

14º INTERNATIONAL

# CONFERENCE

## THE ARTS IN SOCIETY

POLYTECHNIC INSTITUTE OF LISBON . PORTUGAL

ART AS COMMUNICATION:  
THE IMPACT OF ART AS A CATALYST FOR SOCIAL CHANGE

JUNE // 19 - 21  
2019

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Conference Partner



Fourteenth International Conference on  
**The Arts in Society**

*“Art as Communication: The Impact of Art as a Catalyst for Social Change”*

19–21 June 2019 | Polytechnic Institute of Lisbon | Lisbon, Portugal



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**Fourteenth International Conference on the Arts in Society**  
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Designed by Ebony Jackson and Brittani Musgrove



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Dear Delegates,

It is a great pleasure to welcome you to Lisbon and a great honor to chair the Fourteenth International Conference on the Arts in Society. We have been participating in conferences by Common Ground Research Networks since 2012, and we have found that they always provide, through the gathering of different perspectives, experiences, knowledge, methodologies, and cultural origins, a place for the development of research and the sharing of ideas. This conference aims to follow and expand the core values of Common Ground: more specifically, knowledge sharing, dialogue, and interdisciplinarity aimed at creating a space of intellectual interaction and imagination for the future in society.

This is also the reason why we proposed the theme, “Art as Communication: The Impact of Art as a Catalyst for Social Change,” as the Special Focus for the conference. From our perspective, art, in its diverse forms, constitutes a distinctive means of communication, capable of generating dialogues in formal, informal, and culturally plural contexts within society. Art opens windows to understanding social interactions as it provides historical records of social evolution. With this special focus, we aim to create an enriched discussion about art and its reflection and impacts within contemporary social contexts, and about how art can prompt us to consider questions of identity (human, natural, and material). The scope on “social change” by art is determined to exceed its primary goal of reflection, mainly through new expressions in culture and identity. Bringing the “social” to discussion and reflection in this context emphasizes its importance and relevance within communities where it would be possible to research and develop active, collaborative, and participative approaches.

At this conference, we are privileged to host five of the most relevant scholars and specialists in the field as plenary speakers: Cristina Pratas Cruzeiro, PostDoc Researcher at FCT, Integrated Researcher, Institute of Art History, Faculty of Social and Human Sciences, New University of Lisbon, Portugal; Delfim Sardo, Professor, University of Coimbra, Portugal; Hugo Martinez de Seabra, Project Manager, Calouste Gulbenkian Foundation’s Social Cohesion and Integration Program, Lisbon, Portugal; Makeba Lewis, International Academic, Chelsea, Camberwell, and Wimbledon College of Arts, University of the Arts London, UK; and Susana Gomes da Silva, Education Officer, Calouste Gulbenkian Museum, Lisbon, Portugal. We would very much like to thank them for honoring us with their presence and participation.

We also would like to thank the members of DesignLab4u team that created the conference image and helped to organize and support the conference; namely, Susana Torres, responsible for the Education Superior School communications office, who helped so much with all the logistic issues of the event; Susana Major, author of the conference graphic logo as a project for her final MA degree thesis; Diogo Primitivo, who elaborated the signage project for the conference and largely contributed to its dissemination; and Adriana Lourenço, Ana Rita Prior, Catarina Almeida, Inês Marcus, Márcia Rodrigues, Marta Baptista, Vanessa Caçador, and Vanessa Lança for all of their support during the conference organization.

An important acknowledgment must be made to the Polytechnic Institute of Lisbon, who welcomed the initiative to host the conference from the very beginning. In particular, we thank the President of the Polytechnic Institute of Lisbon, Elmano Margato. We would also like to thank the Pro-President for the Arts, Paulo Morais, whose precious help in hosting, organization, and supervision was invaluable, as well as the Superior School of Education President, Carlos Pires, for his institutional support.

Lastly, a big thank you must be given to Phillip Kalantzis-Cope for this marvelous opportunity of knowledge sharing and to Sara Hoke for her very helpful contribution and friendship. We wish you many meaningful and rich moments at the conference and we hope to meet and speak with many of you.

Yours sincerely,

Cátia Rijo and Helena Grácio  
Conference Co-Chairs  
Fourteenth International Conference on the Arts in Society

Dear Arts in Society Conference Delegates,

Welcome to Lisbon and to the Fourteenth International Conference on the Arts in Society. My colleagues and I from Common Ground Research Networks are honored to have you join us for this year's conference.

Over the course of three and a half decades, Common Ground has given voice to many thousands of scholars—speakers and authors with things to say about the world and who are saying them in order to change the world.

Common Ground has a strong commitment to providing opportunities for people like you to meet, share, and learn from each other. Across its range of research networks, Common Ground is deeply concerned with the critical issues of our time including, among other things, the nature of social change, the relationships of the human species to nature, the process of knowledge creation, the changing shape of organizations, and the dynamics of learning. These raise big-picture questions which in turn demand an interdisciplinary perspective, something that is often neglected in discipline-based conference, journal, and institutional structures.

Throughout its history, Common Ground has worked to develop new approaches to knowledge community building, including interactive conference formats, criterion-referenced peer review, and online social knowledge media. As a media innovator, we are creating the spaces and technical conditions in which, collectively, we can explore the role of the arts in society.

While conference inspiration may fade with time, Common Ground offers a means for keeping inspiration alive through CG Scholar, an online environment for knowledge working and learning. We encourage all conference participants to explore CG Scholar—an internet venue for intellectual interaction and imagination.

I am grateful to all of you for sharing your work at this conference. I'd like to thank this year's Conference Co-Chairs, Cátia Rijo and Helena Grácio, who have poured such a phenomenal amount of work into this conference. Additionally, I thank my colleagues Sara Hoke, Kimberly Kendall, and Crystal Lasky Robinson, who have helped organize and produce this meeting with great dedication and expertise.

We wish you all the best for this conference, and we hope it will provide you every opportunity for dialogue with colleagues from around the corner and around the globe.

Best wishes,



Dr. Phillip Kalantzis-Cope  
Chief Social Scientist  
Common Ground Research Networks



*Founded in 1984, we are committed to building new kinds of knowledge communities,  
innovative in their media and forward thinking in their messages.*



Heritage knowledge systems are characterized by vertical separations—of discipline, professional association, institution, and country. Common Ground Research Networks takes some of the pivotal challenges of our time and curates research networks which cut horizontally across legacy knowledge structures. Sustainability, diversity, learning, the future of humanities, the nature of interdisciplinarity, the place of the arts in society, technology's connections with knowledge, the changing role of the university—these are deeply important questions of our time which require interdisciplinary thinking, global conversations, and cross-institutional intellectual collaborations.

Common Ground Research Networks are meeting places for people, ideas, and dialogue. However, the strength of ideas does not come from finding common denominators. Rather, the power and resilience of these ideas is that they are presented and tested in a shared space where differences can meet and safely connect—differences of perspective, experience, knowledge base, methodology, geographical or cultural origins, and institutional affiliation. These are the kinds of vigorous and sympathetic academic milieus in which the most productive deliberations about the future can be held. We strive to create places of intellectual interaction and imagination that our future deserves.

Common Ground Research Networks offer integrated programs of action: international conferences, scholarly journals, book imprints, and online dialogue spaces using our path-breaking social knowledge software, *CGScholar.com*

 Aging & Social Change Research Network	 The Arts in Society Research Network	 Books, Publishing & Libraries Research Network	 Climate Change: Impacts & Responses Research Network
 Communication and Media Studies Research Network	 Constructed Environment Research Network	 Design Principles & Practices Research Network	 Diversity in Organizations, Communities & Nations Research Network
 e-Learning & Innovative Pedagogies Research Network	 Food Studies Research Network	 Global Studies Research Network	 Health, Wellness & Society Research Network
 The Image Research Network	 The Inclusive Museum Research Network	 Interdisciplinary Social Sciences Research Network	 The Learner Research Network
 New Directions in the Humanities Research Network	 On Sustainability Research Network	 Organization Studies Research Network	 Religion in Society Research Network
 Spaces & Flows Research Network	 Sports & Society Research Network	 Technology, Knowledge & Society Research Network	 Tourism and Leisure Research Network

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# The Arts in Society Research Network

*Exploring innovative theories, practices, and  
critical analyses of the arts*





Founded in 2000, The Arts in Society Research Network offers an interdisciplinary forum for discussion of the role of the arts in society. It is a place for critical engagement, examination and experimentation, developing ideas that connect the arts to their contexts in the world – on stage, in studios and theaters, in classrooms, in museums and galleries, on the streets, and in communities.

## Conference

The annual conference is built upon three key features: Internationalism, Interdisciplinarity, and Inclusiveness. Conference delegates include leaders in the field, as well as emerging artists and scholars, who travel to the conference from all corners of the globe and represent a broad range of disciplines and perspectives. A variety of presentation options and session types offer delegates multiple opportunities to engage, to discuss key issues in the field, and to build relationships with scholars from other cultures and disciplines.

You have already begun your engagement in the The Arts in Society Research Network by attending the conference, presenting your work, and interacting face-to-face with other members. We hope this experience provides a valuable source of feedback for your current work and the possible seeds for future individual and collaborative projects, as well as the start of a conversation with research network colleagues that will continue well into the future.

## Publishing

The Research Network enables members to publish through two media. First, network members can enter a world of journal publication, unlike the traditional academic publishing forums—a result of the responsive, non-hierarchical, and constructive nature of our member based peer review process. The Arts in Society Journal Collection provides a framework for member based double-blind peer review, enabling authors to publish into an academic journal of the highest standard, but also to participate in the validation of knowledge that is produced by the research network. The second publication medium is through The Arts in Society Journal Collection Book Imprint, where we publishing cutting edge books in print and electronic formats.

We encourage you to submit an article for review and possible publication in the collection. In this way, you may share the finished outcome of your presentation with other participants and members of the network. As a member, you will also be invited to review others' work and contribute to the development of the research network knowledge base as a Reviewer. As part of your active membership in the network, you also have online access to the complete works (current and previous volumes) of journal and to the book imprint. We also invite you to consider submitting a proposal for the book imprint.

## Membership

As a The Arts in Society Research Network member you have access to a broad range of benefits, tools, and resources:

- Digital subscription to The Arts in Society Journal Collection for one year.
- Digital subscription to the book imprint for one year.
- One article publication per year (pending peer review).
- Participation as a reviewer in the peer review process, with the opportunity to be listed as a Reviewer.
- Subscription to the e-newsletter, providing access to news and announcements for and from the Research Network.
- Option to add a video presentation to the research network YouTube channel.
- Free access to the Scholar social knowledge platform, including:
  - ◊ Personal profile and publication portfolio page;
  - ◊ Ability to interact and form communities with peers away from the clutter and commercialism of other social media;
  - ◊ Optional feeds to Facebook and Twitter;
  - ◊ Complimentary use of Scholar in your classes—for class interactions in its Community space, multimodal student writing in its Creator space, and managing student peer review, assessment, and sharing of published work.





Teaching and learning through  
and about the arts

## Theme 1: Arts Education

- Ways of seeing, ways of knowing, ways of learning
- Teaching and Learning Arts Practices
- Multimodal literacies, multiliteracies in arts education
- Literacy and the literary: texts at school
- Arts pedagogies
- Art history: purpose and pedagogy
- Creative arts in the humanities
- Art as self-inquiry
- The work of the arts student, researcher, and teacher

Interrogating arts histories,  
theories, paradigms, and  
frameworks for critical analysis

## Theme 2: Arts Theory and History

- Sense-Making: Connecting the Arts to Everyday Life
- Mimesis: perspectives on the 'real' and 'representation'
- Authenticity and voice
- Continuity and change in arts histories
- Cultural theory in art history
- Naming and classifying art forms
- Defining the aesthetic
- Defining the avant-garde: the creative, the innovative, the new
- Categorizing genres
- The ethics of art and arts practice
- Arts products: aura and artifact
- The work of the critic
- Abstraction in art
- Crossing borders: anthropology, ethnography, and art
- Art movements



Examining the use of technologies and media in the arts

## Theme 3: New Media, Technology, and the Arts

- New Media, Internet, and Digital Arts
- Moving pictures: Cinema, Film, Television, Video, Multimedia
- From passive viewer to active user: new artforms and audience interactivity
- Design Technologies
- Spatial and architectonic arts
- The art of games and gaming
- Online Cultures, Social Networks, and the Arts
- Multimedia, mixed media, and multimodal arts
- The creative industries in a post-industrial or knowledge society
- The nature of the 'virtual'
- Digital media arts and education

Addressing social, political, and community agendas in the arts

## Theme 4: Social, Political, and Community Agendas in the Arts

- The Arts and Disability
- Arts Festivals and Biennales
- Arts as Activism
- Arts and identities: local, regional, national, global
- Art, Religion, and Spirituality
- Museums and galleries as social institutions
- The Prison and Art
- Defining audiences: the role of the reader, viewer, listener
- The arts in popular culture and the media
- Arts Policy, the State, and Law
- The Business of Art
- Human Rights, Social Justice, and the Arts
- Art, Well Being, and Healing
- Public Arts, Collective Memory, Cultural Heritage
- Artistic Expression, Identity, and Cultural Rights
- Art and Globalization
- Diasporic, ethnic, multicultural and 'world' arts
- Art of nature: ecoaesthetics and the culture of sustainability
- Gender, LGBT arts, and queer culture
- Art as propaganda, advertising as Art
- Arts in Tourism and Economic Development



### **Art as Communication: The Impact of Art as a Catalyst for Social Change**

Art, in its diverse forms, constitutes a distinctive means of communication, allowing for dialogues in formal, informal and culturally plural contexts within society. Art opens windows to understanding social interactions. It provides an historical record of social evolution. Bringing discussion about art and reflection of its impacts within contemporary social contexts prompts us to consider questions of identity (human, natural and material). Can art then exceed its primary goal of reflection, such that, through it, both culture and identity acquire new expressions? In this context, what kinds of new research and development endeavors are required, including active, collaborative and participative approaches?



## Sites

What are the sites of art?

In our twenty-first century context, longstanding sites of production, consumption and display – such as the theatre, the museum, the gallery, and the publishing house – are being contested by new forces of media, popular culture, and commerce. These various forms of contestation and re-arrangement have given rise to new art forms, media and venues, from the street to the Internet. To what extent have old forms and new forms merged, replaced or challenged one another? In what ways do the various sites of reception and display affect sites of production – from the artist's studio to the community hall? Is there such a thing as interdisciplinarity? And how do artistic media work with and interpret these cultural flows and institutionalized spaces?

## Media

How do we understand the media and mediation of art?

We live in an increasingly visual culture, where all forms of media intersect with the 'crisis of information' that overloads everyday life. These media include the visual arts, the textual arts, the aural and musical arts, the gestural and performative arts, and the spatial arts. These categories roughly correspond to standard classifications of artforms as music, theatre, literature, poetry, dance, painting, sculpture, photography, film and television, and architecture. Such are the disciplines and artforms of our historical experience. While these disciplines undergo various processes of transformation and at times destabilization, they are sometimes displaced by new means of production and their related meanings (the raw materials and methodologies of representation), reproduction of forms and meanings (first mechanical and now digital), and distributions of meaning (the methods of reaching audiences and interacting with them). To what extent do we need to develop new creative tools and research approaches to redefine classical disciplinary classifications?

## Policy

How does art shape educational, cultural and national policy?

Given the proliferation of cultural institutions, such as museums and galleries, what role do these institutions play in larger projects of community formation, nation-building or international relations? How are hierarchies of art world classifications reproduced or challenged by new forms of institution-building and policy-making? Artists and the arts themselves are often referred to as 'cultural ambassadors' in international forums. Such terms raise issues of political relevance and call into question related concerns of value neutrality, and the deployment of art forms and practices to signal or help to dissolve social and political conflict at local, regional and international levels. What is the role of public education in these debates? 'Which publics' are represented or included?

## Participants

Who are the participants in art worlds?

Has the art world fragmented into a scattered heteronomy of 'art worlds'? Who are the players, the gatekeepers, and to what extent do our mainstream institutions reinforce or reflect the hierarchies of art world structures and opportunities for artists? How do artists and cultural workers reconcile their visionary projects with the mundane pursuits of marketing and profit as measures of success? What are the structural constraints that create and perpetuate the motif of the "starving artist"? How do shifting contexts create and redefine audiences and audience participation? What is the responsibility of the artist to explore these and other issues? What, finally, is the role of art in society?



The principal role of the Advisory Board is to drive the overall intellectual direction of The Arts in Society Research Network and to consult on our foundational themes as they evolve along with the currents of the field. Board members are invited to attend the annual conference and provide important insights on conference development, including suggestions for speakers, venues, and special themes. We also encourage board members to submit articles for publication consideration to The Arts in Society Journal Collection as well as proposals or completed manuscripts to The Arts in Society Book Imprint.

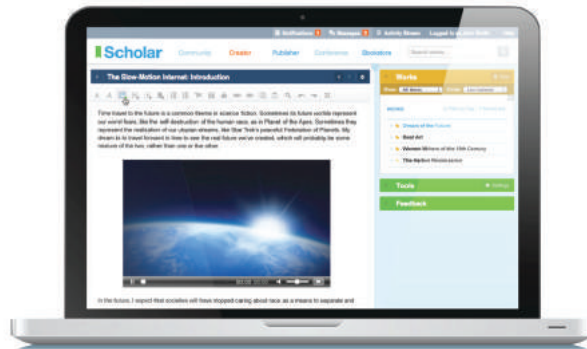
We are grateful for the continued service and support of these world-class scholars and practitioners.

- Caroline Archer, UK Type, Birmingham, UK
- Mark Bauerlein, Emory University, Atlanta, USA
- Tressa Berman, Institute for Inter-Cultural Practices, San Francisco and Los Angeles, USA
- Judy Chicago, Artist and Author, New York City, USA
- Nina Czegledy, Concordia University, Montreal, Canada
- James Duesing, Carnegie Mellon University, Pittsburgh, Pennsylvania
- Barbara Formis, University of Paris, Pantheon-Sorbonne, Paris, France
- Jennifer Herd, Queensland College of Art, Griffith University, Australia
- Gerald McMaster, Art Gallery of Ontario, Toronto, Canada
- Mario Minichiello, The University of Newcastle, Newcastle, Australia
- Attila Nemes, Kitchen Budapest, Budapest, Hungary
- Will Garrett-Petts, Thompson Rivers University, Kamloops, Canada
- Susan Potts, Institute of Cultural Capital, Liverpool, UK
- Daniela Reimann, Karlsruhe Institute of Technology KIT, Institute of Vocational and General Education, Karlsruhe, Germany
- Arthur Sabatini, Arizona State University, Phoenix, USA
- Peter Sellars, University of California, Los Angeles, USA
- Marianne Wagner-Simon, Freies Museum, Berlin, Germany

## A Social Knowledge Platform

### Create Your Academic Profile and Connect to Peers

Developed by our brilliant Common Ground software team, **Scholar** connects academic peers from around the world in a space that is modulated for serious discourse and the presentation of knowledge works.



### Utilize Your Free Scholar Membership Today through

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- Joining a community with a *thematic or disciplinary focus*.
- Establishing a new research network *relevant to your field*.
- Creating *new academic work* in our innovative publishing space.
- Building a *peer review network* around your work or courses.

### Scholar Quick Start Guide

1. Navigate to <http://cgscholar.com>. Select [Sign Up] below 'Create an Account'.
2. Enter a "blip" (a very brief one-sentence description of yourself).
3. Click on the "Find and join communities" link located under the YOUR COMMUNITIES heading (On the left hand navigation bar).
4. Search for a community to join or create your own.

