumerable configurations, and through the presentation of people as the emotional constant. The style is appropriately one of simplicity combined with compassion, through the understated but dynamic combination of photographic imagery and text.

The work is published in book and exhibition formats. It forms part of the 'A Place in Time' documentary archive that is an on-going housed at the University of Canterbury. It is collected in both digital and analogue forms. It is available as a resource for the international community of scholars and the audiences of everyday people who recognise themselves and the paths of their own lives in the work.

# **The Creations of Jason Salavon in Postpopism: The Contemporary Cultural Zeitgeist and Progression of Warhol's Pop Art into the Realm of New Media**

**Christopher B. Smith**

Graduate Assistant & Student, Illinois State University, USA

In the last decade, Chicago based artist Jason Salavon has made a name for himself. Through numerous exhibitions, a recent commission with the U.S. Census Bureau, and having his Late Night Triad enshrined in the National Portrait Gallery in Washington D.C.—Jason proves his importance in the spheres of contemporary art and art history alike. Considering himself a conceptual as well as a visual artist, Salavon works with computer code and software of his own design. Joe Houston, a curator of contemporary art at the Columbus Museum of Art, describes Salavon as a next-generation member of a lineage of Pop Artists. His works embody the progression of Pop Art into the realm of New Media. By exploring this new generation of Popism (or Postpopism), Salavon has revealed the identity of contemporary culture. In doing so he has provided a new lens to analyze media. One can not help but look at the world a little differently after viewing his work. In his treatment of consumer folklore, he provides deep enlightenment and sublime visuals that truly embody our current zeitgeist. Contrary to Warhol's Pop Art, Salavon is interested in revealing, recycling, and retooling the mundane structures of media to create something more profound. This discourse will explore the historical context of Salavon's work through Warhol's Popism, define the individual in our consumer culture, and discuss his work.



# **Inspiration and Impetus from Fine Arts, Architecture, and Cross-cultures as Paradigms of Early Education in Interior Design**

**Jihyun Song**

Assistant Professor, Iowa State University, USA

**Cigdem T. Akkurt**

Associate Professor, Iowa State University, USA

Interior design students' appreciation and understanding of art and architecture become an exalting influence on their educational experience as well as design practice in the field. The works of art and architecture not only aesthetically inspire interior designers, but also play a pivotal role in initializing, developing, and finalizing design concepts to a creative solution. Regardless of their backgrounds and preferences, artists, architects, and interior designers are all concerned with aesthetics and volumetric qualities that contribute to communicating visual messages.

In order to foster student's learning experiences, educators are challenged to connect the boundaries of art, design, and architecture. The purpose of this paper is to demonstrate how interior design students have conceived the relationships among art, design, and architecture in the early stages of design education. The focus on the relationships of art, architecture, and interior design, including their differences and commonalities, will lead to the distinction and mastery in their own major of Interior Design.

## Unflattening Education: Creating Possibilities

**Nick Sousanis**

Ph.D. Student, Columbia University, USA

Academia both opens spaces to create as well as directs what and how we create. In an age of emphasis on standardization, our educational system confines students into narrower channels, suppressing individual creative potential. By engaging in an interdisciplinary philosophical exploration, I seek to overturn the perception of creativity as being something mythical denied to all but a few select individuals (the “gifted and talented.”) In its stead, I posit a new conceptualization: *Creativity is the conscious pause where all our experience, instinct, and imagination dance together to create a novel response to stimuli.* Thus creativity is a way of seeing, of being in the world – inherent in all – that opens up each moment to the creation of possibilities.

In *Pilgrim at Tinker Creek*, Annie Dillard (2007) wrote, “I have just learned to see praying mantis egg cases. Suddenly I see them everywhere...” (p. 56). Being attuned to look and be curious, opens up the world, unflattening it to uncover depths previously hidden. Curiosity keeps us flexible and continually reaching further – a constant source of renewal, of growth. Mihaly Csikszentmihalyi (1991) suggests that curiosity is often stifled in schools, “It’s almost educated out of them too” (p. 130). Rather than concentrating primarily on the dispensation of knowledge, let us imagine education as cultivating curiosity and fostering individual growth. This requires an education where learning consists of “acquiring the tools to follow one’s curiosity.” From this unflattened vantage point, students are empowered to make creative leaps and discoveries of their own.

**The Concept of Mood Changing Garments made from  
Luminescent Woven Fabrics and Flexible Photovoltaics**

**G. Stylios**

Professor, Heriot Watt University, UK

## **The New Way of the New Way: New Trends in Bossa Nova**

**Constantine Theodosion**

Ph.D. Student, University of Arizona, USA

The traditional bossa nova occupies a special place in the history of Brazilian, American, and indeed world music. The bossa nova receives its name (translated to English from Portuguese, the new way) because of its roots in and its departure from samba. Bossa, an international music form with its roots in the dance style brought to Brazil by African slaves, contains elements of French impressionistic music, and American jazz. It was the inspiration of luminaries like Antonio Carlos Jobim and Joao Gilberto that took American jazz and pop music by storm in the early 1960's, although it eventually lost its momentum, both in the United States and Brazil. Today, a wide variety of international pop musicians have employed the bossa nova in their music. This new version of the bossa nova includes harmonies that differ from the chromatic chord progressions of the originals, rhythms that can sometimes resemble hip-hop or techno-pop, singing styles that can be loud and at the top of the vocal register, and instrumentations that are digital and diminish the importance of the guitar. I intend to examine the history and compare stylistically the evolution of bossa nova from its original creation by the original Brazilian musicians in Rio de Janeiro to the most popular versions of the present day, including Bossacucanova from Brazil, The Black Eyed Peas from the United States, and others. I will also examine these new musicians and the different ways they have altered the style to fit the twentieth and twenty-first centuries.