### Scholar Next Steps – Build Your Academic Profile

- **About:** Include information about yourself, including a linked CV in the top, dark blue bar.
- **Interests:** Create searchable information so others with similar interests can locate you.
- **Peers:** Invite others to connect as a peer and keep up with their work.
- **Shares:** Make your page a comprehensive portfolio of your work by adding publications in the Shares area - be these full text copies of works in cases where you have permission, or a link to a bookstore, library or publisher listing. If you choose Common Ground's hybrid open access option, you may post the final version of your work here, available to anyone on the web if you select the 'make my site public' option.
- **Image:** Add a photograph of yourself to this page; hover over the avatar and click the pencil/edit icon to select.
- **Publisher:** All Common Ground community members have free access to our peer review space for their courses. Here they can arrange for students to write multimodal essays or reports in the Creator space (including image, video, audio, dataset or any other file), manage student peer review, co-ordinate assessments, and share students' works by publishing them to the Community space.

## A Digital Learning Platform

Use Scholar to Support Your Teaching

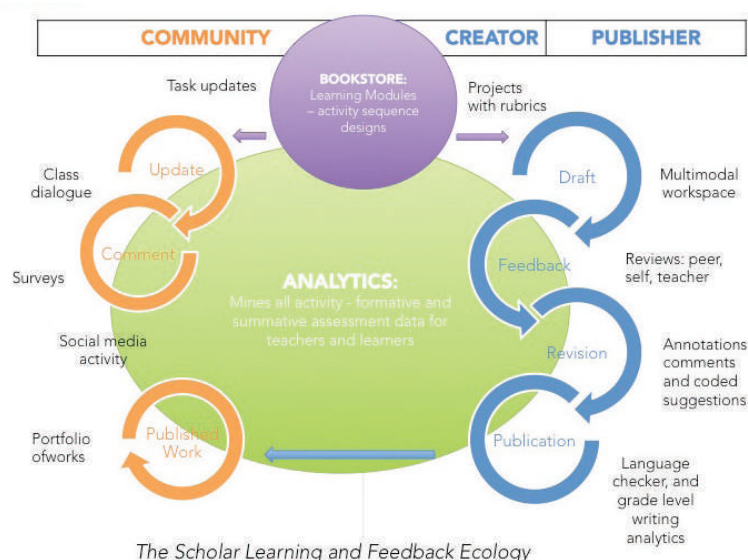
Scholar is a social knowledge platform that *transforms the patterns of interaction in learning by putting students first*, positioning them as knowledge producers instead of passive knowledge consumers. Scholar provides scaffolding to encourage making and sharing knowledge drawing from multiple sources rather than memorizing knowledge that has been presented to them.

Scholar also answers one of the most fundamental questions students and instructors have of their performance, "How am I doing?" Typical modes of assessment often answer this question either too late to matter or in a way that is not clear or comprehensive enough to meaningfully contribute to better performance.

A collaborative research and development project between Common Ground and the College of Education at the University of Illinois, Scholar contains a research network space, a multimedia web writing space, a formative assessment environment that facilitates peer review, and a dashboard with aggregated machine and human formative and summative writing assessment data.

The following Scholar features are only available to Common Ground Research Network members as part of their membership. Please visit the CGScholar Knowledge Base for further information ([https://cgscholar.com/cg\\_support/en](https://cgscholar.com/cg_support/en)).

- Create projects for groups of students, involving draft, peer review, revision, and publication.
- Publish student works to each student's personal portfolio space, accessible through the web for class discussion.
- Create and distribute surveys.
- Evaluate student work using a variety of measures in the assessment dashboard.



Scholar is a generation beyond learning management systems. It is what we term a *Digital Learning Platform*—it transforms learning by engaging students in powerfully horizontal "social knowledge" relationships.

For more information, visit: <http://knowledge.cgscholar.com>.



# **The Arts in Society Journal Collection**

*Committed to creating an intellectual frame of  
reference for the arts and arts practices*



# The Arts in Society | Collection of Journals



## Indexing

Art Abstracts (EBSCO)  
Art Index (EBSCO)  
Art Full Text (EBSCO)  
Art Source (EBSCO)  
China National Knowledge Infrastructure (CNKI Scholar)  
Educational Psychology & Administration Directory (Cabell's)  
Ulrich's Periodicals Directory  
The Australian Research Council (ERA)

## Founded:

2006

## Publication Frequency:

Quarterly (March, June, September, December)

## Acceptance Rate:

42% (2018)

## Network Website:

[artsinsociety.com](http://artsinsociety.com)

## About

The Arts in Society Journal Collection aims to create an intellectual frame of reference for the arts and arts practices, and to create an interdisciplinary conversation on the role of the arts in society. It is intended as a place for critical engagement, examination, and experimentation of ideas that connect the arts to their contexts in the world, on stage, in museums and galleries, on the streets, and in communities. Articles range from the expansive and philosophical to finely grained analysis based on deep familiarity and understanding of a particular area of arts knowledge or arts practice. They bring into dialogue artists, theorists, policymakers, and arts educators, to name a few of the stakeholders in this conversation.

The Arts in Society Journal Collection is relevant to artists, curators, writers, theorists, and policymakers with an interest in, and a concern for, arts practice, arts theory and research, curatorial and museum studies, and arts education in any of its forms and in any of its sites. As well as papers of a traditional scholarly type, this collection of journals invites presentations of practice—including documentation of curricular practices and exegeses of the effects of those practices that can, with equal validity, be interrogated through a process of academic peer review.

## Collection Editor

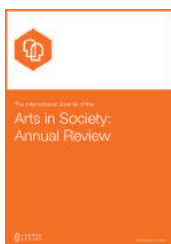


Barbara Formis, University Paris I, Pantheon-Sorbonne, Paris, France

## Reviewers

Journals in The Arts in Society Journal Collection are peer reviewed by scholars who are active members of The Arts in Society Research Network. Reviewers may be past or present conference delegates, fellow submitters to the collection, or scholars who have volunteered to review papers (and have been screened by Common Ground's editorial team). This engagement with the research network, as well as Common Ground's synergistic and criterion-based evaluation system, distinguishes the peer review process from journals that have a more top-down approach to refereeing. Reviewers are assigned to papers based on their academic interests and scholarly expertise. In recognition of the valuable feedback and publication recommendations that they provide, reviewers are acknowledged as Reviewers in the volume that includes the paper(s) they reviewed. Thus, in addition to The Arts in Society Journal Collection's Editors and Advisory Board, the Reviewers contribute significantly to the overall editorial quality and content of the collection.





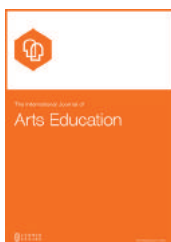
## **The International Journal of the Arts in Society: Annual Review**

**Indexing:** Art Abstracts (EBSCO), Art Index (EBSCO), Art Full Text (EBSCO), Art Source (EBSCO), China National Knowledge Infrastructure (CNKI Scholar), Educational Psychology & Administration Directory (Cabell's), Ulrich's Periodicals Directory, The Australian Research Council (ERA)

**DOI:** <http://doi.org/10.18848/1833-1866/CGP>

**ISSN:** 1833-1866 (print)

**About:** *The International Journal of the Arts in Society: Annual Review* aims to create an intellectual frame of reference for the arts and arts practices, and to support an interdisciplinary conversation on the role of the arts in society. It is intended as a place for critical engagement, examination, and experimentation of ideas that connect the arts to their contexts in the world, on stage, in museums and galleries, on the streets, and in communities.



## **The International Journal of Arts Education**

**Indexing:** Art Source (EBSCO), China National Knowledge Infrastructure (CNKI Scholar), Educational Curriculum & Methods Directory (Cabell's), Ulrich's Periodicals Directory

**DOI:** <http://doi.org/10.18848/2326-9944/CGP>

**ISSN:** 2326-9944 (print) | 2327-0306 (online)

**About:** *The International Journal of Arts Education* explores teaching and learning through and about the arts, including arts practices, performance studies, arts history, and digital media.



## **The International Journal of Arts Theory and History**

**Indexing:** Art Source (EBSCO), China National Knowledge Infrastructure (CNKI Scholar), Educational Curriculum & Methods Directory (Cabell's), Ulrich's Periodicals Directory

**DOI:** <http://doi.org/10.18848/2326-9952/CGP>

**ISSN:** 2326-9952 (print) | 2327-1779 (online)

**About:** *The International Journal of Arts Theory and History* interrogates arts histories, theories, and paradigms. It focuses on frameworks for critical analysis of arts practices and their relationships to society.



## **The International Journal of New Media, Technology, and the Arts**

**Indexing:** Art Source (EBSCO), China National Knowledge Infrastructure (CNKI Scholar), Computer Science - Business Information Systems Directory (Cabell's), Educational Curriculum & Methods Directory (Cabell's), Ulrich's Periodicals Directory

**DOI:** <http://doi.org/10.18848/2326-9987/CGP>

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**About:** *The International Journal of New Media, Technology, and the Arts* explores technologies of arts production and reproduction old and new, including photography, film, video, multimedia, and the Internet.



## **The International Journal of Social, Political, and Community Agendas in the Arts**

**Indexing:** Art Source (EBSCO), China National Knowledge Infrastructure (CNKI Scholar), Educational Curriculum & Methods Directory (Cabell's), Ulrich's Periodicals Directory

**DOI:** <http://doi.org/10.18848/2326-9960/CGP>

**ISSN:** 2326-9960 (print) | 2327-2104 (online)

**About:** *The International Journal of Social, Political, and Community Agendas in the Arts* explores the various points of interface of arts practices and communities, including the arts expressions of community and group identities, arts policies, art and government, art as activism, museums and galleries as institutions, arts in advertising, and public arts.



## The Article Publication Process

### Step 1: Review the Requirements

All article submissions must meet the Article Requirements listed on our Author Guidelines page. Before submitting your article, please thoroughly review these requirements, and revise your article to follow these requirements as listed.

#### Initial Submissions

Initial submissions which do not meet these requirements will be returned to the author(s) for revision.

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Once your article is received, you will receive updates on the status of its progress. All article submissions are managed internally by our editorial staff. Authors will receive status updates via email from [cgnetworks.org](https://cgnetworks.org). The status update messages will always reference the article Work ID number, a unique identifier, specific to each article submission.

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Submitted articles are then verified against the Article Requirements (listed in the Author Guidelines). If your article satisfies these requirements, your identity and contact details are then removed, and the article is matched to two appropriate reviewers and sent for review. Please note, during this time authors and coauthors are eligible to be selected to as a reviewer for other articles in this same stage.

#### Peer Review Policies

All authors and peer reviewers are required to adhere to Common Ground's Peer Review Policies (<https://cgnetworks.org/journals/publication-ethics#block-2>).

### Step 5: Peer Review Decision

When both reviewer reports are returned, inspected, and verified, you will be notified by email and provided with the reviewer reports. At this time, we will also inform you of the publication decision based on the peer review results.

#### Eligible Resubmissions

Articles which are rejected once in the peer review process are allowed a second opportunity to be reviewed by two new reviewers. To be reviewed by two new reviewers, you will need to make revisions based on the comments and feedback of the first round of review, and these changes must be detailed using a change note. If an article is not accepted by peer review after this second opportunity, it will be withdrawn from consideration.





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If your article has been accepted or accepted with revisions, it will enter the membership confirmation stage. We require at least one author associated with the article to have a unique Network Membership or Conference registration.

### Memberships from Events

Each paid conference registration includes a Research Network Membership. If you plan to attend a conference, you can opt to complete your conference registration at this time and receive the included membership. Alternatively, if you obtain a Research Network Membership now and decide to register for a conference\* at a later date, then the membership cost can be deducted from your registration. (\*In either case, the conference must match the journal's Research Network and year of the membership.)

## Step 7: Publication Agreement

Next, you will be asked to accept the Publishing Agreement. If you are interested in Hybrid Open Access, this step is the best time to register for Open Access Publication. We also encourage you to learn about your Journal Author Rights & Permissions.

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If selecting open access as part of your agreement, please complete your open access registration before returning the signed agreement. For instructions, please visit How to Register for Open Access ([https://cgscholar.com/cg\\_support/en/docs/56-how-to-make-your-article-open-access-using-cgscholar](https://cgscholar.com/cg_support/en/docs/56-how-to-make-your-article-open-access-using-cgscholar)).

## Step 8: Prepare and Send the Final Submission

After the publication agreement is final, you will have 30 days to complete any revisions to your final submission and return your article. Please ensure your final submission meets the Final Submission Requirements before returning your article. This includes such criteria as the correct use of the Chicago Manual of Style (17th edition) and the other listed requirements. Articles which have been accepted with revisions will require a change note to be included with the final submission. After sending the final submission of your article, you will receive a confirmation message to notify you that the file was successfully received.

### Final Submission Requirements

Articles which do not meet the final submission requirements will be returned for revision until the requirements are satisfied.

## Step 9: Final Checks

Once we have received the final submission of your article, our Publishing Department will give your article a final review. If the final submission meets the Final Submission Requirements, the article will enter Copy Editing.

### Final Check Queue

After you are notified that the file was successfully received, your article will enter the final check queue. Final submissions are inspected in the order received.

## Step 10: Copy Editing and Proof Inspection

During Copy Editing, our editorial staff will note minor problems with citations, references, grammar, spelling, or formatting. The author(s) will be responsible for correcting these noted problems. Careful adherence to the article template and the citation style guide will greatly minimize the need for corrections. After all copy editing notes have been resolved, we will create a typeset proof for the author(s) to inspect.

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While making any corrections noted by our editorial staff, please also incorporate any minor edits of your own at this time. The returned file should include all corrections and all author edits.



## **Step 11: Article Publication**

Individual articles are published "Web First" to our CGScholar Bookstore. After web-first publication, complete journal issues follow annually, biannually, or quarterly depending on the journal. Web-first published articles include a full citation and a registered DOI permalink.

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- January 15th
- April 15th
- July 15th
- October 15th





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The Arts in Society Journal Collection presents an annual International Award for Excellence for new research or thinking in the area of diversity. All articles submitted for publication in The Arts in Society Journal Collection are entered into consideration for this award. The review committee for the award is selected from the International Advisory Board for the collection and the annual International Conference on the Arts in Society. The committee selects the winning article from the ten highest-ranked articles emerging from the review process and according to the selection criteria outlined in the reviewer guidelines.

## Award Winner, Volume 13

Kristin Vanderlip Taylor, EdD, Assistant Professor, California State University, Northridge, Los Angeles, USA

Lynette K. Henderson, Professor, California State University, Northridge, Los Angeles, USA

## For the Article

"Teaching from the Left: Visual Literacy and Social Transformation for the Twenty-First Century," *The International Journal of the Arts in Society: Annual Review*, Volume 13

DOI: 10.18848/1833-1866/CGP/v13i01/11-22

## Abstract

This article examines ways in which real issues in contemporary society can be addressed in art education classrooms, from upper elementary grades through higher education. Classroom projects incorporate zines, "artist pages," and mixed-media three-dimensional works of art focused on information, advocacy, or protest, with a goal of transformative learning. Curricula utilize methods and outcomes based on critical and design thinking for communication of progressive socio-cultural and political ideas in visual and written form. In addition, the authors view a progressive perspective, also defined as "left" in traditional political polarity (Bienfait and Beeka 2014), as the most compatible with constitutional democracy in the United States. Themes, hands-on curriculum, and socially engaged fact-based research on issues such as environmental problems, healthcare, class warfare, or global warming, for example, are key to successful production of art that communicates and supports critical engagement. The tools, materials, and processes discussed in this article and the artworks produced by students represent new understandings as well as transferable and transdisciplinary skill sets that are imperative for the twenty-first-century global citizen.







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## **The Arts in Society Book Imprint**

*Aiming to set new standards in participatory  
knowledge creation and scholarly production*



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- Draft back-cover blurb
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- Intended audience and significance of contribution
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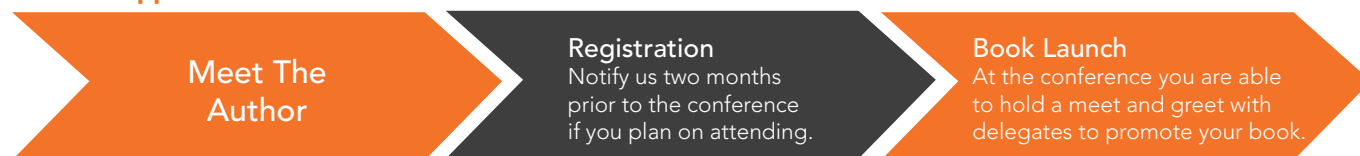


### Better Feedback

Our process pairs authors with reviewers specialized in the area topic.



## Author Support



## Five Minute Q&A Video

Newly published authors are encouraged to send in a five minute video about themselves that will allow them to interact with their readers. Once approved, the video will be uploaded to scholar, and shared through Common Ground Research Networks social media.

- What made you write about this subject?
- What is your favorite chapter of the book?
- What is your writing process like?
- What is the message that you would take away from your book?



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If you would like to review book manuscripts, please send an email to [books@cgnetworks.org](mailto:books@cgnetworks.org) with:



A brief description of your professional credentials



A list of your areas of interest and expertise

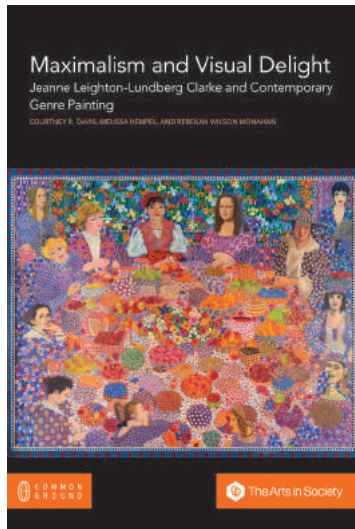


A copy of your CV with current contact details



## Maximalism and Visual Delight: Jeanne Leighton-Lundberg Clarke and Contemporary Genre Painting

Courtney R. Davis, Melissa Hempel, and Rebekah Wilson Monahan



### ISBNs:

978-1-86335-139-3 (hbk)  
978-1-86335-140-9 (pbk)  
978-1-86335-141-6 (pdf)

90 Pages

### Network Website:

[artsinsociety.com](http://artsinsociety.com)

### DOI:

10.18848/978-1-86335-141-6/CGP

Bright, bold, and bursting with color-drenched patterns, the paintings of the postmodernist American artist Jeanne Leighton-Lundberg Clarke (1925–2014) shimmer like the stained-glass windows of an abstract cathedral. For decades, her “Favorite Ladies” paintings have delighted viewers with their almost whimsical appropriation of famous women from the history of art, borrowing from the canvases of such artists as Édouard Manet, Pablo Picasso, and Andy Warhol. Stylistically paralleling the post-modernist movement of Pattern & Decoration, Clarke explored gender, familial relationships, and religious symbolism from sometimes unexpected and even contradictory perspectives; she explored femininity and female roles while resisting the label of feminist. Clarke, however, embraced the stylistic descriptor of maximalism. For decades, critics and historians have employed the term maximalism both to describe artworks and designs that embrace decorative overload and visual excess as well as to define trends that counter the reductive qualities of the minimalist aesthetic. When Clarke identified herself as a maximalist in 1980, she was the first known artist in contemporary history to use the term to denote a formal stylistic approach, rather than simply an adjective. Following in her pioneering footsteps, this book is the first to explore the contributions of Clarke as well as her role in the development of Maximalism. The authors take the reader on a visual journey, exploring the modernist roots of Clarke and her gendered approach to contemporary genre painting and culminating in a survey of the early twenty-first century fascination with Maximalism.

### Author Bios:

**Courtney R. Davis** has taught art history at Utah Valley University since 2007. She holds a Juris Doctor and a Master of Art in Art History & Curatorial Studies, both from Brigham Young University. Her research areas include American Art, Contemporary Art, and copyright law.

**Melissa Hempel** received her BA in the History of Art & Visual Culture from UC Santa Cruz and an MA in Museum Studies from San Francisco State University. Hempel has held curatorial and interpretive positions at museums in California and Utah.