## **The Sky in Contemporary Art / The Landscape Image and the Sky Theme in Contemporary Art**

**Emre Tandırli**

Instructor, University of Bahcesehir, Turkey

In artistic creation, the ‘sky’ theme is related to the ‘air’ as one of the basic elements (‘earth’, ‘water’ and ‘fire’) of life and nature. Another fifth element in Greek system of thought which is known variously as space, idea or ‘spirituality’. The sky has also an artistic context of a phenomenological relation with this fifth non-substantial element. Since always, we notice a cultural and scientific determination that the sky is held on the highest item in case of its divine position that we call “sublime”. In phenomenological conceptions of art creations, we find these rich and various dimensions of the sky. The inspiration in art was always based on various views of the sky which mostly gives us the feeling of enthusiasm and sublime. Today, the artistic processing of sky theme consists on the conceptions which are related to the views of our actual environments. And the rational relation between man and nature determines all the actual circumstances of scientific, philosophical and artistic executions. The view of sky present us a changing vision which reminds us the multiplicity of contemporary social medium such as the advertisements, posters, etc. in some how, we’re returning to the philosophical values of antiquity, which seeks the ideal beauty of nature. Since Marcel Duchamp, the hegemony of the independent approach in conceptual art creation has become indisputable. Among those independent approaches, we find ourselves in the philosophical research of the ideal beauty of nature and so we find ourselves in a post Platonist philosophy.

## **Teaching Art History Online: Challenges and Instructional Strategies**

**Anahit Ter-Stepanian**

Adjunct Professor, Southern Connecticut State University, USA

Distance learning poses new problems for instructors; it changes the traditional understanding of instructional design. The adaptation of traditional, face-to-face art history courses to online format presents both challenges and opportunities; it entails redefining pedagogical issues such as material delivery, requirements, assignments, discussions, and evaluation. Such matters are particularly pertinent when both instruction and testing are administered in a completely online, asynchronous environment. Traditional assessment methods in art history courses (slide recognition, multiple-choice or short answer testing, style recognition of unknown works, short essays) have to be rethought to suit the online, open-book environment. Online assignments and assessment methods need to be designed in such a way as to guarantee effective and adequate evaluation of students' command of the material. While timed tests may provide a somewhat objective picture of students' familiarity with the material, students can also demonstrate their depth of understanding and familiarity with key concepts through discussion board postings; these also serve as effective assessment tools.

Class discussion constitutes a crucial part of any art history course; it helps students develop critical thinking skills and allows them to better grasp the material. One of the disadvantages of asynchronous online art history courses is the lack of group communication involving instructors and students. Creating collaborative student group discussions in which students can usefully exchange ideas is therefore one of the most challenging aspects of distance learning instructional design. Discussion board assignments are instrumental in creating a collaborative learning environment in an online class. Not only can critical thinking be encouraged and facilitated by introducing challenging and intriguing topics in group discussions and blogs, but the specific nature of online communication provides a unique and positive atmosphere for discussion: anonymity fosters participation among students who are less fond of public speaking, schedule flexibility means students can do research before posting to discussion boards, a lack of time constraints means discussions do not have to 'end' when 'class' is over, and the variety of available tools means students can incorporate images, audio/video clips and graphics into their analytical reflections.

This paper summarizes the most effective approaches taken to establishing group discussions in asynchronous online courses, discusses learner engagement strategies in the eLearning environment, describes best practices for the optimal use of discussion boards, analyzes the effects of role playing in online discussion environments, and compares different types of assignments and their learning outcomes. The analysis provides case studies to support this argument, drawing on

examples from over sixty online undergraduate art history modules taught over the last eight years using BlackBoard and WebCT/Vista Virtual Learning Environments.

**Memories and Counter Memories:  
The Problematics of Artists' Responses to the American Civil War**

**Evie Terrono**

Associate Professor, Randolph-Macon College, USA

Writing in July of 1864, a reporter for the journal *Round Table* expressed concern that more than a year after its beginning, the American Civil War exerted but “a very remote and trifling influence ... upon American art,” and asserted that the conflict would be a prime subject for heroic, grand works of art. However the war, its causes and its aftermath proved to be an inexpressible subject for most American artists who were unable to invent a consensual aesthetic response that commemorated the fratricidal conflict. Unlike heroic, intra-national confrontations that boosted national collective identity and nurtured celebratory responses of heroic sacrifice and victories, ongoing attempts to commemorate the Civil War revealed partisan memories and their respective politics. The lack of a collective visual lexicon that interprets the politics of the period, the war and its heroes is indicative of the persistent divisive effect of the conflict as evidenced by the 2003 dedication of a memorial to Lincoln in Richmond, Virginia. This panel proposes to examine the problematics of artistic expressions of the Civil War and its participants from the nineteenth century to our own time.