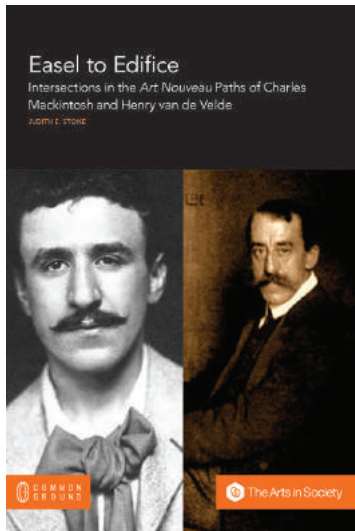
**Rebekah Wilson Monahan** has worked as the Collection Move Specialist at the Phoenix Art Museum since 2017. She holds a Bachelor of Arts in Socio-Cultural Anthropology and Women's Studies from Brigham Young University. She was the registrar at the Woodbury Art Museum from 2011–2014.





## **Easel to Edifice: Intersections in the Principles and Practice of C.R. Mackintosh and Henry van de Velde**

Judith E. Stone



### **ISBNs:**

978-1-86335-022-8 (hbk)  
978-1-86335-023-5 (pbk)  
978-1-86335-024-2 (pdf)

290 Pages

### **Network Website:**

[artsinsociety.com](http://artsinsociety.com)

### **DOI:**

10.18848/978-1-86335-024-2/CGP

*Easel to Edifice* traces the professional development of two Art Nouveau masters, Charles Rennie Mackintosh and Henry van de Velde, who shared a commonality rare among the creative figures who played central roles in that turn-of-the-century design movement. Both began their careers with a lifetime of easel art-making as their goal, but ultimately redirected their energies to the functional realms of architecture and the applied arts.

One can, moreover, point to other similarities between the two innovators. For one, while most at home with the painstaking precision of handcraftsmanship, both were, at the same time, drawn to the advantages of industrial production: speed, volume, and product uniformity. For another, both found greater appreciation for their groundbreaking efforts on foreign soil than in their home countries, Mackintosh in Vienna's Eighth Secession Exhibition, van de Velde in Siegfried Bing's Parisian gallery, *Maison Art Nouveau* and in the legendary, otherwise all-German *Deutscher Werkbund*. Finally, like their Art Nouveau peers, both masters were significantly influenced by the norms of Japanese design, among them the stripping away of superfluous surface ornament and the stylization of natural forms.

There remains, however, one parting of the ways in the careers of the two masters, a divergence linked to the emergence of women as creative forces in design. The pooling of skills by Mackintosh and his wife, Margaret Macdonald, in the completion of major commissions, added to the freedom given the couple by the entrepreneurial Catherine Cranston in the fitting out of her Glaswegian tearooms, finds no parallel in van de Velde's career path. The striking impact of women on today's design cosmos is owed, in large part, to these exceptional Scotswomen.

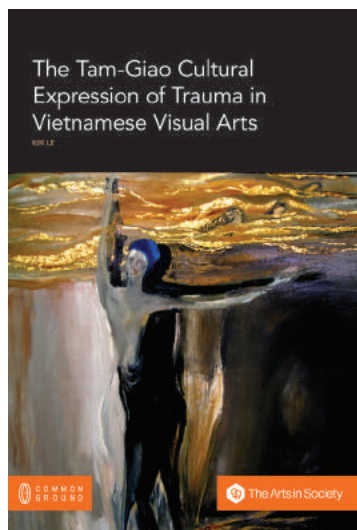
### **Author Bio:**

With a *Magna cum laude* B.A. from Vassar College, an M.F.A. from the University of Colorado, Boulder, and an M.A.T. from Harvard University, **Judith Stone** has pursued a three-pronged professional career for nearly forty years. Three decades spent teaching interdisciplinary courses on campuses in Denver, Philadelphia, Tokyo, and Burlington, Vermont were conducted in tandem with the publication of scholarly essays in the fields of art, architecture, and design, as well as the creation of mixed media works on paper in her home studio. Stone's articles have appeared in such publications as the Oxford Round Table's *Forum on Public Policy* and *Per Conta: The International Journal of the Arts, Literature, and Ideas*.



## The Tam-Giao Cultural Expression of Trauma in Vietnamese Visual Arts

Kim Le



### ISBNs:

978-1-86335-133-1 (hbk)

978-1-86335-134-8 (pbk)

978-1-86335-135-5 (pdf)

180 Pages

### Network Website:

[artsinsociety.com](http://artsinsociety.com)

### DOI:

10.18848/978-1-86335-135-5/CGP

This research offers the audience an answer as to how war traumas have been expressed artworks using Tam-Giao (Buddhist-Taoist-Confucianist philosophy) means. This research focuses on the question: what is the role of Tam-Giao culture in the visual representation of Vietnamese post war traumas between 1985 and 2015? In examining how to understand the art of expression in Tam-Giao culture in the post war context, the researcher has involved artists, critics, writers, researchers and art collectors in trying to answer the question.

This book also identifies the changes in the Vietnamese visual arts and explains how they reflect the most fundamental principles behind the cultural changes that have occurred in postwar Vietnamese society since 1975. In doing so, this book focuses on a group of artists who, during the late twentieth and early twenty-first century, produced artworks representing their postwar traumas after the Vietnam War, which ended in 1975. The Vietnamese visual arts have changed profoundly since 1986 when, as a result of the liberalising Doi Moi Policy, Vietnamese artists were given access to global digital technologies. Never before have Vietnamese artists been so complex, so engaged or so diverse in their expression. The types of cultural changes shown in Vietnamese visual representations include the expansion of national and individual identity that occurred after 1985, the economic development of the postwar period, the aftermath of the conflicts of war, and the influences of international art on Vietnamese art.

### Author Bio:

Kim Le is a Vietnamese-Australian artist-researcher who was born in Hanoi in a Confucian family. From 1991, she have been living in Australia as a migrant, and for twenty-seven years at a distance from traditional Vietnamese culture and has aimed to conduct an examination of the research topic for an audience who wants to access or understand the expression of war traumas in the Vietnamese Tam-Giao culture.

As an honorary research fellow in the School of Design, at the University of Western Australia, Kim Le has regularly presented her new research focuses on Western and Eastern art including their cultures in the UK, the USA, France-Paris and Canada. As an art practitioner, her artwork has been exhibited in group and solo exhibitions in Australia and in Europe.





## **Sympathy and Synchrony: Music's Promise for the Future Tribes of Hominina**

Brian Harlan



### **ISBNs:**

978-1-86335-031-0 (hbk)  
978-1-86335-067-9 (pbk)  
978-1-86335-068-6 (pdf)

120 Pages

### **Network Website:**

[artsinsociety.com](http://artsinsociety.com)

### **DOI:**

10.18848/978-1-86335-031-0/CGP

Music is not only universal among all existing cultures, it is found universally throughout the written record, and archaeological remains of musical activity have been found in nearly every settlement uncovered. There is even evidence to suggest that music predates our species, beginning as early as *Homo ergaster*. Yet, if *Homo sapiens* learned music from another human species, who did that species learn it from? Is it possible to trace the origins of music, or to discover why music has been with us for so long?

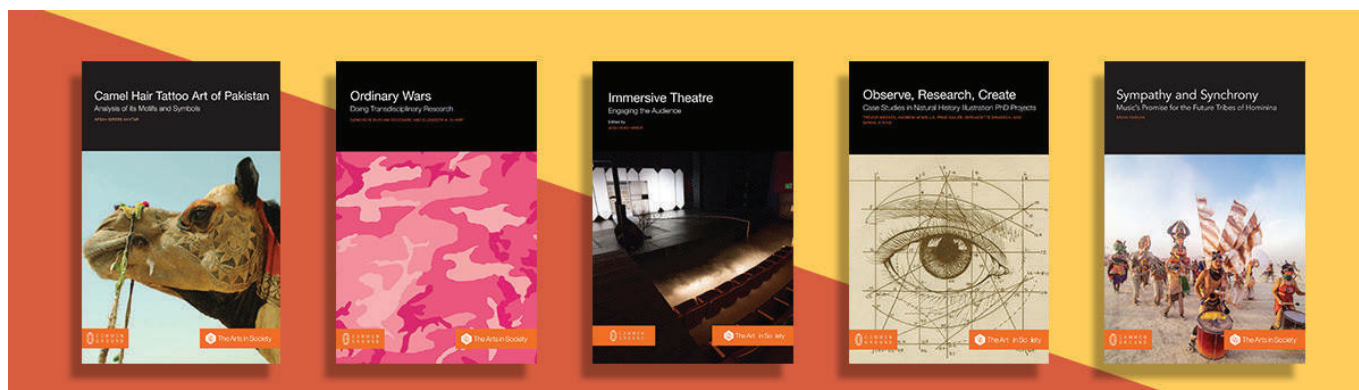
Today from the moment we are born we are predisposed to music. In fact, reaction to auditory stimuli begins before we are born, and thus we enter the world eagerly seeking rhythmic patterns and melodic contours. Once we locate our first rhythmic pattern (within twenty minutes or so) human infants are capable not only of identifying patterns, but also of replicating those patterns. This process of matching our body with an external rhythm is known as entrainment. Human-to-human entrainment using music, furthermore, can occur both with intimate relations and with complete strangers. Musical "communication" via entrainment can also occur across cultural and geographical boundaries, across racial and ethnic groups, across gender differences, and across wide age gaps. Why should this be the case?

*Sympathy and Synchrony* seeks to understand the role of music in our lives. Through interdisciplinary perspectives, Brian Harlan uncovers the essential function of music, and speculates about how we might use this new understanding to enrich our lives in the future.

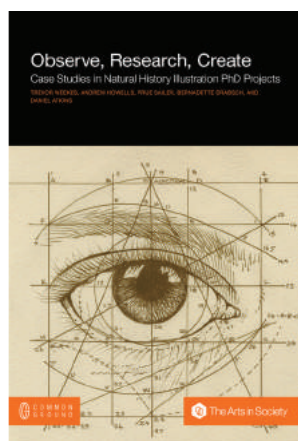
### **Author Bio:**

**Brian Harlan** earned his Ph.D in Music History at the University of Southern California, and his MA in Systematic and Ethnomusicology at University of California, Los Angeles.





## The Arts in Society Book Imprint



### Observe, Research, Create: Case Studies in Natural History Illustration PhD Projects

Trevor Weekes, Andrew Howells, Prue Sailer, Bernadette Drabsch, and Daniel Atkins

DOI:  
10.18848/978-1-61229-978-5/CGP

In *Observe, Research, Create: Case Studies in Natural History Illustration PhD Projects*, contributing researchers communicate the significance of observation, fieldwork and diverse studio practices through summaries of their individual PhD projects.

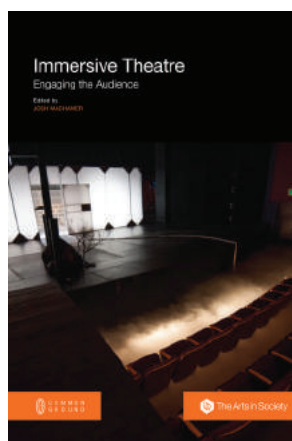


### Reframing Quality Assurance in Creative Disciplines: Evidence from Practice

J. Joseph Hoey IV and Jill Ferguson

DOI:  
10.18848/978-1-61229-771-2/CGP

This book covers assessment and quality assurance on the individual student level, mapping course level learning outcomes, program learning outcomes (and to institutional learning outcomes in many cases), and promising and well-established principles of practice in creative disciplines.

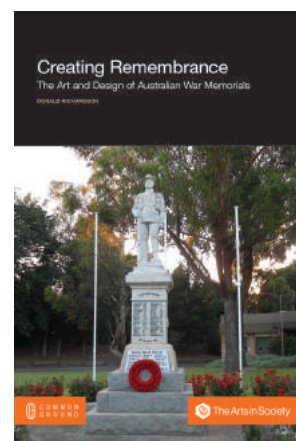


### Immersive Theatre: Engaging the Audience

Josh Machamer (ed.)

DOI:  
10.18848/978-1-61229-920-4/CGP

A look at the popularization of "immersive" theatre; investigating companies and practices, and the scholarship behind the "role" an audience plays when they are no longer bystanders but integral participants.



### Creating Remembrance: The Art and Design of Australian War Memorials

Donald Richardson

DOI:  
10.18848/978-1-61229-619-7/CGP

There are thousands of war memorials in Australia, ranging in size and importance from the Australian War Memorial in Canberra to plaques affixed to simple pieces of natural rock in the smallest communities—but hardly anyone knows who designed and made them. This book is an attempt to redress this deficiency.



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professionally rewarding relationships*



## Conference History:

The International Conference on the Arts in Society began in Australia in the early 2000s with three community-based events—a conference on Indigenous Visual Arts in Adelaide and then two conferences associated with the Adelaide and Melbourne Festival of the Arts. US Opera Director Peter Sellars curated the Adelaide Festival in 2002, and Australian singer and actor Robyn Archer curated the Melbourne Festival. These two directors provided the initial inspiration for the idea of talking about the arts at sites of arts practice, and in this case, arts festivals.

The International Conference on the Arts in Society has evolved to create an intellectual platform for the arts and arts practices and to create an interdisciplinary conversation on the role of the arts in society. It is intended as a place for critical engagement, examination, and experimentation of ideas that connect the arts to their contexts in the world—on stage, in studios and theaters, in classrooms, in museums and galleries, on the streets, and in communities.

The International Conference on the Arts in Society has provided a venue and a framework for the arts and art practices that are situated within the context of international art expositions, festivals, and biennials engaged with the international production of art and its global distribution networks. The conference aims to discover what values, instincts, and common ground may exist within the arts and their practices and sites of reception around the world.

## Past Conferences

- 2006 – The University of Edinburgh, Edinburgh, Scotland
- 2007 – University of Kassel, Kassel, Germany
- 2008 – Birmingham Institute of Art and Design, Birmingham, UK
- 2009 – Istituto Veneto di Scienze, Lettere ed Arti, Venice, Italy
- 2010 – Sydney College of the Arts, University of Sydney, Sydney, Australia
- 2011 – Berlin-Brandenburg Academy of Sciences and Humanities, Berlin, Germany
- 2012 – Art and Design Academy, John Moores University, Liverpool, UK
- 2013 – Eötvös Loránd University, Budapest, Hungary
- 2014 – Sapienza University of Rome, Rome, Italy
- 2015 – Imperial College, London, UK
- 2016 – University of California, Los Angeles, USA
- 2017 – The American University of Paris, Paris, France
- 2018 – Emily Carr University of Art + Design, Vancouver, Canada

## Plenary Speaker Highlights:

The International Conference on the Arts in Society has a rich history of featuring leading and emerging voices from the field, including:

- Suzanne Anker, Artist, School of Visual Arts, New York City, USA (2011)
- Ruth Catlow, Co-Founder and Co-Director, Furtherfield, London, UK (2015)
- Judy Chicago, Artist, New York City, USA (2009)
- Nina Czegledy, Research Fellow, University of Toronto, Toronto, Canada (2013)
- Aaron Levy, Director, Slought Foundation, Philadelphia, USA (2009)
- Sir Brian McMaster, Director, Edinburgh International Festival, Edinburgh, UK (2006)
- Peter Sellars, Professor, University of California, Los Angeles, USA (2016)
- Etienne Turpin, Co-Director/Co-Principal Investigator, PetaJakarta.org, Jakarta, Indonesia (2016)





# The Arts in Society | About the Conference

## Past Partners

Over the years, International Conference on the Arts in Society, has had the pleasure of working with the following organizations:



Adelaide Festival,  
Adelaide, Australia (2002)



Berlin-Brandenburg Academy  
of Sciences and Humanities,  
Berlin, Germany (2011)



Birmingham Institute of  
Art and Design,  
Birmingham, UK (2008)



Edinburgh Festival City,  
Edinburgh, UK (2006)



Emily Carr University of  
Art + Design,  
Vancouver, Canada (2018)



French National Center of  
Scientific Research (CNRS)  
(2017)



Institut ACTE (Arts Créations  
Théories Esthétiques)  
Paris, France (2017)



Institute of Cultural  
Capital, UK (2012)



Liverpool Biennial,  
Liverpool, UK (2012)



Melbourne Festival,  
Melbourne, Australia (2004)



Panthéon Sorbonne University  
Paris, France (2017)



Sapienza University of Rome,  
Rome, Italy (2014)



Sydney College of the Arts,  
Sydney, Australia (2010)



UCLA Arts, School of the Arts  
and Architecture  
Los Angeles, USA (2016)

## Become a Partner

Common Ground Research Networks has a long history of meaningful and substantive partnerships with universities, research institutes, government bodies, and non-governmental organizations. Developing these partnerships is a pillar of our Research Network agenda. There are a number of ways you can partner with a Common Ground Research Network. Please visit the CGScholar Knowledge Base ([https://cgscholar.com/cg\\_support/en](https://cgscholar.com/cg_support/en)) to become a partner.





## Conference Principles and Features

The structure of the conference is based on four core principles that pervade all aspects of the research network:

### International

This conference travels around the world to provide opportunities for delegates to see and experience different countries and locations. But more importantly, the International Conference on the Arts in Society offers a tangible and meaningful opportunity to engage with scholars from a diversity of cultures and perspectives. This year, delegates from over 41 countries are in attendance, offering a unique and unparalleled opportunity to engage directly with colleagues from all corners of the globe.

### Interdisciplinary

Unlike association conferences attended by delegates with similar backgrounds and specialties, this conference brings together researchers, practitioners, and scholars from a wide range of disciplines who have a shared interest in the themes and concerns of this network. As a result, topics are broached from a variety of perspectives, interdisciplinary methods are applauded, and mutual respect and collaboration are encouraged.

### Inclusive

Anyone whose scholarly work is sound and relevant is welcome to participate in this network and conference, regardless of discipline, culture, institution, or career path. Whether an emeritus professor, graduate student, researcher, teacher, policymaker, practitioner, or administrator, your work and your voice can contribute to the collective body of knowledge that is created and shared by this network.

### Interactive

To take full advantage of the rich diversity of cultures, backgrounds, and perspectives represented at the conference, there must be ample opportunities to speak, listen, engage, and interact. A variety of session formats, from more to less structured, are offered throughout the conference to provide these opportunities.





## Plenary

Plenary speakers, chosen from among the world's leading thinkers, offer formal presentations on topics of broad interest to the community and conference delegation. One or more speakers are scheduled into a plenary session, most often the first session of the day. As a general rule, there are no questions or discussion during these sessions. Instead, plenary speakers answer questions and participate in informal, extended discussions during their Garden Conversation.



## Garden Conversation

Garden Conversations are informal, unstructured sessions that allow delegates a chance to meet plenary speakers and talk with them at length about the issues arising from their presentation. When the venue and weather allow, we try to arrange for a circle of chairs to be placed outdoors.



## Talking Circles

Held on the first day of the conference, Talking Circles offer an early opportunity to meet other delegates with similar interests and concerns. Delegates self-select into groups based on broad thematic areas and then engage in extended discussion about the issues and concerns they feel are of utmost importance to that segment of the community. Questions like "Who are we?", "What is our common ground?", "What are the current challenges facing society in this area?", "What challenges do we face in constructing knowledge and effecting meaningful change in this area?" may guide the conversation. When possible, a second Talking Circle is held on the final day of the conference, for the original group to reconvene and discuss changes in their perspectives and understandings as a result of the conference experience. Reports from the Talking Circles provide a framework for the delegates' final discussions during the Closing Session.



## Themed Paper Presentations

Paper presentations are grouped by general themes or topics into sessions comprised of three or four presentations followed by group discussion. Each presenter in the session makes a formal twenty-minute presentation of their work; Q&A and group discussion follow after all have presented. Session Chairs introduce the speakers, keep time on the presentations, and facilitate the discussion. Each presenter's formal, written paper will be available to participants if accepted to the journal.



## Colloquium

Colloquium sessions are organized by a group of colleagues who wish to present various dimensions of a project or perspectives on an issue. Four or five short formal presentations are followed by a moderator. A single article or multiple articles may be submitted to the journal based on the content of a colloquium session.



## Creative Practice Showcase

Researchers and innovators present projects or art programs and initiatives. All presentations should be grounded in presenters' research experience. Promotional conversations are permissible, however, products or services may not be sold at the conference venue.



## Focused Discussion

For work that is best discussed or debated, rather than reported on through a formal presentation, these sessions provide a forum for an extended “roundtable” conversation between an author and a small group of interested colleagues. Several such discussions occur simultaneously in a specified area, with each author’s table designated by a number corresponding to the title and topic listed in the program schedule. Summaries of the author’s key ideas, or points of discussion, are used to stimulate and guide the discourse. A single article, based on the scholarly work and informed by the focused discussion as appropriate, may be submitted to the journal.



## Workshop/Interactive Session

Workshop sessions involve extensive interaction between presenters and participants around an idea or hands-on experience of a practice. These sessions may also take the form of a crafted panel, staged conversation, dialogue or debate—all involving substantial interaction with the audience. A single article (jointly authored, if appropriate) may be submitted to the journal based on a workshop session.



## Poster Sessions

Poster sessions present preliminary results of works in progress or projects that lend themselves to visual displays and representations. These sessions allow for engagement in informal discussions about the work with interested delegates throughout the session.



## Virtual Lightning Talk

Lightning talks are 5-minute “flash” video presentations. Authors present summaries or overviews of their work, describing the essential features (related to purpose, procedures, outcomes, or product). Like Paper Presentations, Lightning Talks are grouped according to topic or perspective into themed sessions. Authors are welcome to submit traditional “lecture style” videos or videos that use visual supports like PowerPoint. Final videos must be submitted at least one month prior to the conference start date. After the conference, videos are then presented on the community YouTube channel. Full papers can based in the virtual poster can also be submitted for consideration in the journal.



## Virtual Poster

This format is ideal for presenting preliminary results of work in progress or for projects that lend themselves to visual displays and representations. Each poster should include a brief abstract of the purpose and procedures of the work. After acceptance, presenters are provided with a template, and Virtual Posters are submitted as a PDF or in PowerPoint. Final posters must be submitted at least one month prior to the conference start date. Full papers can based in the virtual poster can also be submitted for consideration in the journal.



## Wednesday, 19 June

8:00–9:00	Conference Registration Desk Open
9:00–9:20	Conference Opening—Dr. Phillip Kalantzis-Cope, Chief Social Scientist, Common Ground Research Networks, Champaign, IL, United States
9:20–9:35	Welcome Address—Dr. Elmano Fonseca Margato, President, Polytechnic Institute of Lisbon, Lisbon, Portugal; Dr. Cátia Rijo, Founder, DesignLab4U, Assistant Professor, Education School of Lisbon, Polytechnic Institute of Lisbon, Lisbon, Portugal; Ms. Helena Grácio, President, Crafts2Design Cultural Association, Invited Assistant Professor, Education School of Lisbon, Polytechnic Institute of Lisbon, Lisbon, Portugal
9:35–10:10	Plenary Session—Dr. Delfim Sardo, Professor, University of Coimbra, Coimbra, Portugal
10:10–11:00	Plenary Session—Ms. Susana Gomes da Silva, Education Officer, Calouste Gulbenkian Museum, Lisbon, Portugal; Mr. Hugo Martinez de Seabra, Project Manager, Calouste Gulbenkian Foundation's Social Cohesion and Integration Programme, Lisbon, Portugal <i>"Artistic Practices for Social Inclusion: A Broader View from Grant Giving to Museum Participatory Projects"</i>
11:00–11:30	Garden Conversation
11:30–12:15	Talking Circles Room 1 (300): Arts Education Room 2 (301): Arts Theory and History Room 3 (302): New Media, Technology, and the Arts Room 4 (303): The Arts in Social, Political, and Community Life Room 5 (304): 2019 Special Focus—Art as Communication: The Impact of Art as a Catalyst for Social Change
12:15–13:15	Lunch
13:15–14:55	Parallel Sessions
14:55–15:10	Coffee Break
15:10–16:25	Parallel Sessions
16:25–16:30	Transition Break
16:30–17:45	Parallel Sessions
17:45–19:15	Conference Welcome Reception and Book Series Launch: "Transformative Pedagogies in the Visual Domain," curated by Dr. Arianne Rourke and Dr. Vaughan Rees





## Thursday, 20 June

8:30–9:00	Conference Registration Desk Open
9:00–9:10	Daily Update—Dr. Phillip Kalantzis-Cope, Chief Social Scientist, Common Ground Research Networks, Champaign, IL, United States
9:10–9:45	Plenary Session—Dr. Cristina Pratas Cruzeiro, Postdoctoral Researcher, The Foundation for Science and Technology, Portugal, Integrated Researcher, Institute of Art History, Faculty of Social and Human Sciences, New University of Lisbon, Lisbon, Portugal, and Invited Researcher, Center for Research in Fine Arts, Faculty of Fine Arts, University of Lisbon, Lisbon, Portugal <i>"Power to the People! A Citizen Art Project in Portugal (Lousal)"</i>
9:45–10:15	Garden Conversation
10:15–10:20	Transition Break
10:20–12:00	Parallel Sessions
12:00–13:00	Lunch
13:00–13:45	Parallel Sessions
13:45–13:50	Transition Break
13:50–15:05	Parallel Sessions
15:05–15:20	Coffee Break
15:20–17:00	Parallel Sessions

## Friday, 21 June

8:30–9:00	Conference Registration Desk Open
9:00–9:10	Daily Update—Dr. Phillip Kalantzis-Cope, Chief Social Scientist, Common Ground Research Networks, Champaign, IL, United States
9:10–9:45	Plenary Session—Dr. Makeba Lewis, International Academic, Chelsea, Camberwell, and Wimbledon College of Arts, University of the Arts London, United Kingdom <i>"Locate, Sustain, Create: Arts Education and Community Engagement"</i>
9:45–10:15	Garden Conversation
10:15–10:20	Transition Break
10:20–12:00	Parallel Sessions
12:00–13:00	Lunch
13:00–14:40	Parallel Sessions
14:40–14:55	Coffee Break
14:55–16:35	Parallel Sessions
16:35–17:00	Closing Session and Award Ceremony





## Featured Presentations

### **“Power, the Art World and Willful Inattention: Art as a Microcosm”**

Laura Potts, Artists Facilitator, Arts Engagement, Norwich And Norfolk Festival, Norwich, United Kingdom  
*Advisory Board Member*

Wednesday, 19 June | Time: 13:15–14:55 | Location: Room 8 - 309

Overview: This research paper investigates the ways in which culture has become an industry through a complicated network of subjective relations. The stark irony currently plaguing the art world is one example of this. This is in terms of corporate compliance, financial greed and institutional misdirection. The paper introduces ideas of an alternative system and mindset which would allow progressive strides that have a base in creative change. Fluid investigation across sociology, psychology, literature and science interrogates a number of themes and concepts; which directly feed into the willful inattention of the current generation. Historical references run alongside analysis of current ethical professionalism to try and unpick the possibility of a radical sociology through artist networks, collaborations and collectives.

### **“Teaching from the Left: Visual Literacy and Social Transformation for the Twenty-first Century”**

Kristin Vanderlip Taylor, Assistant Professor, Art Education, California State University, Northridge, CA, United States  
Lynette K. Henderson, Professor, Art Education, California State University, Northridge, CA, United States  
*International Award for Excellence Winners*

Friday, 21 June | Time: 10:20–12:00 | Location: Room 1 - 300

Overview: This workshop explores strategies to address real issues in contemporary society within art education classrooms, from upper elementary grades through higher education. Classroom projects incorporate “artist pages,” zines, comic panels, and mixed-media three-dimensional works of art focused on information, advocacy, or protest, with a goal of transformative learning. Curricula utilize methods and outcomes based on critical and design thinking for communication of progressive socio-cultural and political ideas in visual and written form. The presenters view a progressive perspective, also defined as “left” in traditional political polarity (Bienfait and Beeka 2014), as the most compatible with constitutional democracy in the United States. Themes, hands-on curriculum, and socially engaged fact-based research on issues such as environmental problems, healthcare, class warfare, or global warming, for example, are key to successful production of art that communicates and supports critical engagement. The tools, materials, and processes discussed and the artworks produced by students represent new understandings as well as transferable and trans-disciplinary skill sets that are imperative for the twenty-first-century global citizen. Participants in this hands-on workshop will engage in trans-disciplinary research focused on a real-world topic of their choice. They will be guided in a process of developing ideas, skill-building and then creating their own artist page, zine, comic panel, or 3D figure, to communicate their message for transformative learning - informing, advocating, or protesting contemporary socio-cultural or political issues. Mixed-media materials for 2D and 3D art production provided by presenters.

### **“Thinking Gestures in the Ecosphere”**

Barbara Formis, University Paris I, Pantheon-Sorbonne, Paris, France  
*Editor, The Arts in Society Journal Collection*

Friday, 21 June | Time: 13:00–14:40 | Location: Room 1 - 300

Can a gesture think? How do we think about bodily movements? Could we hope to comprehend and understand better a problem through practice? Informed by practice-based research the Gesture Laboratory of the School of Arts at the Sorbonne university is exploring a performative workshop for art production and scientific research called Ecosphère: an ecosystem several levels interact with each other: matter, energy, human bodies and living things. The ecosphere of the Gesture Laboratory is a space of silence; gestures and bodies take precedence over words and invent other modes of communication and transmission. The ecosphere is a practice where a network of links is collectively woven, thought is generated around a major theme and from the elements brought by the participants. It is a situation of gestures and bodies, a context where speech is made tacit to capture the movement of ideas. The ecosphere is a space of coexistence where something beyond yourself is housed. It is a collective space. The ecosphere is a space where you are in a situation of listening, attention and response. It is a space of mutual respect, sympathy, neighbourhood, and relationship. The experimental “ecosphere” system provides a benevolent welcome to all singularities. Everyone takes their place according to who they are, and moves in an interactive network. Relationships are built in the form of gestures made in pairs or in groups. People who enter into a relationship are carried by movement, which eventually leaves a trace in space and dissociates itself from moving bodies.





# The Arts in Society | Conference Highlights

## Special Events

### **Pre-Conference Tour: Lisbon Street Art Tour**

Tuesday, 18 June | Time: 15:30 (3:30 PM) | Duration: 2.5-3 hours

Meeting Location: Praça Luís de Camões city square | Cost: US\$25

During this walking tour, participants will learn about the different styles and techniques used by street artists as well as the (inter)national artists whose work can be found throughout a patchwork of streets, alleys, and squares in Lisbon. The tour will highlight the political, economic, and social issues that give rise to Lisbon's street art and graffiti scene. In addition to learning about the art, participants will also learn about the history of Lisbon and its neighborhoods. The tour includes a street art walk, a ginjinha (a typical shot of cherry liquor), and an interactive workshop.

### **Conference Welcome Reception and Book Series Launch: "Transformative Pedagogies in the Visual Domain"**

Wednesday, 19 June | Time: Directly following the last session of the day

Location: Polytechnic Institute of Lisbon | Cost: Complimentary to all conference delegates

Common Ground Research Networks and the International Conference on the Arts in Society will be hosting a welcome reception and launch of the book series, Transformative Pedagogies in the Visual Domain, curated by Dr. Arianne Rourke and Dr. Vaughan Rees. The reception and book series launch will be held at the Polytechnic Institute of Lisbon directly following the last parallel session of the first day, 19 June. Join other conference delegates and plenary speakers for drinks, light hors d'oeuvres, and a chance to converse.

### **Conference Dinner: Casa do Alentejo**

Thursday, 20 June | Time: 19:30 (7:30 PM)

Location: Casa do Alentejo, Agostinho Fortes Room, R. das Portas de Santo Antão 58, 1150-062 Lisbon

Regular Dinner Cost: US\$60 | Vegetarian Dinner Cost: US\$50

Casa do Alentejo is dedicated to boosting, promoting, and preserving the culture of the Alentejo. It is a multi-cultural space used for book presentations, poetry sessions, temporary exhibitions, conferences, gastronomic competitions, art workshops, literature and photography events, handicraft showcases, cultural evenings, and social dances. Casa do Alentejo has an active role in discussions on current issues and assumes social responsibility in the challenges facing the region.

Upon arrival, guests will be welcomed with a glass of wine and an assortment of hors d'oeuvres served on the patio. Dinner will include an appetizer, a first course of fish, a second course of meat, and dessert. Drinks are included.

### **Conference Closing Session and Award Ceremony**

Friday, 21 June | Time: Directly following the last session of the day

Location: Polytechnic Institute of Lisbon

Come join the plenary speakers and your fellow delegates for the International Conference on the Arts in Society Closing Session and Award Ceremony, where there will be special recognition given to those who have helped at the conference as well as announcements for next year's conference. The ceremony will be held in the plenary room at the Polytechnic Institute of Lisbon directly following the last session of the day.





**Cristina Pratas Cruzeiro, Postdoctoral Researcher, The Foundation for Science and Technology, Portugal, Integrated Researcher, Institute of Art History, Faculty of Social and Human Sciences, New University of Lisbon, Lisbon, Portugal, and Invited Researcher, Center for Research in Fine Arts, Faculty of Fine Arts, University of Lisbon, Lisbon, Portugal**

*"Power to the People! A Citizen Art Project in Portugal (Lousal)"*



Cristina Pratas Cruzeiro is currently a postdoctoral researcher at the FCT (Fundação para a Ciência e a Tecnologia), the Portuguese national funding agency for science, research, and technology, with the project "Colaboração e Colisão: intervenção pública e política da arte" ("Collaboration and Collision: The Public and Political Intervention of Art") at Instituto de História da Arte (IHA), Faculdade de Ciências Sociais e Humanas (FCSH), Universidade NOVA de Lisboa (Institute of Art History, Faculty of Social and Human Sciences, New University of Lisbon). She is an integrated researcher at IHA-FCSH and invited researcher at CIEBA – FBAUL, Lisbon, Portugal (Center for Research in Fine Arts, Faculty of Fine Arts, University of Lisbon). She was an invited professor at the Faculdade de Belas Artes, Universidade de Lisboa (Faculty of Fine Arts, University of Lisbon) from 2008 to 2018. She holds a PhD in Art Science from Faculdade de Belas Artes, Universidade de Lisboa, with a thesis on the relation between art and reality titled "Arte e Realidade: Aproximação, diluição e simbiose no século XX" ("Art and Reality: Approximation, Dilution and Symbiosis in the 20th Century") and an MA dissertation about the dissolution of authorship in the twentieth century. Her research is focused on the relationship between contemporary artistic practices and society, political movements, and public space.

**Delfim Sardo, Professor, University of Coimbra, Coimbra, Portugal**



Delfim Sardo is a professor at the University of Coimbra and is responsible for the visual arts program at Culturgest, Fundação Caixa Geral de Depósitos. He was consultant of the Calouste Gulbenkian Foundation and director of the Center of Exhibitions of the Centro Cultural cde Belém in Lisbon. He was Curator of the Portuguese Representation at the Venice Biennale in 1999 and co-curator of the Portuguese Representation to the Venice Architecture Biennale 2010. He was chief curator of the Architecture Triennale of Lisbon 2010 and of the Biennial Anozero 2017. He was founder and director of Pangloss contemporary art magazine and President of the Portuguese section of AICA (International Association of Art Critics). He is the author of several books, including *A Visão em Apneia* (Babel 2013) and *O Exercício Experimental da Liberdade* (Black Orpheus, 2017). He writes regularly on art and architecture.

**Hugo Martinez de Seabra, Project Manager, Calouste Gulbenkian Foundation's Social Cohesion and Integration Programme, Lisbon, Portugal**

*"Artistic Practices for Social Inclusion: A Broader View from Grant Giving to Museum Participatory Projects"*



Hugo Martinez de Seabra is a project manager at the Calouste Gulbenkian Foundation's Social Cohesion and Integration Programme in Portugal. He is responsible for the work on two main areas: migrations and artistic practices for social inclusion. With an MA in sociology, Hugo joined the Gulbenkian Foundation in 2005 to help with setting up projects in the migration/integration field. Since 2013, Hugo has managed the initiative PARTIS, supporting organisations that apply artistic practices as a methodology to empower under-served communities through grants, capacity building, and network development.



## **Makeba Lewis, International Academic, Chelsea, Camberwell, and Wimbledon College of Arts, University of the Arts London, United Kingdom**

*"Locate, Sustain, Create: Arts Education and Community Engagement"*



Makeba Lewis is an international academic at Chelsea, Camberwell, and Wimbledon College of Arts, University of the Arts London. She is also a senior lecturer in woven textile design at Central Saint Martins and has taught on research culture and methodologies within art and design education internationally, including FAAP Brazil and China Academy of Fine Arts. As an international academic, Makeba is interested in the impact and contribution of arts education to the wider society. As a textile practitioner and researcher, Makeba is interested in well-being textiles for the luxury sector and the cultural values of making. Makeba has worked as a freelance designer and consultant working with textile manufacturers internationally on enhanced sustainable practices and process for commercial production. Makeba received her master's in textile design from the Royal College of Art in 2001 and her BA at Central Saint Martins before undertaking a research design fellowship at Ann Sutton Foundation in Sussex. She has a retrospective collection held at the Crafts Study Center in Farnham and work held in the Victoria and Albert Museum, London.

## **Susana Gomes da Silva, Education Officer, Calouste Gulbenkian Museum, Lisbon, Portugal**

*"Artistic Practices for Social Inclusion: A Broader View from Grant Giving to Museum Participatory Projects"*



Susana Gomes da Silva graduated with a degree in history from the Faculty of Social Sciences and Humanities at the New University of Lisbon in 1994 and a postgraduate degree in museum studies and education from the Faculty of Fine Arts of the University of Barcelona, Spain in 2000. Her specialization is in education and communication in museums by the University of Leicester (England, 2004). Since 2001, Susana has been developing professional activities in the field of education in museums. She is the author of several publications on the specialty and an invited teacher in many academic and non-academic institutions at the national and international level. From July 2002 to January 2017, Susana directed the Educational Service of the Modern Art Center of the Calouste Gulbenkian Foundation (Lisbon), and she is currently the education officer of the Calouste Gulbenkian Museum.



## Sarah Bélanger-Martel



Sarah Bélanger-Martel is a cultural mediator and student-researcher at the Faculty of Educational Sciences at Université du Québec à Trois-Rivières, Canada. Her research interests include children's aesthetic experience, cultural and artistic mediation, informal art education contexts, philosophy for children and the co-construction of meaning through art appreciation. She is educator for and coordinator of the Musée ambulant, a travelling cultural mediation project that brings about bright encounters between contemporary artworks and children in rural areas and underprivileged urban neighbourhoods.

## Adam Bull



Adam Bull is currently a doctoral student at King's College London in the United Kingdom. His area of research focuses on the intersection between digitized collective action and activist art in Egypt since the revolution in 2011. It is his belief that abstract forms of expression, such as art, function as an important method of resistance in oppressive political situations. Adam's research interests stem from his curiosity about how digital technologies and new media are affecting democratic processes in non-Western cultures and contexts. Adam has been invited to various events both in the UK and abroad to speak on these topics as well as others, and he is excited to contribute to this burgeoning field of research.

## Sara Buoso



Sara Buoso is PhD candidate in art theory and history at the University of the Arts London, Central Saint Martins. Her research examines the role of light in contemporary artistic practices at the intersection of artistic, philosophical, and techno-scientific discourses. From 2016, she is an active member of Common Ground Research Networks, contributing to the review processes and publications. In 2018, she convened the International Day of Light Symposium and Exhibition at the UAL, part of her critical and curatorial practice. Forthcoming publications: *Echo*. *Magdalena Fernandez, Museo de Arte Carillo Gil, 2019; Outside the Spectrum, The Open Arts Journal, 2019.*

## Raquel Ermida



Raquel Ermida is a PhD researcher in art studies at NOVA School of Social Sciences and Humanities. Her project is sponsored by the Portuguese Funding Agency for Science, Research and Technology and focuses on Portuguese artist collectives and the democratic potential that emerges from the construction of an artistic common while working collectively. Ermida holds a bachelor's degree in communication studies and completed her master's degree in visual arts – critical, curatorial and cybermedia studies at the Haute École d'Art et de Design – Genève. Ermida is also a member of the Research Platform & Doctoral Practice in Arts in Geneva - an international project that brings together advanced doctoral students and post-doc researchers.