## **Graphic Design in Iran**

**Nahid Tootoonchi**

Assistant Professor, Towson University, Iran

Posters have long been the primary medium in which Iranian designers work and these works have attracted a great deal of international recognition during the past ten years. Most of that attention has focused on the content of the posters as it often overtly addresses social issues, politics, the environment, and education, and as it clearly reflects the influence of movies, concerts, and other areas of the arts. Few international critics have acknowledged that though this new generation of Iranian designers demonstrates exposure to modern international concepts of design and to contemporary concerns about issues of our time, it is often grounded in the ancient history of Iran. These modern designers readily borrow the signs, symbols, media, and literature of the past as a language in which to communicate with the present, and their posters often challenge the beliefs and conventions of our day via references to the calligraphy, typography, and other artifacts of their Iranian heritage.

During the past four years, I have traveled to Iran several times in order to research contemporary Iranian graphic design, particularly its style, subject matter, and approach to this technologically evolving area of art. Interviews with Iranian designers reveal that they turn their work into windows of self-expression regardless of the many criteria invariably imposed on them by their patrons and/or the state. They use their design tools not only to introduce their sponsor's commodities but also to create an artistic reflection of themselves.

## **Memoir as Graphic Narrative: Using Illustration to Enlarge Self-Expression and Reflection and Promote Civic Engagement**

**Peaco Todd**

Affiliate Faculty, The Union Institute & University, USA

Fine arts are increasingly marginalized as distractions from the ‘true’ focus of education: math and science. A new effort is underway to re-energize fine arts curricula not as pleasant diversions but as essential perspectives of the whole person, the artist of life, fully engaged in both creative and civic action. My project explores the theories, processes and implications—for literacy, self-development and social participation—of creating graphic memoir. By incorporating illustration as well as narrative, graphic memoirs challenge the creator to think multi-dimensionally, reflect about purpose and history, and dance down the divisions between visual and verbal.

## **“The Distance” of Woman and Man in Nuri Bilge Ceylan Cinema**

**Nilay Ulusoy**

Assistant Professor, University of Bahcesehir, Turkey

One of the most important young film directors of Turkish Cinema, Nuri Bilge Ceylan, has been setting the themes of his plot on the isolation of individual's placement of himself/herself in the world since his first film, a short film, titled “Cocoon”. The world Ceylan creates is both commonplace and real. In his black and white films “Cocoon” and “Town”, where his relatives played the parts, he had worked on the idea of “distance” between the people who knew each other very well. In his first coloured film “The May Dismay”, the lives of those who know each other and who wish to part from their surroundings and those who returned to their past surroundings but being aliens to the same surroundings are reflected. In the film “Faraway” the “distance” theme has been moved to Istanbul and the purpose is now to go even further to the overseas. “Seasons” carries this escape to the far East of Turkey and focuses on the relationship between man and woman which was examined in the film “Faraway” as well. Later, in the film “Three Monkeys” the danger created by the woman drifts the three members of the family - mother, father and the son – towards a catastrophe. Thus, distance and isolation becomes unavoidable.

His last three films – Faraway, Seasons and Three Monkeys - in which Nuri Bilge Ceylan concentrates on the stories taking place in Istanbul, man and woman are described distant from each other due to the relationship between the two genders being one that of power just as it is in the social relationships. Therefore, both genders are in conflict with each other to gain and guarantee the power. Whether a negotiation between the two genders is to be met and whether it is possible for a relationship that is free of such power war to come to existence are the two problematics of Nuri Bilge Ceylan's cinema.

In our study, while the conflicts, distance and isolation between man and woman are examined in the director's three films “Faraway”, “Seasons” and “Three Monkeys”, which can be described as the “Istanbul Trio”, the problematic of woman's image shifting to “femme fatal” will be discussed.

## **Under the Deerskin Skirt: White Indian Stagings of Ideal American Womanhood**

**Tamara Underiner**

Associate Professor, Arizona State University, USA

As Philip Deloria has shown, whites of European descent have always “played Indian” as a means of establishing claims to a particular USAmerican authenticity, even as they disavowed the legitimacy of real Indians in the establishment of the emergent republic. From the nineteenth century forward, nativist organizations like the Improved Order of Red Men invoked and acted certain aspects of their understanding of Indian culture as embodiments of patriotic virtue, but excluded non-whites from membership until 1978. The IORM’s auxiliary, the Degree of Pocahontas, founded in 1887 and still functioning, “patterns itself after the virtues of this Native American princess – those virtues of teaching kindness, love, charity, and loyalty to one’s nation” ([http://www.redmen.org/pocahontas/po\\_info.htm](http://www.redmen.org/pocahontas/po_info.htm))

Throughout the nineteenth century and early twentieth century, the worlds of art, literature and theatre provided the source images for these role-playings, far more than did contact with actual Indians; these images were filtered through European conventions of painting, the novel, painting, photography, and acting. These in turn became the conventions through which actual Indian performers would later be forced to render themselves culturally intelligible to non-native audiences, in what Gerald Vizenor calls “interimage simulacra.”