## Alba García Martínez



Alba García Martínez (Alba Refulgente) works and lives in Badalona, a residential city near Barcelona, an aspect that has influenced her artistic career. She studied fine arts at the University of Barcelona, where she completed her studies with a master's degree in Artistic Creation, both with honorable mention. She is currently doing a PhD on the game as an artistic medium in the same University with the FPU scholarship for young researchers and teaches several subjects of sculptural processes in it. She has been awarded with several prizes such as the Werner Töni or the Microresidencia in the Cuauht of Azuqueca. She has permanent work at the U Arts Space of Chengdu (China) and La Doce de Boiro (A Coruña, Spain). She is curator of the winning negOCIO exhibition winner of the III Buit Blanc at the CC Las Cigarreras de Alicante (2018).

## Elena Hadjipieri



Elena Hadjipieri is an artist, art gallery pedagogue, and art teacher. She has developed several educational programs for galleries and museums in Cyprus on behalf of the local Ministry of Education and Culture. Her interests involve tradition, ecology, museology, and art, as well as promotion of children's aesthetic engagement with art. Her doctoral thesis is focused in museology and aesthetics. Hadjipieri's art concentrates on the human figure and portraiture using mainly oils while she experiments in mixed and digital media. She has participated in several group exhibitions.



## Namhee Joo



Over the past 6 years, Namhee Joo has been a strong advocate for the arts as an educator and administrator. She actively seeks new ways of organizing art projects within communities for creativity and innovation and oversees the statewide strategy, implementation, and engagement for advancing public policy and investment in the arts sector. She organized a range of projects from international culture exchange program with Austria to community-based youth programs. Namhee is working on her PhD in law and policy of heritage studies at the Korea National University of Cultural Heritage. The focus of her thesis is a sustainable restoration and conservation framework for wooden architectural heritage.

## Christine Kaiser



Christine is currently engaging in her PhD at the School of Creative Media, City University of Hong Kong. Her qualitative research focuses on the contemporary art spaces of Shenzhen and today's curatorial and artistic practices. Her scientific background is influenced by her studies of sociology at the University of Konstanz and her postgraduate studies in curating at the Zurich University of the Arts. She is a high profile project coordinator and exhibition manager on topics of contemporary art, urban mobility, and architecture. She gained extraordinary experience by working in the most prestigious German art institutions, the Museum of Modern Art (Museum für Moderne Kunst, Frankfurt a. Main, Germany) and the Institute for Foreign Affairs (ifa - Institut für Auslandsbeziehungen, Stuttgart, Germany), as well as in international projects.

## Arudhra Krishnaswamy



Arudhra Krishnaswamy is currently a freelance independent artist and researcher who teaches various workshops, seminars, and guest faculty classes in a number of schools, art centres, and studios all over India. Arudhra was a research scholarship recipient for the entire duration of her PhD in cultural studies at the National University of Singapore where she studied the anthropology of dance therapy. Her research aimed at understanding dance and its relationship to society, human rights, and community development in India. Her study examined how dancers that are socially committed could impact their communities using dance that is not only aesthetically engaging but could also be an effective means of social development. She is a former lecturer of dance at the Lasalle College of the Arts, Singapore and Nanyang Academy of Fine Arts (NAFA) where she taught both dance theory as well as practice at the School of Dance and Theatre.

## Elise Lael Kieffer



Elise Lael Kieffer is a doctoral candidate in arts administration at Florida State University. She holds an MPA and a BFA in musical theatre. After successful careers in performance and nonprofit management, Elise relocated with her family to a rural community in the Appalachian region of Kentucky (USA). There she found her true purpose, exposed to children completely lacking arts exposure. Her research interest explores the relationship between rural communities and state funding; more broadly, she researches facilitating the administrative success of arts organizations serving vulnerable populations. She lives in Tallahassee with her husband and two sons.





## Allison Mackey



Dr. Allison Mackey is professor of English literature at the University of the Republic, Uruguay, and research associate in the Department of English at The University of the Free State, South Africa. Her recent research interests straddle the areas of human rights & literature, postcolonial literary & cultural studies, and environmental humanities, focusing on ethics/aesthetics/affect from a feminist, queer, and critical posthuman(ist) perspective. She has published work in international peer-reviewed journals such as *College Literature*, *ESC: English Studies in Canada*, *Research in African Literatures*, *TOPIA: Canadian Journal of Cultural Studies*, *Safundi: Journal of South African and American Studies* and *SFS: Science Fiction Studies*.

## Katherine Preston



Katherine Preston entered Brown University's PhD program in English in 2018. She focuses on theoretical and poetic alternatives to liberal concepts of subjectivity through an attention to racialization. Katherine often situates her work in lyric and formally experimental poetry. She is interested in the relationship between aesthetic and political representations, as the representation of a subject is at once an aesthetic concept concerned with perception and a political concept linked to power. She is interested in work that renegotiates the politics of recognition by contesting notions of the subject as rational, autonomous, and individual.

## Christine Scoggin



Christine Scoggin is a community development and not-for-profit management professional with a passion for art and culture with nearly 20-years' experience working with people in remote Australian Aboriginal communities. Throughout her career as an intercultural facilitator and community development professional, Christine has used her photography and visual communication practices to tell stories, develop relationships, and communicate ideas across social, economic, and cultural boundaries. Christine is currently studying toward a PhD at the Queensland University of Technology in Brisbane Australia. Her research utilises an adapted digital storytelling methodology that allows for inclusion of 'post-natural builders' who have been marginalised within their own society due to lack of education, lack of citizenship, or disability. She holds a bachelor's degree in industrial design with a minor in film and photography and a master's degree in regional and international development.

## Eliška Skarolková



Formally an industrial designer with a strong focus on aesthetic, Eliska didn't want to spend her life designing only beautiful products with no additional values for society. A master's degree in design for sustainability at Savannah College of Art and Design allowed her to redirect her focus to social innovations and designing services. She holds several recognitions for projects around social and environmental sustainability. Given her background, her research work explores the use of art as a medium for personal growth and development in remote communities living in extreme conditions. She loves sci-fi and believes that everything a human mind can imagine is only a step from becoming a reality.

## Alicja Sułkowska



Born in Poland and being active there as music and culture journalist, Alicja Sułkowska now lives in Weimar, Germany as DAAD-scholar studying media and culture at Bauhaus Universität. She is the editor of the "Von Richthofen 1918–2018" anniversary publication, as well as author of Manfred von Richthofen's biography ("Złamane skrzydła. Życie i sława Manfreda von Richthofena," 2016), and the series of both scientific and popular articles in fields of literature, media studies, history, and anthropology. Her main interests focus on image creation in mass media and discursive re-work of literature and arts in modern culture.

## Chloe Watfern



Chloe Watfern is a Scientia PhD Scholar at the University of New South Wales, Sydney, with an academic background in psychology and art history. In her doctoral project she is using ethnographic methods to explore the work of supported studios in Australia and the UK.



Wednesday, 19 June	
08:00-09:00	Conference Registration Desk Open
09:00-09:20	Conference Opening—Dr. Phillip Kalantzis-Cope, Chief Social Scientist, Common Ground Research Networks, Champaign, IL, United States
09:20-09:35	Welcome Address—Dr. Elmano Fonseca Margato, President, Polytechnic Institute of Lisbon, Lisbon, Portugal; Dr. Cátia Rijo, Founder, DesignLab4U, Assistant Professor, Education School of Lisbon, Polytechnic Institute of Lisbon, Lisbon, Portugal; Ms. Helena Grácio, President, Crafts2Design Cultural Association, Invited Assistant Professor, Education School of Lisbon, Polytechnic Institute of Lisbon, Lisbon, Portugal
09:35-10:10	Plenary Session—Dr. Delfim Sardo, Professor, University of Coimbra, Coimbra, Portugal
	"Ambiance is a Material Reality: Notes on the Viewer, the Participatory, and the Vague "
	Delfim Sardo is a professor at the University of Coimbra and is responsible for the visual arts program at Culturgest, Fundação Caixa Geral de Depósitos. He was a consultant of the Calouste Gulbenkian Foundation and director of the Center of Exhibitions of the Centro Cultural de Belém in Lisbon. He was curator of the Portuguese Representation at the Venice Biennale in 1999 and co-curator of the Portuguese Representation to the Venice Architecture Biennale 2010. He was chief curator of the Architecture Triennale of Lisbon 2010 and of the Biennial Anozero 2017. He was founder and director of Pangloss contemporary art magazine and president of the Portuguese section of AICA (International Association of Art Critics). He is the author of several books, including "A Visão em Apneia" (Babel 2013) and "O Exercício Experimental da Liberdade" (Black Orpheus, 2017). He writes regularly on art and architecture.
10:10-11:00	Plenary Session—Ms. Susana Gomes da Silva, Education Officer, Calouste Gulbenkian Museum, Lisbon, Portugal; Mr. Hugo Martinez de Seabra, Project Manager, Calouste Gulbenkian Foundation's Social Cohesion and Integration Programme, Lisbon, Portugal
	"Artistic Practices for Social Inclusion: A Broader View from Grant Giving to Museum Participatory Projects"
	Susana Gomes da Silva graduated with a degree in history from the Faculty of Social Sciences and Humanities at the New University of Lisbon in 1994 and a postgraduate degree in museum studies and education from the Faculty of Fine Arts of the University of Barcelona, Spain in 2000. Her specialization is in education and communication in museums by the University of Leicester (England, 2004). Since 2001, Susana has been developing professional activities in the field of education in museums. She is the author of several publications on the specialty and an invited teacher in many academic and non-academic institutions at the national and international level. From July 2002 to January 2017, Susana directed the Educational Service of the Modern Art Center of the Calouste Gulbenkian Foundation (Lisbon), and she is currently the education officer of the Calouste Gulbenkian Museum.
	Hugo Martinez de Seabra is a project manager at the Calouste Gulbenkian Foundation's Social Cohesion and Integration Programme in Portugal. He is responsible for the work on two main areas: migrations and artistic practices for social inclusion. With an MA in sociology, Hugo joined the Gulbenkian Foundation in 2005 to help with setting up projects in the migration/integration field. Since 2013, Hugo has managed the initiative PARTIS, supporting organisations that apply artistic practices as a methodology to empower under-served communities through grants, capacity building, and network development.
11:00-11:30	Garden Conversation
	Garden Conversations are informal, unstructured sessions that allow delegates a chance to meet plenary speakers and talk with them at length about the issues arising from their presentation. When the venue and weather allow, we try to arrange for a circle of chairs to be placed outdoors.
11:30-12:15	Talking Circles
	Held on the first day of the conference, Talking Circles offer an early opportunity to meet other delegates with similar interests and concerns. Delegates self-select into groups based on broad thematic areas and introduce themselves and their research interests to one another.
	Room 1 (300): Arts Education Room 2 (301): Arts Theory and History Room 3 (302): New Media, Technology, and the Arts Room 4 (303): The Arts in Social, Political, and Community Life Room 5 (304): 2019 Special Focus—Art as Communication: The Impact of Art as a Catalyst for Social Change
12:15-13:15	Lunch
13:15-14:55	PARALLEL SESSIONS



13:15-14:55

PARALLEL SESSIONS

Room 1 -  
300

Community Narratives

**Public Faces Unknown: Reimagining the Unidad Park Mural and Expanding Community Narratives**

Olivia Lafferty, Graduate Student, English, Brown University, Providence, RI, United States

In Los Angeles' Historic Filipinotown lies a small community space, Unidad Park, and the largest Filipino-themed mural in the United States. This mural, "Filipino Americans: A Glorious History, A Golden Legacy," spans 4,000 years of Filipino and FilAm history, highlighting significant events and historical figures who contributed to the awakening of Filipino national and political consciousness. While the mural identifies itself as fighting for the historical inclusion of "forgotten" or "invisible" Filipinos in American history, the artwork's public presence is limited in accessibility and viewership—largely unknown to those outside its neighborhood. Further, the mural itself favors representations of male political/military leaders, echoing the dominant written and oral narratives available to Filipinos and the greater public. Drawing from recent research in Critical Filipino Studies, works by M. Evelina Galang, and stories from the Babayan anthology, this paper examines both the limitations of "public" artwork and the possibilities for education, inspiration, and community-building it creates. Ultimately, the paper suggests ways that both critical and creative writing can afford the fuller admittance of peripheral narratives from their shadowed, private world into public worth.

*The Arts in Social, Political, and Community Life*

**"Singing-In" Flourishing Communities**

Trish Hensley, Tutor and External Supervisor, Psychology, Social Work & Social Policy, University of South Australia, Australia

Can we "sing-in" flourishing communities – communities that are strong, that embrace difference, nurture creativity and foster care for each other? What does this mean? How can we do this? "Singing-in" is the notion that we can generate or find something through singing it. This ancient idea, one held by First Nations Australians long before Europeans arrived, is that singing can be an action that makes a difference. Singing is a generative form of communication, made all the more powerful as it combines language and music. Emile Durkheim's formulation of collective effervescence (the energy that is created through collective activity); and Erving Goffman's work on interaction rituals (the processes that build connections between people), provide an explanatory framework for the idea. The Tutti Choir is a mixed-ability choir that has been "singing-in" inclusion (that is, valuing diversity) since 1997. Adelaide Threshold Singers sing a cappella in groups of three or four at the bedsides of people who are dying, "singing-in" a peaceful transition to death. Based in her experiences with the Tutti Choir and Adelaide Threshold Singers, the author explores the concept of "singing-in," how it can be manifested, and why it should be actively encouraged to support flourishing communities.

*The Arts in Social, Political, and Community Life*

**Developing Community Music Therapy for Refugees through Action Research**

Nancy Jackson, Associate Professor/Director of Music Therapy, School of Music, Purdue University Fort Wayne, Fort Wayne, IN, United States

Refugee and immigrant families entering the United States are often relocated to communities in which they are separated from their new neighbors by ethnicity, language, social customs, socio-economic status, and so forth. Communities often want to welcome and help them, but stark cultural differences can too easily lead to misunderstandings and fear. The children and adolescents in these families have a particularly difficult time adjusting to the social environment of school where they long to fit in with their same age peers but lack the language and social skills, while at the same time feeling guilt about "abandoning" their home country and needing support and therapy to cope with the trauma they have encountered in their lives. Refugee and immigrant adolescents in a small Midwest city in the U.S.A. provided the opportunity for stakeholders in the community to come together as a group and work towards finding ways that the arts, and particularly music, could play a role in facilitating the development of a community in which the kids feel welcomed and understood. Action research provided the perfect structure for meeting these challenges head on. This session will tell the story of the development of a community music therapy resource through the process of action research. Challenges and obstacles of working as a collaborative action research team will be described, as will the unexpected treasures that have been uncovered through the process. Benefits of the action research process will be discussed.

*2019 Special Focus—Art as Communication: The Impact of Art as a Catalyst for Social Change*

**Neighbourliness in Action: Tate Exchange, Tate Neighbours and Affecting Change through Art**

Cara Courage, Head, Tate Exchange, London, United Kingdom

The ethos of Tate Exchange is to bring art and society together in mutual creative enquiry. It is a space for space for everyone to make, play, talk, and reflect and to discover new perspectives on life, through art. As the only space of its type in the world, it is a site of new practice and knowledge for the art, museum and academic sectors. This paper will present Tate Exchange and its interplay between arts and society through the work of its current Lead Artist, Tania Bruguera. Bruguera's work at Tate Exchange has focused on the convening and developmental support of Tate Neighbours, a group concerned with art as a catalyst for institutional and social change. Grounded in Bruguera's "arte util" methodology, Tate Neighbours are comprised of residents and community leaders local to Tate Modern, in Southwark, London. They use the platform of Tate Exchange to affect institutional change as well as using the tools of art to affect social change in their neighbourhood, and through co-production with Tate Exchange's public audience, the neighbourhoods of Tate's visitors. This has resulted in Tate Modern's Boiler House being renamed after a community leader (now, The Natalie Bell Building) and a sustained two-year programme of arts-led critical dialogue and activism within and without Tate. The paper will conclude with a series of key learning from this process and provocations to the arts and academic audiences about their own commitment to arts and social change.

*2019 Special Focus—Art as Communication: The Impact of Art as a Catalyst for Social Change*

Wednesday, 19 June	
13:15-14:55	<b>PARALLEL SESSIONS</b>
<b>Room 2 - 301</b>	<p><b>Creative Systems</b></p> <p><b>Self-Orientalist Art Approach in Representation of Self</b>  Elif Dastarli Dellaloglu, Lecturer, Art, Design and Architecture Faculty, Sakarya University, Sakarya, Turkey  The concepts of “East” and “West” have meant always more than just geographical locations. It is being argued that these concepts still continue to have same meanings in the debate over Edward Said’s book Orientalism. Throughout the history, a negative East image and positive West image have been made up from the culture to the philology, from the painting to fine arts. When we are talking about art, the concepts such as “east”, “west”, “center” or “periphery” are controversial meanings. The term of Orientalism has gained a new meaning called self-orientalization of Eastern Societies. In order to evaluate the international art organizations from this point of view is important to understand clearly contemporary art. The international exhibitions/expositions which had been organized in some capitals such as London and Paris since 19th century could be turn to a show of force for all countries in industrial matter. Nowadays, international exhibitions, cultural festivals and biennials which are organized by the sponsorship of private international firms in Europe and the United States, can be a national cultural demonstration of the third world countries. These exhibitions which are organized by this country’s “good image” concerns can be the presentation of what West does want to see in some kind of supply/demand relation. With this study, we are going to scrutinize contemporary art works and exhibitions that are organized with some kind of self-orientalists perception and discuss culture policy.  <i>Arts Theory and History</i></p> <p><b>Hybrid Spaces of Cultural Production: Case Study Art Spaces in Shenzhen</b>  Christine Maria Kaiser, PhD Student, School for Creative Media, City University of Hong Kong, Hong Kong  In China the separation and agglomeration of urban practices and functions often differ from the ones that can be found in western cultures. This is also the case of many art spaces in Shenzhen. Flagship city of China and the most successful among the four special economic zones instituted by Deng Xiaoping, Shenzhen has been rapidly developing after the Chinese Economic Reform of 1978. The cities art scene is undergoing a fast and dynamic growth. In this context new hybrid forms of art spaces are crystallizing. This research investigates in these new forms of cultural production by analysing the artistic and curatorial practices within a case study of two art spaces. This can be analysed through a dense net of a theoretical framework based on Cultural Studies and a qualitative methodological cluster system based on Grounded Theory. This study aims at shading new light on the development of two hybrid spaces of cultural production in post-reform China and to reveal how these spaces influence the wider system of the urban grid.  <i>The Arts in Social, Political, and Community Life</i></p> <p><b>Tam-Giao Aesthetics In Visual Arts</b>  Kim Le, Fellow, School of Design, The University of Western Australia, Crawley, Perth, Western Australia, Australia  This paper argues that the aesthetic systems of the East are different from the West, and culturally significant meaning can be lost under a universalising, de-contextualising Western semiotic engagement. The argument is introduced with a comparison between Russian and Japanese art in the 17th century. The paper then examines the nature of Western Formalism and the role of European philosophy in German art, and analyses Buddhist, Taoist and Confucian ideas that contribute to a Tam-Giao aesthetic. This aesthetic is sensuous and embodied in everyday lived experience in Vietnamese and Chinese arts practice. It can easily be missed in formal art historical analysis that frames the world through a Western chronological lens. The author has used qualitative methods and an ethnographic approach to explore the use of aesthetic canons, (formalism from the West and the Tam-Giao aesthetics of the East) used in appreciating artworks. Seven case studies are presented through works by the German artists Anselm Kiefer, Thomas Schutte, Neo Rauch, the Chinese artists Yue Minjun, Fang Lijun, and the Vietnamese artists Truong Tan, Vu Dinh Tuan and Hoang Tuong who deal with the subject of individual and cultural traumas. The author argues that despite the similarity of their content, its aesthetic treatment reflects very different perceptions. The Tam-Giao art of expression develops globally today, therefore this research provides a Western audience with an aesthetic tool to explore in depth the subtly of meanings in the Eastern art of expression.  <i>Arts Theory and History</i></p>



Wednesday, 19 June	
13:15-14:55	PARALLEL SESSIONS
Room 3 - 302	<p><b>Post Secondary Art Pedagogy</b></p> <p><b>Art in Society: A Multi-Layered Collaborative Methodology to Arts Curriculum at Samford University</b>  Joseph Cory, Associate Professor, Art and Design, Samford University, Birmingham, AL, United States  Joseph Hopkins, Dean, School of the Arts, Samford University, Birmingham, AL, United States  Changing contexts around the arts in the 21st century have created new challenges to arts education. As higher education adapts to this new landscape, many universities have struggled to break down institutional silos in order to create a meaningful art curriculum both within its arts and general education programming. The School of Arts at Samford University has responded to these challenges by creating a collaborative multi-disciplinary curriculum designed to engage students in a conversation about the role of the arts in society. Through these conversations, both arts and non-arts majors explore a multi-layered methodology to the arts that include vocational readiness, entrepreneurial thinking, historical analysis, and philosophical inquiry into the arts. This presentation will discuss the curriculum, the collaborative idea behind it, and qualitative data describing an increased student awareness of the arts in relationship to cultural identity, national policy, and other societal concerns. I will argue that by exploring these issues through this curriculum, our students have gained a greater understanding of the impact the arts have on society and how they can utilize the arts for the betterment of it. Employing a multi-layered collaborative approach to arts education will help institutions navigate the new challenges they face within arts education and reward students by preparing them to play an active and creative role in society.  <i>Arts Education</i></p> <p><b>The Impact of Non-formal Learning in Arts Education: An Extensive and Heterogeneous Mosaic of Educational Possibilities</b>  Núria Obiols Suari, Teacher, Teoria i Història de la Educació, Universitat de Barcelona, Barcelona, Spain  This study is based on the commission to the University of Barcelona by the National Council for Culture and the Arts (CoNCA) of the Generalitat of Catalonia, and its main objective is to analyse the offer of non-formal arts education in Catalonia. To this end, approximately 4,500 establishments were recorded and sampled proportionally by territories, involving the analysis of 50% of the offer with explicit educational objectives. This analysis considered the types of establishment, their activities, and their target audience, among other information. The results indicate that education in the arts field has a highly significant presence in non-formal education, with dance, music, and drama is the most important specialties. An analysis of the main characteristics of the leading establishments revealed that they show a high degree of variety.  <i>Arts Education</i></p> <p><b>The Creative Process and Self-Discovery: Expressiveness in Sculpting and Teaching</b>  Gail Mc Eachron, Professor, Curriculum &amp; Instruction, College of William and Mary, Williamsburg, VA, United States  To what extent do we need to develop new creative tools, [theory], and research approaches to redefine classical disciplinary classifications? Theorists such as Torrance (1961), Csikszentmihalyi (1990), and Sternberg (2010) have provided helpful insights into the creative process and self-discovery in the fields of education and psychology. In the arts, Wood, Hulks, and Potts (2012), and Chicago (1997) have defined the changing status and role of sculpture and painting since the end of the 19th century. Integrating the insights from the disciplines of art, psychology, and education has the potential to inspire. When discussing the role of educators in developing creativity, Amabile (1989) argues that Western styles of teaching emphasize talent, skill and hard work, with less emphasis on intrinsic motivation. Amabile proposes that the creativity intersection is where students' domain skills and creative-thinking skills overlap with their intrinsic interests. Chant, Moes and Ross (2009) support the need for developing creativity in education and point out that the U.S. has been slower to develop such programs despite the fact that greater attention to the arts has emerged in other countries (e.g., Reggio Emilia; Maria Montessori in Italy; Global Schoolhouse Project in Singapore; MacQuarie University in Sidney, Australia). This proposed paper explores elements of the Torrance Incubation Model that arouse student expectations, extending their learning experiences (Bing &amp; Hui, 2009) as a means to access the intersectionality among intrinsic motivation, creativity, and the cognitive and affective domains. Syntheses of the various theories will be explored.  <i>Arts Theory and History</i></p>

Wednesday, 19 June	
13:15-14:55	PARALLEL SESSIONS
Room 4 - 303	<p><b>Theatre for Social Engagement</b></p> <p><b>Creative Storytelling and Investigative Theatre for Active Social Engagement</b>  Nancy Kindelan, Professor, Theatre, Northeastern University, Boston, MA, United States  The development of a contemporary Living Newspaper play promotes social activism through cross-disciplinary research, narrative storytelling, creative thinking, and artistic problem solving. Various forms of investigative theatre—the 1930s Federal Theatre Project’s Living Newspapers, Anna Deavere Smith’s journalistic performance art work, and Rimini Protokoll’s site-specific theatre—are models that contextualize the process of creating new forms of theatre capable of promoting cross-disciplinary discussion about relevant national and international social issues such as: the objectification of women, psychological ravages of rape, complexities of immigration, race, community, identity, environmental justice, depression and suicide, etc. Narratives, psychologies, and diverse social issues are explored through innovative learning strategies that include team-based improvisational exercises, the creation of visual portrait galleries as well as imagistic and sound storyboards. Over time, participants learn how to ask probing questions instead of settling on immediate “right” answers, develop research methodologies, conduct field interviews in order to discover rich insights, engage in metacognitive (reflective) strategies, and participate in the collaborative exchange of ideas that encourage continuous personal thought about relevant social topics. The ePortfolio journal provides opportunities to post multiple iterations of individual Living Newspaper projects and open up discussions with members of the learning community about how to successfully select and create performance-based techniques and multimedia and mixed treatments for their site-specific contemporary Living Newspaper plays. This is an immersive inquiry-based experiential learning opportunity that involves journalistic investigation, collaborative discussions, and development of new forms of theatre.  <i>Arts Education</i></p> <p><b>Playing One on One: The One-person Play as a Barometer of Political and Social Culture</b>  Betsy Craig, Professor and Director of the Theatre Program, English and Theatre, Grove City College, Grove City, PA, United States  What does the one-person play teach us about ourselves? It seems a great deal. While monologue has been an important part of theatre since the Greeks, it wasn’t until the mid-twentieth century that the monologic form was expanded and developed into a full-length commercially viable theatre. Since that time the one-person play has morphed dramatically and become an important bellwether of our cultural predilections. This paper serves to give a brief overview of the commercial development of the form in the United States since the opening of Mark Twain Tonight! in 1959. It will then establish the different styles these shows can take and why that matters. And most importantly, the research will look more specifically at more recent commercially successful one-person plays produced On or Off-Broadway in order to specifically ascertain what these shows say about the current political and social culture of today.  <i>The Arts in Social, Political, and Community Life</i></p> <p><b>Theatre, Infertility and Capitalist (Re)Production</b>  Emma Brodzinski, Senior Lecturer, Drama, Theatre and Dance, Royal Holloway, University of London, London, United Kingdom  This year sees the 40th anniversary of the birth of the first test tube baby and assisted reproduction remains a pressing social issue. Statistics suggest that 1 in 6 couples will have trouble conceiving naturally, but these stories are usually played out in private behind the closed doors of a fertility clinic. Using case studies, this paper will consider how theatre has been deployed as a space for the public exploration of the medical management of infertility and the social structures that frame such intervention. Drawing on plays performed in London theatres from distinct moments across the 40 years of IVF, I will explore the shifts in representation which reflect changes in both theatrical and social convention, against the background of a developing “fertility industry.”  <i>The Arts in Social, Political, and Community Life</i></p> <p><b>Previously Unsuspected Beauty in Performance: Theatrical Research of Pure Form to Reveal Authenticity</b>  Adam Houghton, Associate Professor, Theatre &amp; Media Arts, Brigham Young University, Provo, UT, United States  Rick Curtiss, Dramaturg, Brigham Young University, Provo, UT, United States  This paper presents theatrical research results discovered through creating a new play, Legend for Witkacy. This play was inspired by the Pure Form theories written by Polish artist, philosopher, and writer, Stanislaw Ignacy Witkiewicz. Our research applied innovative collaborative and participative methods to create a work of “previously unsuspected beauty,” as Witkiewicz described it, a type of play that is “capable of expressing metaphysical feelings within purely formal dimensions.” This work revealed clear perspectives on mimesis (the “real” and “representation”), because its artistic root opposed creating traditional American theatre realism. Further, the work revealed perspectives on authenticity, believability, identity, and complexity in relation/opposition to mimesis. While the performance was at times jarring, unpredictable, and nonsensical in terms of realism, it also provided spectators opportunities to connect with the play without needing an education in esoteric theatrical theory. In this sense, Legend for Witkacy refutes the notion that the avant-garde needs to be studied to be appreciated. We discovered that while spectators tended to cling to what was familiar, these familiar elements provided access points that led to novel experiences for the spectator. We therefore curated familiar performance elements (story, puppets, costumes) to alleviate the spectators’ fear of not understanding its formal nature. Many spectators made sense of the play as a puzzle with infinite solutions—a kaleidoscope, instead of a Rubik’s cube. This paper also critically analyzes less successful aspects of the performance and outlines strategies to improve the process in future research iterations.  <i>Arts Theory and History</i></p>



Wednesday, 19 June	
13:15-14:55	PARALLEL SESSIONS
Room 5 - 304	<p><b>Workshops</b></p> <p>Workshop sessions involve extensive interaction between presenters and participants around an idea or hands-on experience of a practice. These sessions may also take the form of a crafted panel, staged conversation, dialogue or debate – all involving substantial interaction with the audience. [45 min. each]</p> <p><b>The Global Classroom: International Art Collaborations with Middle and High School Students</b>  Maggie Tobin, Teacher, Art, Nightingale Bamford School, New York, NY, United States  This workshop is for middle and high school teachers interested in creating collaborative art projects with other educators/classrooms from around the globe. This is a unique opportunity to meet others face to face and explore the possibilities of creating partnerships with both teachers and students from different cultures. Workshop Outline Opening Discussion We will begin the workshop by defining the characteristics of a global citizen and the importance of building international relationships to teach global competency. How can global art collaborations facilitate our students’ journey to become global citizens? After the PowerPoint presentation, I will teach my colleagues how to make a mindmap, a brainstorming tool to access new ideas for collaborations. We will break up into to small groups to create collaborative mindmaps that explore a range of topics that can be developed from one single object. *Compare and contrast with the other groups’ mindmaps. We will also brainstorm possible collaborative projects that could evolve from these ideas. As our world appears to be growing more and more fractured, I believe it is vital that the next generation be taught the importance of gaining a more sophisticated world view. Using art as a catalyst for social change is a sensible means to achieve this aspiration.  <i>Arts Education</i></p> <p><b>Creativity in Practice: Engaging Beyond the Lines</b>  Mary Harber, Faculty, Health and Human Services, Camosun College, Victoria, Canada  Asha Rao, Faculty, Camosun College, Victoria, Canada  In the context of ableism and those with disabilities, learning to be creative in practice is an imperative if we are to truly honor the ideology of self determination. Creating inclusion means that society must meet the diversity of individuals and communities through creative engagement and support. It is time to think outside the lines if we are to truly engage in flattening the power structures that surround the disability culture. This workshop will provide participants an opportunity to explore the use of creative methods of engagement both in formal and informal community settings. Participants will explore how to use drama activities, body movement, and visual art to support communication, self discovery, and inclusion. Choice, social/emotional skills, and self-advocacy will be examined through the lens of each modality. Participants will build upon ideas to develop their own creative practice. When people find alternative methods of expression we listen differently and we are more able to hear the authentic person versus being blinded by societal assumptions around disability and the culture of charity. In the spirit of Lilla Watson “If you have come here to help me, you are wasting your time. But if you have come because your liberation is bound up with mine, then let us work together” (Aboriginal activists group, 1970s)  <i>The Arts in Social, Political, and Community Life</i></p>





**Diegesis and Mimesis**

**New Representational Strategies in Experimental Lyric Poetry: Metaphor and the Racialized Subject**

Katherine Preston, Graduate Student, Brown University, Providence, RI, United States

This paper is interested in how contemporary Black American poets reclaim the lyric subject in formally experimental new work. To what extent can anecdote as a metaphor in Claudia Rankine's *Citizen: An American Lyric* convey the racialized experience to white readers? How can poetry expose the grammatical and semantic logic that complement a hegemonic liberal ideology of subjectivity as universal and individual, never particular or collective? Can poetry effectively communicate across racial difference to inspire social change, or does poetic communication remain limited by interpretative openness and confined to an aesthetic, or abstract, realm? Concerned with similarity and difference, metaphor mirrors the process of racial categorization that imbues the aesthetic with signification. Yet the same capacity to represent the abstract and intervene in assumed equivalencies allows metaphor to imaginatively challenge assumed relationships between signifier and signified. I will take Rankine's anecdote as a metaphor as an example of poetic language's potential to reimagine and contest racial meaning. I will also confront the political dangers of the same poetic capacity for openness as it gestures toward universal intersubjectivity and accommodates indeterminacy. I will draw from Rankine as well as contemporary lyricists Thomas Sayers Ellis and Tonya Foster to point toward an emergent renegotiation of the politics of recognition in poetry. I will ultimately suggest that poetry contains a unique potential to reimagine and communicate the subject in ways that acknowledge its socially interpellated, collective, and always racialized nature.

*Arts Theory and History*

**Diegesis and Mimesis in Modern Text Theory**

Seung Hwan Kim, Professor, Chungbuk University, Chungbuk, South Korea

Unlike logos, "what is said", Lexis, "how it is said" can be divided two; Diegesis and Mimesis. In general term, diegesis is narration, mimesis is representation. Both of the terms originated from Platonic idealism which is based on theory of form, Idea. Ideal Idea for Plato is real truth, good and beauty. Because poets, same as artists, are usually imitating secondary idea next to real truth so artists should be kicked out of his Republic. In the modern text theory, narrative diegesis is usually regarded as telling and representative mimesis is usually regarded as showing. Because these framework is little ambiguous so we would rather back to the authentic terms coined by Plato and Aristotle; diegesis and mimesis. As said by Plato, there are pure diegesis, diegesis by means of mimesis, mixed form of diegesis and mimesis. It can be reframed as diegetic diegesis, mimetic diegesis, diegetic mimesis, mimetic mimesis. This quadripartite framework should be adapted to modern text and genres. Literary text are two types; telling and showing. But all literary texts, if it is literary text not literary work, are basically and originally diegesis. It is authentic characteristics of literary text unlike other genres as drama, movie, animation, opera etc. In this reason, literary text can be analyzed as bipartite framework; 1)diegetic diegesis 2)mimetic diegesis. On the other hand, other genre except literature, must be analyzed as art work.

*Arts Theory and History*

**Quotidian Insurrection: Repurposing the Situationist's Radical Urban "Everyday"**

Amy Melia, PhD Researcher, Liverpool School of Art and Design, Liverpool John Moores University, Liverpool, United Kingdom

According to the Situationists, the "everyday" was a demonstrable repository of late capitalism's consumer culture and its quasi-puritan work ethic. However, as emblematised by their concepts of détournement, dérive and psychogeography, as well as their general anti-hierarchical position, this somewhat nebulous existential principle, which we call the "everyday," had also signaled a potential opening for the empowerment of the urban proletariat. The Situationist's urban "everyday" was thus dialectical – a locus of capitalist oppression, yet also an underestimated gateway to activating the people's power. The aim of this paper is to contend that the Situationist's urban "everyday" may be repurposed to critically analyse instances of contemporary art, which have been influenced by the capitalism-urbanism nexus. Specifically speaking, it will demonstrate how Situationist concepts of détournement, psychogeography, dérive, as well as their rejection of hierarchy (in favour of horizontality), can function as a critical framework for analysing said contemporary practice. The works addressed locate radical socio-aesthetic value within the quotidian aspects of urban experience in order to reclaim it from economic hegemony and activate its potential as a site for the urban proletariat's empowerment. The Situationists were amongst the many voices in critical theory (i.e. Lefebvre, De Certeau, Perec) to highlight the urban "everyday" as a site for the common masses to acquire social potency. Nevertheless, this paper will argue that, as an urban socio-aesthetic debate, the work of the Situationists is the most fruitful to repurpose for a critical examination of contemporary art's activation of the radical urban "everyday."

*Arts Theory and History*

**Noh Theatre's Artistic Vitality and Primitive Creativity**

Yukihide Endo, Teacher, English, Hamamatsu University School of Medicine, Takarazuka, Hyogo Prefecture, Japan

Noh is widely considered the epitome of pure artistic perfection. Yet, this success necessitates the interaction between perfect artistry and primitive, but inspiring, power. By virtue of the contribution of Zeami, its preeminent theorist, Noh cast off its old clothes in the process of creative evolution. Despite its highly sophisticated façade, Noh needs to preserve the primitive, naïve, and vital elements of ancient rituals and pure entertainment. These primitive elements helped serve as the foundation of Noh in the early stages of artistic independence and have continued to inconspicuously inspire vitality. Although noh has sought to develop creative and expressive artistry, traces of their influences remain partially intact. The role played by these imprints can be likened to the concept "palimpsest," which states that preceding inscriptions, notwithstanding repeated attempts to erase them, survive. Traditionally, academia's emphasis lies on Noh's poetic and dramatic excellence, and scholars tend to consider pre-noh primitive performing arts less artistic, even crude. To redress this tendentious view, the present study will shed light on the under-explored contribution to Noh of ancient ingenious forms of theatricality.

*Arts Theory and History*

Wednesday, 19 June	
13:15-14:55	PARALLEL SESSIONS
Room 7 - 307	<p><b>Aesthetic Intersections</b></p> <p><b>The Battle of Karbala: War Images in Art</b>            Edith Georgi, Graduate Student, Department of Religious Studies, Florida International University, Miami, FL, United States            In my studies of Islam, I encountered the powerful 19th century painting "Battle of Karbala" depicting the martyrdom of Husayn ibn Ali, grandson of Prophet Muhammad, sacrificing himself and his tribe in a battle he was bound to lose, but which he had to fight in 680 CE. It is my contention that this painting belongs in the category of war art that includes Guernica, The Alexander Mosaic, Battle of San Romano, and Reuben's Horrors of War, as well as the photo Napalm Girl. In this paper I compare Karbala to the works mentioned and show its unique emergence as the result of 1200 years of oral representation, pardeh khani. This painting was a symbol even before it existed, and thus its making recognizes a critical intersection between historical event, culture, and art.  <i>Arts Theory and History</i></p> <p><b>Van Gogh's Yellow House: The Search for Community and Resources from Impressionism to Modernism</b>            Gordon Shockley, Associate Professor, Community Resources and Development, Arizona State University, Phoenix, AZ, United States            New art-related, organizational forms coincide with the search for resources from the late nineteenth through the early twentieth centuries. As state patronage is withdrawn, avant-garde artists search for new community. In this essay, I link the avant-garde artists' search for resources with the creation of new, art-related organizational forms. The trajectory of this search runs begins with state-run salons and academies in the mid-nineteenth century; the rise of dealer-critic system and anti-salon alternative organizations and exhibitions of Impressionism; through the new institutional forms of Modernism. The state-run organization of the arts in the nineteenth century provide the backdrop to the organizational innovations of the Impressionist painters, such as the Salon des Refusés (1863), Société Anonyme des Artistes Peintres, Sculpteurs, Graveurs (1874), and Groupe des Artistes Indépendants (1884). New institutional forms continued to proliferate within Modernism before and in the immediate aftermath of the Great War, such as Bauhaus (established in 1919 in Weimar, Germany); formal artist groups such as Der Blaue Reiter (1910-16) and Die Brücke (1905-1914); and epic, alternative exhibitions such as the Armory Show (1913). Further, artistic movements like Futurism, Cubism, Russian Futurism and Suprematism, and Constructivism all included to conceptions of space and organization. Yet, it is not simply the search for resources and new organizational that defines this period. It is also a search for community, transforming the function of art in society.  <i>Arts Theory and History</i></p> <p><b>Kronecker, Einstein and the Cross</b>            Michel Tombroff, Artist, Brussels, Belgium            Two eminent scientists, the German mathematician Leopold Kronecker, and the German-born theoretical physicist Albert Einstein, made comments in which they refer to God in their respective rebuttals of the theory of transcendental and transfinite numbers and of the consequences of quantum theory. The apparent contradiction between the objective activity of science and the subjective experience of faith has been the subject of numerous commentaries over the centuries by scientists and philosophers, and a source of inspiration to many artists. In this paper, I present a brief review of this science vs. God dichotomy, starting with Voltaire's "God the watchmaker." I then describe my two recent artworks, The Necessity of Chance and The Work of Man, inspired by Kronecker's and Einstein's statements. Finally, I explain why I, an atheist, chose the Christian cross as symbol for these artworks.  <i>The Arts in Social, Political, and Community Life</i></p>





**Diverse Forms, Distinctive Means**

**The Last Fall of Lenin: Lenin Monument's in the Process of Decommunisation in Ukraine**

Ewa Sulek, PhD Student, Academia Copernicana and Fine Arts, Nicolaus Copernicus University, Toruń, Poland

Since 2013 I've been researching on how political situation in Ukraine impacts visual art, as well as how the works of art and art institutions function in the realms of hybrid war with Russia. In my paper about the so called Leninopad - a very intense process of destruction of Lenin monuments in Ukraine - I am having a closer look on how and in what circumstances the monuments were destroyed, as well as what happened with the places where the monuments stood before. I am taking into consideration the decommunisation laws and how they have affected the destruction processes. I am concluding, what does the destruction mean for the future of Ukraine, what symbols and messages does it show to both - Ukrainians themselves, as well as the international public opinion, and why did it take such a brutal form. The purpose of this work is to understand a very complex processes of late decommunisation, which took place almost 20 years after gaining independence from the Soviet Union.