While recent scholarship has attempted to recuperate Indian agency in these contradictory representations, this paper is concerned with the effect that “playing Indian” had on constructions of ideal American womanhood in the 19th and early 20th centuries, with a particular focus on the white performers who played the title roles in plays turning on the figure of “Indian Princess.” By turns sexualized and idealized, these figures were also always materialized, if “only” on stage, as the impossible joining of otherwise irreconcilable realities. As such, they did much of the cultural work of ongoing nation-building, representing dangerous identifications for real women, native and non-native alike.

## **Affects of Self Perspective on Gesture in Narrative Fiction**

**Neal Utterback**

Ph.D. Student, Indiana University, USA

Gesture is thought. How we think, particularly about Self and events, depends greatly on the perspective we take. There is evidence that taking a first-person perspective on one's Self and events leads to more concrete, specific accounts while taking a 3rd person perspective construal elicits greater abstraction and theories of Self. Acting methodology often centers on seeing the character as a separate entity (3rd person) or seeing the character through our own eyes (1st person). In either case the body of the actor is blending with the role as written by a playwright to create a new space, character. Neither the actor space nor the role space disappear, even in the best of performances, so it becomes increasingly important to consider how the new space is interpreted in terms of perspective, as this may yield unintended information. It has been observed in cases of intentional lying that gesture actually revealed the truth. This may lead to incongruent gestures made unconsciously. Gesture is a nearly invisible, but highly interactive, tool in commun.

## **An Empirical Study in the Design Studio; The Rubik's Cube Metaphor**

**Mehmet Uysal**

Assistant Professor, Seljuk University, Turkey

**Dicle Aydin**

Assistant Professor, Seljuk University, Turkey

Studio has an important place in developing and shaping the design competencies during architectural education. During this process, educational tools are used to convey design competencies, concretising feelings and thoughts, and increasing knowledge through production. In this sense diagrams, models, and 3D drawings appear as communication tools that are used to convey thoughts and solutions to problems and express morphological quests. Moreover models also serve as design tools that trigger productive thinking on designs and provide room for building alternatives.

This study aims at providing an insight into the studio experiences gained during an empirical study entitled “The Rubik's Cube Metaphor” carried out within the course Studio 4 at Seljuk University, Department of Architecture in 2009-2010 academic year fall semester. The Rubik's cube, which is both a toy and an important contributor to intellectual development, has also been aimed at providing architectural experiences. Rubik's cube was invented by Hungarian designer and architecture professor Ernő Rubik in 1974. It supports diversifying space in architecture, moving across place and time, their correlation, the relationship between space and human, and providing alternatives using toys. Thus provided the cube is an important “space toy”. This cube (3x3x3) enables accomplishing different forms, relationships and structures. In addition facilitates developing thoughts and solving problems related to space. The students were asked to develop metaphors to be used as “child game elements” over a complete and demountable model of this cube, which is composed of 27 cubes, developed by Rubik in relation to his thoughts over space and its relationships within this studio. The aim of this study is to develop students' model based thinking through child-centred scenarios, enable them to produce alternatives, and building up their skills in turning an utilizable plastic object into a final product. The diversity in the final products which show fullness and emptiness has been useful in showing, though limited, the potential increase in alternatives. Moreover, the results of these modelled studies not only laid bare the thoughts of the designer but also provided results that support the development of skills including understanding geometry, comprehension, and modelled production potential.

## **Exposing the Underworld of Graphic Design**

**Rozina Vavetsi**

Assistant Professor, New York Institute of Technology, USA

The “Exposing the Underworld of Graphic Design” presentation will strive to expose and explore the vast, dimly-lit, and ignored manifestations of graphic design, with particular emphasis on Information Architecture/Design and Data Visualization.

Typically, what is advertised and promoted about graphic design in design magazines, associations, and design curricula are subjects pulled from a limited staple of cliché logos, posters, packaging, websites and experimental typography. But graphic design goes beyond CD covers and wine bottle labels. It involves such things as voting ballots and boarding passes, drug labeling, assembly instruction manuals, maps and way-finding, electronic medical records, aircraft cockpit displays and visualizations of complex legal, ecological, financial issues. And these are just the tip of the iceberg of the vast graphic design "Underworld" that we often don't see or appreciate.

Though not as immediately accessible or promoted as some of the more traditional notions of graphic design, the “Underworld” of graphic design is in many ways more “real” in that it impacts our lives more and in more substantive and pervasive ways; The “Underworld” of graphic design often reflects a response to more in-depth domain knowledge, greater complexity and information density, and substantive constraints and trade-offs. It emphasizes more than just aesthetics and the avant-garde. And as such, this graphic design exhibits an unappreciated aesthetic of its own.