*2019 Special Focus—Art as Communication: The Impact of Art as a Catalyst for Social Change*

**The Post Industrial City: Street Art and the "New" Associative Movement in Barreiro, Portugal**

Ana Pinto, Founder/Art Historian, Outra História, Portugal

Filipe Matos, Researcher, Centre for Geographical Studies

André Carmo, Researcher, IGOT-ULisboa, Lisbon, Portugal

Sónia Pereira, Researcher, Geography, IGOT - ULisboa, Lisbon, Portugal

The municipality of Barreiro, near Lisbon, was an important industrial centre throughout the 20th century. Its development is inextricably linked to the implementation of a significant industrial chemical complex (CUF) and to the development of an extended railway infrastructure in the territory. During this period this territory experienced an intense development of a working class culture very linked to the anti-fascist resistance movements. In parallel, a strong associative civic movement grew and materialized in an important number of very dynamic local associations and collectivities. As the industrial activity began to decline in the 1970s the territory faced loss of population as well as abandonment and deterioration of industrial and housing infrastructures. One of the trends observed in the renovation of these territories has been the replacement of industrial activity by new services linked to arts and culture. These have become privileged instruments in processes of urban transformation. The 'creative city' and all that it encloses as the normative/analytical reference framework has become a structural component in local development strategies and policies. Street art may be considered one of the most visible sides of these transformation processes taking place in post industrial cities. With this frame of reference, we propose a critical analysis of the city of Barreiro, where both the resurgence of the associative movement and artistic interventions have been observed as the city seeks to recover from industrial decline and loss of population. In particular we look at: key cultural/ artistic actors, dynamics and spaces, and street art manifestations.

*The Arts in Social, Political, and Community Life*

**Power, the Art World and Willful Inattention: Art as a Microcosm**

Laura Potts, Artists Facilitator, Arts Engagement, Norwich And Norfolk Festival, Norwich, United Kingdom

This research paper investigates the ways in which culture has become an industry through a complicated network of subjective relations. The stark irony currently plaguing the art world is one example of this. This is in terms of corporate compliance, financial greed and institutional misdirection. The paper introduces ideas of an alternative system and mindset which would allow progressive strides that have a base in creative change. Fluid investigation across sociology, psychology, literature, and science interrogates a number of themes and concepts; which directly feed into the willful inattention of the current generation. Historical references run alongside analysis of current ethical professionalism to try and unpick the possibility of radical sociology through artist networks, collaborations, and collectives.

*The Arts in Social, Political, and Community Life*

**Arts and Culture in Lisbon's Recent Revitalization: The Emergence of Hegemonic and Alternative Local Initiatives in a Cosmopolitan City**

Filipe Matos, Researcher, Centre for Geographical Studies, University of Lisbon, Lisbon, Portugal

Ana Esteves, PhD, Geography, University of Barcelona, Barcelona, Spain

Agustin Cocola Gant, Researcher, Centre for Geographical Studies, University of Lisbon, Lisbon, Portugal

Daniel Malet Calvo, Researcher, ISCTE - University Institute of Lisbon, Portugal

"Creative cities" and "artistic neighbourhoods" have become regular concepts within hegemonic narratives and practices related to urban revitalization processes summoned up as ties between social cohesion and social inclusion, and neoliberal goals as competitiveness, attractiveness, and efficiency. Within the neoliberal narrative, "creative cities" oftentimes use artists and cultural resources as trumps for global competition, and as levers for urban regeneration. In this paper, we intend to discuss this tension/dichotomy induced by public policies that take culture and arts as elements of a "miracle recipe," resulting in both market-led dynamics that compromise a democratic right to the city and critical grassroots-led dynamics of social innovation and social cohesion. Lisbon is currently a stage of coexisting intertwined public policies, market dynamics, and grassroots initiatives, bringing together distinct modes of cultural and artistic expression and distinct ways of "city-making." Recent processes of touristification and gentrification are evident, inducing fast changes in local dynamics. This paper will focus on the area of Mouraria/Almirante Reis, a central area historically associated with segregation and marginality. Since the 1990s, several municipality-led programs and initiatives have induced relevant changes in the area, both through urban physical rehabilitation and cultural and artistic initiatives. Based on the analysis of these public policies and on an extensive understanding of the local cultural scene and its key actors' dynamics, we'll illustrate the diversity of effects these initiatives induce on local dynamics and local revitalization: between hegemonic alignment and radical critical resistance.

*The Arts in Social, Political, and Community Life*

Wednesday, 19 June	
13:15-14:55	<b>PARALLEL SESSIONS</b>
Room 9 - 308	<p><b>Targeted Curricula</b></p> <p><b>Undertaking Doctoral Studies in Art</b>  David Forrest, Professor, Music Education, RMIT University, Australia  The paper explores a range of issues arising from a study of selected artist/educators who have undertaken doctoral studies over the last two decades. All respondents have successfully completed their doctoral studies and are employed in an art school in Australia. The motivations of the participants to undertake doctoral studies are discussed alongside issues concerning supervisory relationships and the every-changing work/life/study balance. These provide points of concern that lead to recommendations for future practice in doctoral education.  <i>Arts Education</i></p> <p><b>Outreach and Education Programmes in Performing Arts Groups: A Study of Creative Approach in Performing Arts</b>  Fanny Ming Yan Chung, Assistant Professor, Cultural Management, Faculty of Arts, The Chinese University of Hong Kong, Hong Kong  Focusing on the outreach programmes of the major performing arts groups in Hong Kong which are directly funded by the government, the research will examine the emergent forms of play-based and creative approach for children and modes of implementation as they relate to audience development and the actualization of mission and vision of the performing arts groups. Learning through "play" has been advocated as the central approach for arts education in the education policy of Hong Kong since 2006. Studies suggested that play is a powerful medium to explore various concepts and elements (Campbell, 2006; Niland, 2009). While the outreach and education has been an indispensable sector of the major performing arts groups, there is very little known about the context and impacts of these educational programmes. Bridging cultural management, performing arts studies, and arts education, this study will be largely grounded in fieldwork centred around the cultural leaders and practitioners of the major performing arts groups. Also, historical and archival research on outreach will be conducted and this will bring detailed historical knowledge and analysis of the changing ecology of cultural development in the past decades. The findings revealed that outreach and education programmes contribute significantly to the audience development and ultimate success of the performing arts groups. This project will contribute to understandings of the impacts of outreach programmes of the performing arts groups, in relation to the current theories, practices, and policies in the arts.  <i>Arts Education</i></p> <p><b>Teaching Art Educational Projects: From Theory to Praxis</b>  Denise Harleman, Lecturer, Amsterdam University of the Arts, Amsterdam, Netherlands  Jappe Groenendijk, Program Director, Education in Arts, Amsterdam University of the Arts, Amsterdam, Netherlands  This paper highlights graduation assignments of second-year students of the master of Education in Arts (of the Amsterdam University of the Arts). All projects emphasize the use of art for social change. Starting from the didactical concept of 'authentic art education' and theories of change and sustainability, students developed a 360° view on the design, implementation, and evaluation of their art educational project. In this paper, we will present and discuss the theoretical framework for our master's course on art educational projects. Furthermore, we will share several examples and good practices for their art educational projects. Examples include a multigenerational multidisciplinary performance about the turbulent history of Amsterdam's shipbuilding wharf. Another project combined dance, graffiti, rap, and spoken word, in a collaborative endeavor between young people in a juvenile detention center and professional artists. The third example highlights a class of secondary school pupils who pay weekly visits to a senior citizen's home to share artworks and conversation with the residents.  2019 <i>Special Focus—Art as Communication: The Impact of Art as a Catalyst for Social Change</i></p>
14:55-15:10	<b>Coffee Break</b>
15:10-16:25	<b>PARALLEL SESSIONS</b>

Wednesday, 19 June	
15:10-16:25	<b>PARALLEL SESSIONS</b>
<b>Room 1 - 300</b>	<p><b>Traditions: A Focus on Turkey</b></p> <p><b>The Reflection of Traditional Calligraphy on Turkish Painting: From Script To Painting, from Painting to Script</b></p> <p>İlkay Canan Okkalı, Assistant Professor, Fine Arts Faculty, Trabzon University, Turkey</p> <p>It is known that the art of painting in the Ottoman period Turkey was exemplified by calligraphers in miniatures that took place in illuminated manuscripts and on panels decorated with calligraphy. To make abstractions, artists in Turkey use the stylistic traditions of arts like calligraphy, miniatures, ceramics, carpets and kilims in which intense artistic values can be observed. By this they revitalize the traditional arts by creating a fusion with contemporary approaches and sensation. Especially in the 1950's, with reference to old Turkish calligraphy, artists working on abstract art tried a linear manner. They sought a way for innovation with this linear manner as much as they did with traditional geometrical color spaces and with ornamentation. Artists wanted to blend the things they learned in the West with their own authentic style and culture so as to create a 'Turkish Art' and they were nourished by calligraphy. In the article the use of calligraphy in Turkish pictorial art and the search for abstract beauty will be studied.</p> <p><i>Arts Theory and History</i></p>



Wednesday, 19 June	
15:10-16:25	PARALLEL SESSIONS
Room 2 - 301	<p><b>Prisons and Art</b></p> <p><b>Building Affective Solidarity: Visual and Performing Arts Interactions, Elaborations, and Interventions in a Prison Context</b></p> <p>Julia Listengarten, Professor of Theatre, Artistic Director, School of Performing Arts, University of Central Florida, Orlando, FL, United States  Keri Watson, Assistant Professor, School of Visual Arts and Design, University of Central Florida, Orlando, FL, United States</p> <p>How do you negotiate the constraints of the prison-industrial complex to provide arts programming and promote agency in a prison setting? Although the United States comprises only 5% of the world's population, it houses more than 20% of its prisoners, and since 1978, Florida's prison population has increased over 1000%. In response to decreased state and federal funding for prison programs, faculty at the University of Central Florida founded the Florida Prison Education Project to provide educational opportunities to those incarcerated, research the societal benefits of prison education, and integrate the study of justice into the University's curriculum. This paper discusses the issues involved in a recent project during which faculty and students from UCF's Schools of Visual and Performing Arts collaborated with incarcerated men to write and perform an adaptation of Shakespeare's King Lear. Inspired by performance studies scholar James Thomson's assertion that "the aesthetics of care seeks to locate community-based performance practice in the connections made between participants and within art making process," we endeavored to give voice to the feelings of entrapment experienced by incarcerated people and illustrate the significance of relationality and interdependency to our non-incarcerated students. Touching on themes including mobility and stasis, discipline and power, and faith and survival, this interdisciplinary project demonstrates the affective role of the visual and performing arts in society and explores the ethics of adaptation and representation in a prison context.</p> <p><i>The Arts in Social, Political, and Community Life</i></p> <p><b>Creative Freedom: Prison Art Is Innovative, Therapeutic and Controversial</b></p> <p>Ruth Massingill, Professor, Mass Communication, Sam Houston State University, Huntsville, TX, United States</p> <p>From Australia to Finland, from the UK to the US, from Russia to Guantanamo, prison arts programs have inspired creative works by prisoners of all ages and backgrounds. Although many prisoners have low levels of literacy, they can still be active in arts programs. From traditional painting and sculpting to inventive constructions using 'found' materials, prison artists express their "inner thoughts, fears and regrets." Numerous studies report significant therapeutic and educational benefits from such programs. Inmates involved in arts programs demonstrate positive results in mood improvement, anger management and group behavior. Additionally, statistics suggest prison artists, who learn skills such as self-reflection, self-discipline and communication, have lower recidivism rates. Despite this history of prison art programs playing a positive role in rehabilitation, criminal justice scholars note a philosophical contradiction: "Prison is punitive, but creative activities are very rewarding. Prison is intended to strip power and deliver pain; art empowers and delivers happiness." Also, many people see art programs as "luxuries" prisoners do not deserve. Over the years, prison arts programs have created bridges to the outside world by displaying prisoner art in public venues. As a result, prison art became popular with collectors and some artists received proceeds from sales of their work. This led to widespread controversy about prisoners profiting from their crimes, and in some cases, to laws prohibiting sales of prison art. This presentation explores the world of prison art, providing examples and comments from prison artists around the globe, and examining controversies surrounding the topic.</p> <p><i>The Arts in Social, Political, and Community Life</i></p>



Wednesday, 19 June	
15:10-16:25	<b>PARALLEL SESSIONS</b>
Room 3 - 302	<p><b>Catalyst for Social Change</b></p> <p><b>It's All So Terribly True: The Filmic and Dramatic Arts as Catalysts and as Barriers to Social Change</b>  Kerric Harvey, Associate Professor, School of Media and Public Affairs, George Washington University, Washington, D.C., United States  Drawing from material generated by her 15 years of original academic research on the role of the cinematic and theatre arts as techniques for catalyzing social change, the author introduces a new way of thinking about the arts within a political context. She argues that in an era of “fake news” and strategic indifference to factual verifiability as a component of public decision-making, it is more crucial than ever to understand the subtle as well as the obvious ways in which popular film and commercial theatre can affect public opinion about the self-perception of “mainstream” populations as well as the representation of minority and disadvantaged groups, and, subsequently, contribute to shaping public political attitudes regarding all of these groups. Specifically, the author provides a capsule analysis of ways in which theatre and film have materially impacted the public political discourse surrounding LGBT rights, and concludes with suggestions for ways in which social justice stakeholders and community activists can capitalize on the power of performance as an element of social change protest.  <i>The Arts in Social, Political, and Community Life</i></p> <p><b>Engaging with Visual Redress at Stellenbosch University: Decolonising Spaces</b>  Elmarie Costandius, Associate Professor, Visual Arts, Stellenbosch University, South Africa  The traces of colonialism are still deeply embedded in South Africa, and this is reflected in its higher education institutions. Stellenbosch University, in particular, has a history that is strongly tied to Afrikaans language and culture that is evident in the lack of historically diverse and inclusive statues and artwork on the campus. Research conducted over the last four years, and currently continued by various members of the Department of Visual Arts at Stellenbosch University, has suggested a need for more extensive and engaged discussion with all stakeholders on campus as the first necessary step in addressing and then transforming the aesthetics (and hence politics) of the shared space of the campus. The aim of the project is to maintain and develop a public conversation on decolonization on campus and work towards more permanent structures/installations and changes in the visual language of the campus. The project recognises that the theme of decolonizing space on the university campus is one that invites varying intensities of interest – from activism and curiosity to distance and fear. We utilise the critical and social potential of the arts to probe these issues in an open-ended way to create the scaffolding for students to explore issues of racial discrimination, social justice, hegemony, exclusion, cultural expression, history, pain, and identity.  <i>The Arts in Social, Political, and Community Life</i></p>



15:10-16:25

PARALLEL SESSIONS

Room 4 -  
303

**Affirming Identity and Voice**

**Made in Italy: Articulation of National Identity through Prism of Vogue Italia Magazine**

Daria Muller Velasquez, PhD Student, Art and Design School, National Research University Higher School of Economics, Moscow, Russian Federation

"Made in Italy" is a phenomenon mainly researched in sociology, economics and cultural studies. The current research is based on fashion studies, where creativity has always played the major role. The paper looks at the concept of "Made in Italy" in the formation of Italian fashion and the role of the concept in the building of national identity. The paper reflects on the ideas of articulation of national identity through the prism of Vogue Italia fashion magazine. In order to understand how the phenomenon of "Made in Italy" can be characterized today the study is aimed at collecting relevant data and explaining how the Italian style has been translated over the years and exported beyond the spatial confines of the nation. Besides, the paper sheds light on how creativity helped the Vogue Italia magazine to explore the market and to become one of the most recognizable fashion magazines in the world. The empirical base of the research begins with the very first Vogue Italia issue, launched in 1965, then goes through analyzing the essential issues, released in 1988 and 2008, and finally leads us to the deep understanding of the recent issues of 2018. The paper suggests the three-C theory that is based on the three variables, such as clothes, color and context. Specific creative elements and their adaptation to the Italian market are being identified both qualitatively and quantitatively with the purpose to highlight the dominant characteristics of the "Made in Italy" phenomenon in fashion industry.

*The Arts in Social, Political, and Community Life*

**Class, Gender and Cultural Nationalism in Commercial Art in Early Postcolonial India**

Anisha Datta, Associate Professor, Sociology, King's University College at Western University, London, Canada

Through a critical reading of a number of primary sources, the paper aims to demonstrate how the historically constituted social and political agendas were reflected in the discursive practice of commercial art in early postcolonial India. In particular, the paper will examine how factors such as social class, gender and cultural nationalism impact commercial art to render it sociologically significant.

*The Arts in Social, Political, and Community Life*

**Story+Telling: The Actor, the Engineer and the Redefinition of the Arts at a Polytechnic Institution**

Josh Machamer, Chair & Professor of Theatre Arts, Theatre and Dance Department, California Polytechnic State University, San Luis Obispo, CA, United States

If an artist falls at a polytechnic university and no one is around to hear it, does he or she make a sound? How can the arts interact within a polytechnic university model? In particular, what is the difference between the role that the arts currently play within this system, and the way in which that role can and should be changed? While centered firmly in the ethos of liberal arts and its labeled identity as a "service entity" toward the professional, vocationally orientated subject matters, this paper will begin to unpack and explore the ways in which an artistic identity (theatre in tandem with media and other expressive forms) can be reaffirmed, developed, and more appropriately redefined within the given technological/business centered institutions. Harkening back to the battle cry of the 1930's, this will be an exploration in how once again the "arts" can again find itself as a useful "weapon" in the 21st century to wield in equitable collaboration with the pedagogical forces of business, technology, and science.