My presentation will include a large number of case studies and visual examples to help expose applications of graphic design that are typically not part of the more common notions of graphic design. It will also focus on the variety of factors, requirements, and restrictions that lead to these designs, and will attempt to highlight the skills necessary to generate the designs, hopefully building an appreciation for these.

Finally, my presentation will concentrate on the current state of graphic design education, with its insufficient emphasis on the full range of graphic design applications and case studies, and suggest ways by which education can better expose students to the vital but hidden recesses and facets of the graphic design world.

**Bona Fide Materials:  
The Affect of History on Authentic Experience**

**Patrick Vincent**  
Graduate Student, Arizona State University, USA

The authenticity of the individual experience that one has with an artwork is not necessarily quantifiable, so its assessment is subject to change. Does this speculation shift with historical movements and situations? How have historical materials and practices served as signifiers of an artwork's authenticity? The responses to these questions will demonstrate the ways in which we have and continue to approach authenticity as a necessary component of images and objects in art.

My presentation will focus on how the history of authenticating practices— e.g. name chops, signatures, and wax seals— communicates authenticity. I will compare these practices with aesthetic theories that explore the authenticity of experience.

The history of prints has demonstrated a desire for authority to ensure authenticity. This notion of authority as combined with authenticity is evident in the signature or the seal because they act as a guarantee of the artwork's purity; this purity implies a guarantee of authentic experience. In my presentation, I will explore what is inherent and projected in how authority acts over authenticity and how they relate to an individual's experience with an image or object. In my research, I will employ, among others, William B. MacGregor's 1999 article "The Authority of Prints: an early modernist perspective" as well as twentieth-century aesthetic theorist Jan Mukařovský's ideas about aesthetic and extra-aesthetic experience.



## **Offstage Versus Onstage Sexuality and Immodesty: Mimetic Approaches to the Seen and Unseen in Erotic Dramatic Practice**

**Ronald Wainscott**

Professor & Director of Graduate Studies, Indiana University, USA

The proposed paper represents a portion of one chapter of a book-length manuscript in progress with the working title, *A Modest History of Immodesty on the Stage*. Utilizing gender-sensitive theoretical and critical principles presented by Elin Diamond, Michel Foucault, Martha Vicinus, Judith Butler, Marvin Carlson, Sue-Ellen Case, Laurence Senelick, Ellen Donkin, and Umberto Eco in particular, this paper unpacks and reconsiders sexually charged dramatic activity deemed immodest and inappropriate in a play's period in terms of that which is visually and physically explicated by the characters versus similar acts which are only reported and are thought to have occurred or are currently occurring offstage. Onstage personal confession usually carries much more emotional volatility through guilt, suffering, or delight, than the report of a voyeur or unrepentant participant, the results of which are often erotic or comic in presentation. The gender of the reporter is often critical to the reception of the narrated event. This is especially evident in the unrepentant and crass verbiage of Lothario in *The Fair Penitent*. It is little wonder that this cruel character's name becomes synonymous with a man who is obsessed with seducing women. When much is left to the imagination of the audience (or the onstage auditor who hears the reported speech), then the erotic or moral implications of the event may be enhanced even more than if the event is staged for the audience's eyes. If, however, the event is dramatized onstage, then the dynamics of the mimetic experience is radically transposed, in some cases leading to anything from horror to delight in the audience. Some audiences of various historical periods have been just as offended and/or aroused by suggestion than by blatant performance. A key component of reception of such erotic or sordid events is the relationship of the event to the present tense of the play. Is the event occurring now as the audience watches? Is it occurring now but unseen, or is it heard by the audience, but still unseen as in *The Country Wife*? Or has the event occurred earlier? How does the impact differ if the event occurred during the action of the play as opposed to many years before as is common in many nineteenth century melodramas? The paper grapples with some of the reasons for these dynamic shifts and their relationship to prevailing notions of immodesty in the period of the play's composition, the period in which the play is set, and the period of first performances.

Although a number of plays are referenced in this paper, a few stand as emblematic for such variations as suggested above. Central to the study is *The Fair Penitent* (1703) by Nicholas Rowe, with strong support from *The Relapse* (1696) by John Vanbrugh, *The Tutor* (1774) by Jacob Lenz, *Olympe's Marriage* (1855) by Emile Augier, *Cloud Nine* (1979) by Caryl Churchill, and *Sex Habits of American Women* (2008) by Julie Marie Myatt.

# **The Dynamic Structure of Phonographic Space**

**Mads Walther-Hansen**

Ph.D. Fellow, University of Copenhagen, Denmark

This paper examines how spatial staging of sounds in modern popular music recordings are conceptualised and experienced. Recently popular music studies have turned to the study of sounds in space. This can be understood as a way to recognize the impact of recording and postproduction techniques, which allows a fuller appreciation of the distinct spatial logic of recorded sounds. Mapping out phonographic space involves several problems primarily related to the fact that auditory spatial cues found on recordings are dissimilar to the spatial cues we experience in the physical world. The spatial characteristics on recordings are instead, I will argue, a composite of many different environmental characteristics and dynamic force structures.

Studio technology and recording practice are seldom part of the way music is conceptualized. In this paper I will present results from a study I have conducted exposing metaphorical expressions in interviews with sound recording engineers. This study revealed that sound engineers often think in force dynamics when describing the inner workings of an audio mix. Using Lakoff and Johnson's work on cognitive linguistics as a guide, I will argue that metaphors offer an alternative medium for understanding the structure and manifestation of phonographic space.

## **The Interdisciplinary Arts and Ideas Performance Model: Philosophical, Psychological, and Practical Perspectives**

**Stephen Weber**

Professor, University of Science & Arts of Oklahoma, USA

**Zachary Simpson**

Assistant Professor, University of Science & Arts of Oklahoma, USA

Using Richard Wagner's Gesamtkunstwerk principle, discussed in his *Artwork of the Future*, this research probes the interrelatedness of arts and ideas. On a broader level, Friedrich Schiller, in his *On the Aesthetic Education of Man*, probes the concept of the aesthetic perfection of man through the play impulse created by the interplay between emotion and reason. Both authors address the concept of interdisciplinarity, Wagner focusing exclusively on the arts, Schiller highlighting the innateness of artistic and intellectual interplay through art.

Studies of the mind increasingly reveal the importance of diverse mental approaches and flexibility. Interdisciplinary thinking and synthesis skills are being touted as essential tools for future success. Arts attendance studies frequently cite audience inability to "understand" the arts as a reason for lack of attendance. Yet, the traditional model of arts and intellectual experiences as predominantly separate entities continues to persist.

The Interdisciplinary Arts and Ideas Performance Model combines the artistic and intellectual experience, couching the arts – music, art, drama and dance - in historical, philosophical, scientific, or literary contexts, bringing to the audience a deep and rich understanding of the interdisciplinary nature of ideas and the arts. This research probes the validity of the more encompassing Arts and Ideas Performance Model - which brings together emotion, senses, intellect, and reason – revealing philosophical, psychological and practical perspectives for its consideration as a viable format for enhancing arts experiences and making them more accessible to the general public.

**The Birth and Death of the Last Lecture:  
Situational Paraesthetics Detourmenting Culture, Nature,  
and the Sublime in a Pre-apocalyptic Consciousness  
of Eternity as Lift + Thrust = Load + Drag**

**R. Yauger Williams**

Assistant Professor, Texas A&M University, USA

Aesthetic experiences are increasingly interfacing unique situations with new technologies. Scale, speed, and distance are some of the processes mediating sensation and perception of everyday nature and culture. This project, *The Death and Birth of the Last Lecture*, examines elemental values of mind/body moving toward and away from the presence of life as both simulation and emulation.

A brief history of extreme past natural and cultural aesthetic situations cutting the edge of deep experience will lead to the breadth of my current work, and suggest processes for future pursuit of ideas at the bleeding edge of perception. Final discourse concludes with notions of experiences beyond the realm of understanding, without time/space, and sublimity with the hope of seeking the nature stimulation itself.

Mimetic paraesthetic models integrating contrasting experiences are visualized reaching beyond disciplines and toward sensation at the limits of perception. Situational examples from cognitive, artistic, and experiential modes illustrate ideas of g-force, neutral buoyancy, and terminal velocity, on the land, in the bottom of the ocean, and at the top of the troposphere. Vital ideas are illuminated through detourmenting or playing with expanding word/image meaning to inspire new symbols, poetry, and creativity.

## **2D to 3D Non Photo Realistic Character Transformation and Morphing (Computer Animation)**

**Yoong Wah Alex Wong**

Faculty Member in Computer Animation & Digital Video & Media,  
Sabanci University, Turkey

This research concerns the transformation and morphing between a full body 2D and 3D animated character. This practice based research will examine both technical and aesthetic techniques for enhancing morphing of animated characters. Stylized character transformations from A to B and from B to A, where details like facial expression, body motion, texture are to be expressively transformed aesthetically in a narrated story.

Currently it is hard to separate 2D and 3D animation in a mix media usage. If we analyse and breakdown these graphical components, we could actually find a distinction as to how these 2D and 3D element increase the information level and complexity of storytelling. However, if we analyse it from character animation perspective, instance transformation of a digital character from 2D to 3D is not possible without post production techniques, pre-define 3D information such as blend shape or complex geometry data and mathematic calculation.

There are mainly two elements to this investigation. The primary element is the design system of such stylizes character in 2D and 3D. Currently many design systems (morphing software) are based on photo realistic artifacts such as Fanta Morph, Morph Buster, Morpheus, Fun Morph and etc. This investigation will focus on non photo realistic character morphing. In seeking to define the targeted non photo realistic, illustrated stylize 2D and 3D character, I am examining the advantages and disadvantages of a number of 2D illustrated characters in respect to 3D morphing. This investigation could also help to analyse the efficiency and limitation of such 2D and 3D non photo realistic character design and transformation where broader techniques will be explored.

The secondary element is the theoretical investigation by relating how such artistic and technical morphing idea is being used in past and today films/games. In a narrated story contain character that acts upon a starting question or situation and reacts on the event. The gap between his aim and the result of his acting, the gap between his vision and his personality creates the dramatic tension. I intend to distinguish the possibility of identifying a transitional process of voice between narrator and morphing character, while also illustrating, through visual terminology, the varying fluctuations between two speaking agents. I intend to prove and insert sample demonstrating “morphing” is not just visually important but have direct impact on storytelling.

## **Wrapping Istanbul**

**Didem Wong**

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Throughout history, art and design have influenced societies, improving the quality of thinking and living. Today, the visual language of the cultural geography shapes the work, creativity and concepts of the designers. While some colors, forms, typography and symbols tend to be universal most are local.

Istanbul an old city forming a bridge while opening a gate between Asia and Europe is one of the cities titled as European Capital of Culture 2010. Culture as a brand narrative can have an impact as a motive to visit a city, to explore, buy and taste the products, services, cuisine, start a business and invest further. In such a globalized world with technology-led communication each and every city is in competition to get a share of attention, reputation, business, funds, investments, consumers, tourists, talent and fame. The objective of this paper is to examine Istanbul's city branding image through its products and packaging. A visual study held in Bahcesehir University Faculty of Communication, Visual Arts and Visual Communication Design Department VCD3128 Packaging Design class analyzes design alternatives such as typographic language of the city, visual language of the daily life, urban life problems focusing on giving Istanbul an identifiable and distinct image in order to survive in the global economy. Since, branding alone is not powerful enough to enhance the city's message, projects examine branded yet limited-edition promotional products in order to succeed. While branding adds value to the place special edition products address quality building a long-lasting and established brand loyalty.

## **Beyond Paper**

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In our daily lives we encounter countless graphics. These designs are imbued with non-verbal communication with which they convey their message. This visual language can evoke a multitude of emotions, in an attempt to engage, persuade, or perhaps even repulse the viewer. Graphic design has long served to communicate feelings and beliefs, seduce a partnership or sustain ownership. Recently, graphic design has been flowing in a direction that is distinct with new aim, utilizing new mediums in an attempt to stretch the boundaries of artistic endeavors. My research involves putting together an assemblage of designers and artists who have been utilizing surfaces such as fabric, wood, ceramics and water, while still embodying traditional graphic principles. Some of these artists will be participating in a panel discussion on December 3, 2009 that I will be co-moderating. The event is titled “Beyond Paper: A Panel Discussion about Innovative Applications of Graphics”. Many designers are finding a new approach to graphic design as they endeavor to transmit their visual language using atypical surfaces and materials. Such innovations make evident that graphic design’s over reliance on paper is both outdated and unnecessary.

# **Kitsch Expressions: New Visual Language in Web Site Design**

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In the multimedia era, we share a variety of information and spend a lot of time on the Internet. Various design creations of social and cultural expression are available in Cyber space. Originally having taken on the feature of low-grade culture such as imitations, kitsch is understood as a way of aesthetic expression in art and to play simple functions in modern society. Today, kitsch is often performed as a new art style in the field of web design. The purpose of this study is to analyze various Kitsch expressions in Web site design and its visual effects based on emotional expression, and investigate how web users respond and react when they contact a variety of kitsch expressions.



## **Aurality of Objects**

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**Gregg Fisher**

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Through sound installation and sculptural artifact, 'Aurality of objects' is an investigation into the production of objects in relation to the 'aural waste' expended during the fabrication process. The work explores how this, previously wasted by-product, as we would identify it, might relate to the identity of objects and how we understand and interact with them. It questions whether objects might carry within them some trace of their creation noise, perhaps as a memory, and whether this could have some bearing on the final state of an object's existence. Could the energy expended during their conception have any relation to how we perceive them? What if we were able to become aware of this energy, and hear it? What would each object's birth noise sound like and would it offer us a more holistic understanding of the object? Would being sensitized to these echoes of fabrication foster a responsibility for the objects manufacture on a more visceral level? The work explores the dynamism between these visual and aural outcomes.

Working with sound artist Justin Bennett in the first iteration, 'birth compositions' were produced from raw noises collected during object fabrication. The aural outcomes were astoundingly different to the visual, suggesting that this by-product is significant. The installation work for this first phase was originally presented at Shunt Vaults, London Bridge, March 09, then at The Theatre Noise Conference CSSD London, in April, and reinterpreted for 'Corridor', Deptford X, London in August. Currently, Gregg Fisher and I are collaborating on the next phase of research, 'Chair', an exercise in tracking Aural Histories and cultural resonances of existing objects and materials.

## **Dialogue between Flesh and Paint**

**Lee Zaunders**

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This paper, '*Dialogue between Flesh and Paint*' is an analysis of how contemporary human skin, when visualised becomes a simulacrum for a living canvas. From the perspective of 'Image Maker', the exegesis examines the relevance of Western, exhibiting artists who are concerned with communicating this contemporary ideology.

A comparison is made with traditional past artists such as Rembrandt who layer paint, (pigment and texture) as 'skin' covering a raw canvas to create a desired and desirable image. This phenomenon has evolved primarily in response to technological advancements. In particular, medical investigations in conjunction with the camera lens. Used initially to document or simply record visual 'truths'.

In the 20th Century, also, human flesh aesthetically depicted has become the "border zone" between what is real and what is not. This ethical, aesthetic and spiritual debate provokes copious amounts of dialogue and imagery as human identity changes...in an attempt to become more "in touch" with oneself, ironically.

While technique certainly is a dominant factor, it was always essential to try and capture that which was of the flesh, a surface that can be both sensual and repulsive at any given time depending on the context or circumstance. The substance of paint, manipulated on a surface, has the ability to record physical characteristics of our flesh.

Skin is our sensitive outer body wrapping. It is vital to our well being as well as for communication. Who we are as an individual is usually evident on our skins as gender, age, health and emotion. To paint and record artistically another person's flesh is to touch and be touched.

## **Liminal Space of Contemporary Performance**

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The main characteristic of term *liminal space*, as space in arts, is its indeterminacy. Through analysis of the contact fields that form *liminal space* we try to understand mechanisms of its impact on the observer. Considering overall examples of *liminal spaces* we may propose a definition of this term: it could be understood as a kind of space that influences the observer through giving the impression of existing Great Idea, beyond its limits.

This paper aims to determine an existing analogy between liminal space of the past - Renaissance *Wunderkammer* ("collection of curiosities") and today's carefully directed music spectacle. Although almost unconnectable even in a simple comparison, these two types of *liminal spaces* use same mechanisms for placement of the same idea: mastering the world.

Looking from nowadays prospective, it could be said that the idea of mastering the world is far from being outmoded, but it would be incomparably complex to find appropriate proofs to support this claim. As the best example of presenting the idea of its own microcosm today, this paper presumes music spectacle of Michael Jackson. Material used for argumentation of this thesis is taken from documentary about planning and realization of spectacular comeback tour "*This is it*", directed by Kenny Ortega. Structure of the paper is shaped as a guide through the microcosm ruled by Michael Jackson. The artist shows us every individual "object" of his "collection" convincing us in the idea of his mastering the world enveloped by a stage. Keeping advanced technologies in service of their visionary idea, creators of this spectacle define a philosophy of contemporary *Wunderkammer*.

# **Exposing the Layering of Interior History: A Case Study of 17th Century Renaissance Rome and it's Relevance to the Modern Interior**

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History is fundamental to the education and practice of design. Its understanding not only forms a foundation for designers and provides precedent for a variety of project scenarios, whether in the field or in the classroom but, more importantly, it conditions the designer to perceive and define her own time and place.

Knowledge of a broad range of movements that have characterized design history empowers our creations. Combining discipline history with an understanding of political, cultural, social, even religious conditions surrounding it at any given time helps the designer to see her work in the present context, lending wholly to its richness. Yet the delivery of history's content in a linear fashion can work against its felt relevancy and connectedness in contemporary education and practice.

This project explores the potential for understanding history through the construction of a spatial palimpsest: a layering atop one another, in a contemporary site, both critical and circumstantial conditions that contributed to the shaping of historical interiors such as the grand Roman Palazzos.

Present day Rome is an elaborate stage set. It reflects a delicate progression of both time and patronage, leading visitors to comprehend the concurrence of modernity and antiquity. Noble families in 17th century Rome created monumental arenas that simultaneously established an accessible realm of public and private. With a multitude of public outlets at their discretion, one of the greatest stage sets utilized by these families were their homes, the stunningly beautiful and always intriguing palazzos.

Through the employment of noted artists and architects, Rome's elite staked their claim and thereby transformed the city, resurrecting and reconstructing it to the splendor that is visible today. The Renaissance mind was attuned to every aspect of its environment and therefore found applications for creative expression – political, religious or otherwise – in all platforms of society, and the standards established by the designers and artists of this time period transcended the notion of discipline, the discipline, which constrains design today.

One of the most prominent families that engaged the social, political and artistic world through the platform of their home was the Barberini family. Through a selected examination of the interior layout and design of the Barberini Palace, currently the National Gallery of Antique Art, this work will examine the staging and symbolism employed and integrated within the interior design of the spaces. The intent is to demonstrate the capacity and use of design as a means of advocating and establishing a patronage. The goal will be to materialize the linkage of a design past to a present practice.

## **The Cinematic Apparatus of Fiona Tan**

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This paper examines the cinematic apparatus (dispositif) of Fiona Tan. Drawing on the works of Gilles Deleuze, it analyses the four main dimensions such as visibility, enunciation, power and the self, as well as possibilities for new dimensions, which are created by a state of crisis, since it is such a state Fiona Tan explores in her works: Orientalism and Occidentalism, home and exile, stillness and motion, face and head, landscapes and figures etc.

Then, based on the findings of this research, the author will discuss in more detail two themes in the philosophy of dispositifs – singular processes discovered and the issue of newness and creativity as opposed to history and archive.

In conclusion the author will outline how the research on the cinematic apparatus of Fiona Tan can contribute to understanding not only the idea of the “visual” in the visual arts but also a turn to the cinematic in contemporary art.