*New Media, Technology and the Arts*

Wednesday, 19 June	
15:10-16:25	<b>PARALLEL SESSIONS</b>
<b>Room 5 - 304</b>	<p><b>Contemporary Pedagogies</b></p> <p><b>The Porous Body: Cultivating Malleability in Traditional Dance Training</b>  Louis Laberge Côté, Assistant Professor, Dance, School of Performance, Faculty of Communication and Design, Ryerson University, Toronto, Canada  Contemporary dance is continually evolving. Its landscape has transformed and developed significantly over the past thirty years, slowly shifting from a repertoire company scene to a diverse freelance environment. In this idiosyncratic milieu, the breadth of skills that dancers need to master is continuously becoming more complex. Given that emerging contemporary dancers will be encountering the new reality of an increasingly heterogeneous freelance environment, how should training institutions best prepare students for this paradigm shift? To address this challenge, I began developing "The Porous Body," a structure of feeling that promotes the practice of heightened physical and mental malleability by following four guiding principles: flow, playfulness, metaphor and paradox, a combination that offers multiple bi-poles between which move the energetics of metamorphosis. Sourcing from my own performative, choreographic and pedagogical practices, and the work of dance artists, movement practitioners, philosophers and psychologists from the twentieth and twenty-first centuries (such as Carol Dweck, Mihály Csíkszentmihályi, Mary Starks Whitehouse, Ohad Naharin, and Anouk van Dijk), I will, through a scholarly presentation, formulate this method and share its fundamental concepts.  <i>Arts Education</i></p> <p><b>Bridging Histories and Cultures: Reflections on Combining Creative Arts Analysis and Practice in International Education</b>  Sarah Brock, Academic Director, Czech Republic: Arts and Social Change, SIT Study Abroad, World Learning, Prague, Czech Republic  This paper describes the place of creative arts practice and analysis in an integrated, interdisciplinary curriculum devoted to contemporary Czech history and culture. It explores the possibilities for a holistic, arts-based model for international education in which the study of post-war history through the lens of the arts might not only empower undergraduate students to reflect beyond the theoretical frameworks in which they are trained, but may galvanize interest in creative social movements and mechanisms for artistic dissent and social change today. The focus is on examples of creative work and arts-based research projects by students in the Czech Republic: Arts &amp; Social Change study program who utilized their knowledge of turning points in Czech history in their work—for example, the 1968 Warsaw Pact Invasion, the 1977 Human Rights Manifesto, Charter 77 and the "Velvet Revolution" of 1989 – and reflected directly or indirectly upon the role of artists of the past as visionaries or provocateurs challenging authoritarianism and social injustice. The diverse ways in which creative work inspires and informs analysis, inter-cultural debate and self inquiry is especially relevant in the context of foreign study. The paper further explores the challenges and rewards of a curriculum combining theoretical study of history and society through the lens of the arts with concurrent courses devoted to Creative Arts practice (in visual arts, creative writing, theater), Research Methods and Ethics in the Arts and Language study.  <i>Arts Education</i></p> <p><b>Maker Culture and New Approaches to Art Education</b>  David Bouchard, Associate Professor, RTA School of Media, Ryerson University, Toronto, Canada  Ashley Lewis, Masters Student, New York University, NY, United States  Steve Daniels, Associate Professor, Ryerson University, Toronto, Canada  This paper will discuss how the creation of a Makerspace within our New Media Fine Art program pushed against the traditional model of studio teaching and became a catalyst for a range of co-curricular activities, community development and external collaborations with public institutions. We will describe our experiences and the evolving role of students and faculty as we charted a trajectory towards co-creation within this space. We will reflect on how maker culture and DIY ethos has shaped our curriculum and informed the ways students learn within our program. Recent collaborations with the TIFF digiPlaySpace and the Ontario Science Centre as well as community-based learning and curricular initiatives will serve as case studies examining how these efforts disrupt top-down models of education by creating spaces for peer-to-peer knowledge transfer and discovery in which everyone is an expert.  <i>Arts Education</i></p>



Wednesday, 19 June	
15:10-16:25	<b>PARALLEL SESSIONS</b>
<b>Room 6 - 305</b>	<p><b>Art for a New World</b></p> <p><b>UNESCO and the Making of Urban Cultures</b>  Deborah Stevenson, Professor, Institute for Culture and Society, University of Western Sydney, Sydney, Australia  The arts operate within a nexus of cultural policies, those of local and national governments historically being the most influential. Increasingly, though, supra-state bodies, including the European Union (EU) and the United Nations Educational, Scientific and Cultural Organization (UNESCO), have also been active in developing programmes and funding initiatives intended to support local and national cultural activity. As part of a major research study examining the role of UNESCO as a global cultural policy operative (particularly through programmes associated with the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions), this paper examines the place of the city in this transnational agenda. In particular, the paper explores and analyses the ways in which recent city-focused arts and cultural initiatives of the Convention coincide with, and diverge from, the concerns of the UNESCO Creative Cities Network. As part of this consideration, the paper traces and interrogates key priorities and assumptions, including those associated with digital arts, freedom of expression and the governance of culture. It also highlights the ways in which support for arts and creativity is entangled in the tension between city imaging and sustainable development.  <i>The Arts in Social, Political, and Community Life</i></p> <p><b>Art at the Oasis: Reflections on Art, Education and Culture in Muscat, Oman</b>  James Johnson Perkins, Tutor, Art and Design, Nottingham University, Ningbo, China  This paper will explore aspects of Teaching and Art Culture in Oman, which relate to a Head of Fine Art Department's experiences of living there in 2011-12. It will explore research into the art establishment in Muscat, Oman and the educational set up, regarding "art" at The Scientific College of Design. It will look at the practical application of art education in this Middle-Eastern country and how students view the art world in this particular region. It will detail the outcomes of this research. Looking at the problems that had be overcome and it will explore the strengths and weaknesses of the educational thinking and educational processes here. It will also look at the implications of these findings and how they may relate to society at large.  <i>Arts Education</i></p> <p><b>The Politics of Affect and the Unconventional Portrait of the President of the People</b>  Paula Horta, Professor, Department of English Studies, School of Arts and Humanities, University of Lisbon, Lisbon, Portugal  Three years into his presidency, Portuguese President Marcelo Rebelo de Sousa has mostly enjoyed, in contrast to his predecessor, very high public approval ratings. This is owed to his charismatic personality, his conciliatory role in government and people-centered governance. Emotions have played a crucial role in his politics, and he relishes sharing a laugh, dispensing hugs and kisses or taking what has become known as Marcellies with anyone who approaches him in the street or at public functions. He has played an important role in moments of crises and, for many, he has become "the president of the people". Notwithstanding the thousands of photos that have been taken of and with Rebelo de Sousa, this paper considers how Rebelo de Sousa's humane public persona has been depicted on canvas. In particular, it examines António Bessa's (2017) presidential portrait of Rebelo de Sousa and compares it to Kehinde Wiley's (2018) official portrait of Barack Obama. Drawing on the theory of portraiture, as well as (un)conventional presidential imagery, it considers' these artists' choices, questioning what their depictions seek to reveal not only about the Presidents' characters and lives but also about both the socio-historical moment in which they were captured and the types of engagement they elicit.  <i>The Arts in Social, Political, and Community Life</i></p>



15:10-16:25

PARALLEL SESSIONS

Room 7 -  
307

Elements and Composition

**Numbers as Visuals: Ways of Exploration**

Shirish Kathale, Assistant Professor, Communication Design, MIT Institute of Design, Pune, India

The main objective of this abstract is to trigger the curiosity and imagination in the verity of age groups of students. It can be explored by any one. Students in art, design, engineering, architecture could easily get involved once they see it happening through the demos or videos. It may generate stories while writing them with live story telling incorporating the numbers that the way they are coming up through the pen, brush, sprays, through Indian sweet Jalebi and even light painting activities! Numbers are known by all; right from childhood. But how many of us tried to break the sequence while writing them or draw them instead of writing! Consider it as visuals and take it ahead not just as a 2 dimensional form but 3 D forms too! Different materials can be used to bring out various forms, perspective, flexibility, stretch ability, numbers of ways are opened as soon it adapts to 3D form. An abstract concept can adapt a form, color, texture, smell (food items), in short there are no limits to its adaptation. It wears the versatility as soon as it steps into 3D form. This is one more possibility to witness and experience the transition of 2D into 3D. Whenever third dimension is added it opens up so many options in life. It becomes a product and invites multiple applications from multiple utilities. It also invites multiple queries with multiple contexts. I am exploring the numbers in 3D.

*Arts Education*

**The Dynamics of Color: An Exploratory Study of Color and Web Code**

Donald Tarallo, Graphic Designer, Tarallo Design, Fitchburg, MA, United States

The relativity of color opens endless potential for visual study. Simply varying the proportions and quantities of the same colors alters their perception greatly, yet in themselves the colors do not change. How one can teach this in the context of a web class is an ongoing question I investigate. This paper examines a color project students carried out in an introductory web design course. This experiential assignment focused on the development of the students' eye for color and composition; both on screens and in the general sense. Additionally, this immersed students in a state of play with diverse aspects of computer code relevant to today's web design and digital media. Reflections address the relevance of color to create the illusion of depth on screens, learning through play, the value of elementary ways of seeing in technical complexity, and historically important practitioners and writers on color, such as Josef Albers and Johannes Itten.

*Arts Education*

**Information Design as a Means of Visual Communication: How Graphic Designers can Communicate Complex Data Clearly and Effectively**

Rozina Vavetsi, Associate Professor/Department Chair, Digital Art and Design, New York Institute of Technology, NY, United States

For the past twenty years, I've been immersed in the world of graphic design, first as a student, then as a designer, then as a design educator and now as a chair of the Digital Design Department at the New York Institute of Technology. These experiences have given me four different perspectives on the world of art, design, visual communication and technology. Observing and embracing this exciting evolution, design schools realize that their curricula must break disciplinary boundaries and introduce innovative courses to help students deal with the ever-changing demands of our world and become effective communication designers, extraordinary visual artists, incredible storytellers. My paper will focus on the importance of information design as a means of visual communication. Through case studies from the professional world and the classroom, it will highlight the visualization methods used for presenting complex information that is communicated clearly and effectively.

*2019 Special Focus—Art as Communication: The Impact of Art as a Catalyst for Social Change*



15:10-16:25

PARALLEL SESSIONS

Room 8 -  
309

Situated Practice

**The Texture of Light: Diffractive Practices, Materiality, and Contexts of Emplacement**

Sara Buoso, PhD Candidate, Art Theory, University of London, London, United Kingdom

This paper addresses an inquiry on the role of light in contemporary arts in view of modern technologies and practices posing into question the legacy of the Enlightenment. This paper suggests that contemporary artistic practices have significantly elaborated an autonomous language of light that away from the symbolic function of the heliotropic metaphor, reclaims an ethical and material approach to light that is indissolubly embedded with the socio-cultural contexts where it applies. Drawing upon Cathryn Vasseleu's reading of a 'texture of light' (1998), this paper proposes a genealogy of practices of light in the contemporary and discusses how technology has become the language of communication, belonging, and coexistence prior to representation and signification. By reading light as texture, this paper proposes an inquiry upon light as a system of multiplicity, difference, and unilateral relations. In support of this argument, this paper proposes a reading of the awarded film 'Sunstone', 2017, by artists Louis Anderson and Filipa Cesar, commissioned by Gaswork, London. Through this work, this paper will discuss how textures of light can become a catalyst for social change. In particular, this paper reads how the practice of light can become strategic for new modes of thinking through practices of diffraction, communicability, materiality, and emplacement. A reading of 'Sunstone' will be relevant to an ethical inquiry upon light and the impact of medial arts in socio-cultural contexts.

*2019 Special Focus—Art as Communication: The Impact of Art as a Catalyst for Social Change*

**Valuing Intuition, Reflection and Experimentation: Teaching Students to Fail, Take Risks and Learn as a Catalyst for Social Change**

Vaughan Rees, Associate Professor, Art and Design, University of New South Wales, Australia

Arianne Rourke, University of New South Wales, Australia

This paper discusses a cyclic theoretical learning framework for reflecting on a designer's pathway where innovation and intuition play a major role in the design process. It will investigate the role that serendipity, intuition and reflection play in the learning process as transferable skills, undervalued in higher education (Durland, 1999). A personal cultural filter once made explicit can shape a lens through which a student becomes the main instrument of their own research and creative production. For the student to become a critical self-reflector they need some navigation and a learning environment where they can feel supported in imagining creative outcomes and attempting by trial and error how such an outcome could physically exist. The personal reward rises from making explicit the process they employ and multiple possibilities such a process generates either by mistake, intention or surprise. The experience of such then builds a creative visual vocabulary and memory from which to make future decisions. The sharing of this experience of processing ideas through materials and technologies with fellow students becomes a collective learning experience. Through a discussion of two case studies, various models of rethinking, reflecting and re-evaluation are outlined and visualised. The generalisation of this approach will be discussed in regard to teaching tertiary design students how to visualise their problem-solving of real-life issues where lessons learnt from failure are as valued as a resolved design solution.

*2019 Special Focus—Art as Communication: The Impact of Art as a Catalyst for Social Change*

**When Fear Stops Winning: Women's Empowerment and the Art for Social Change**

Pilar Kasat, PhD Candidate, Media, Creative Arts and Social Inquiry, Curtin University, Perth, Australia

Women's Empowerment and the Art for Social Change Against the backdrop of a highly unequal and volatile world, hundreds of artists, activists and communities create art as a way of making sense of their realities, challenging the status quo and imagining new ways of being. Art for Social Change (ASC) is an emerging community-based creative practice associated with social justice and the empowerment of communities. Inspired by thinkers from the Global South, these emancipatory practices have become broadly accepted, seen as contributing to community participation and as a way of engaging with marginalised communities. This paper centres on the processes of ASC in the context of a colonial settler society and First Nations Women. From a feminist perspective of racialized women from the Global South and using a case study of Aboriginal women in Western Australia, this paper examines how ASC unfolds at the intersection of complex racial relations, where art making and story-telling shapes unique possibilities for personal and community connection. The paper argues that whilst the ongoing dominant power relations embedded in Australian coloniality continue to be extremely challenging, the processes of ASC encourage Aboriginal women to find their own voices when anchored in their culture, identity, and sense of place. The paper further demonstrates that ASC can be empowering and decolonizing especially for women, as it encourages them to use their own arsenal of gendered resilience to foster resistance to domination, as well as critical hope, through the reinvention of personal narratives.

*The Arts in Social, Political, and Community Life*

Wednesday, 19 June	
15:10-16:25	<b>PARALLEL SESSIONS</b>
Room 9 - 308	<b>Art Practice in Education</b>  <b>In the Landscapes of Color and Compassion</b> Elena Hadjipieri, Museum Counselor, Cyprus Ministry of Education, Cyprus The role of arts as antidote to contemporary degrading society and ecological crisis, has been discussed extensively. Arts of the past unroll local visual languages that envelop the values, morality and spirituality of peoples of the past which are geographically and/or timely distant from us, contemporary 21st century citizens living in an era of consumerism and ecological and social degradation. The significance of studying visual arts of the past is important for raising awareness of our selfhood in relation to the “Other” (nature, persons). The pretext for this proposal is the study of the frescos of the narthex of Panayia Forviotissa chapel, a 900 hundred year old monument listed in UNESCO list of world cultural heritage. The frescos depict the personifications of Nature (Terra -Land and the Sea- Mare). Because of their location in relation to the dome (with the Pantocrator) Nature as well as humans are regarded through spiritual lenses: as co-existing participants, as the “Other.” What might the frescos imply in our “troubled” times? What would the study of the fresco mean for the “more- than –human-world”? This paper proposal describes how a class of 4th grade students explored the murals and how they read them. This proposal, combining imaginative education, museum and arts education shows how the above were used for the development of a program of activities to explore the aforementioned murals. Based on the technical characteristics of the murals this presentation narrates a trip inwards and -through compassion- outwards to embrace the world. <i>Arts Education</i>  <b>Time for Talent: The Rijksmuseum Junior Fellowship Program</b> Van Agteren Maaik, Masters Student, Art Education, Amsterdam University of the Arts, Amsterdam, Netherlands Marit Van der Meer, Student, Amsterdam University of the Arts, Amsterdam, Netherlands This presentation shows findings of an impact study of a talent development program initiated by the Rijksmuseum in Amsterdam: The Junior Fellowship Program (JF). The research was executed on the request of the museum. The starting point for this program is to challenge, inspire and reward a small group of talented high school students and to give them a glimpse into the kitchen of a career in culture. After careful selection students attended the Rijksmuseum for participation sessions, during which time they learned practical applications of art and history in the museum world: restoration, conservation, exhibitions, research. This presentation will share the results from an in-depth research project using survey and innovative interviewing of a total of 37 students. Findings provided insight into the effectiveness of the program from the perspective of a selected group of participants. Findings focused on how the traineeship was experienced, and the impact of the program on their lives, both personally and professionally. <i>Arts Education</i>
16:25-16:30	<b>Transition Break</b>
16:30-17:45	<b>PARALLEL SESSIONS</b>



Wednesday, 19 June	
16:30-17:45	<b>PARALLEL SESSIONS</b>
<b>Room 1 - 300</b>	<p><b>Creative Practice Showcase</b>  <b>Researchers and innovators present projects or art programs and initiatives. All presentations should be grounded in presenters' research experience. Promotional conversations are permissible, however, products or services may not be sold at the conference venue.</b></p> <p><b>Exploring Theater in Health: Wellness Outcomes from Acting Workshops</b>  Connie Amundson, Doctoral Student, University of Washington, Seattle, WA, United States  Catherine Madden, Principal Lecturer, School of Drama, University of Washington, Seattle, WA, United States  Research, public policy, and practice of the use of the creative arts for health promotion has expanded internationally during the past two decades. This showcase will report on the outcomes of a theater-in-health pilot project and demonstrate some of the drama activities used. The project, scheduled for the winter of 2020, explored quality of life outcomes for participants via pre and post surveys. Some of the activities include: acting exercises to explore place, relationship and desire, action and obstacles in acting scenarios, the art of the warm-up and cool down, audience/communication skills, and creative approaches to self-expression.  <i>The Arts in Social, Political, and Community Life</i></p> <p><b>Amalgamation: The First Truth of Buddhism in Memento Mori</b>  Sara Surakul, Associate Professor, Lamar Dodd School of Art, The University of Georgia, Athens, GA, United States  The truth of suffering is the First Truth among the Four Notable Truths which constitute the essences of the Buddha's teachings. The First Truth identifies the cause of sufferings: birth, old age, sickness, and death. A Latin phrase "Memento Mori" in Christianity is remarkably parallel to the First Truth in Buddhism. Everything is ephemeral and transient. The Memento Mori series of four digital images amalgamates the above philosophies from both religions. The figure of a young girl in each picture serves as a vessel conveying an idea behind birth, old age, sickness, and death as she sometimes depicts the message or is the subject matter itself. Green, red, white, and black color schemes are assigned to each image respectively; green represents the springtime of life; red suggests the horror of sickness; white signifies the fading phase of life; black suggests the sorrow of death. The series is a hybrid between art and illustration. The models and scenes are created in three-dimensional software in which lights and cameras with realistic properties can be set up and positioned. With advanced technology, digital images are created to resemble traditional paintings. My work is a doorway that links between the world of light and dark, beauty and horror, imagination and reality.  <i>The Arts in Social, Political, and Community Life</i></p> <p><b>Fleeting Remembrances of of Cultures Past: The Travel Portfolio of Austrian Painter-Printmaker Hertha Furth</b>  Louis Kavouras, Chair, Dance, University of Nevada, Las Vegas, NV, United States  Robert Tracy, Lecturer, University of Las Vegas, Las Vegas, NV, United States  The search for truth, peace and harmony through art started early for Hertha Furth. Born into an affluent Austrian household, Furth chose to fill the massive void in her life caused by the premature death of her mother with art. Art became the faithful companion for Furth that never failed to clarify the various layers of life as this young artist transitioned into adulthood and maturity. Part of her journey was listening to stories told by her father and aunts about the energies of contemporary life within the urban environment before WWI. "It was during my travels," Furth wrote for the January 1967 exhibit of her work in Chicago, "that I became deeply involved in trying to capture the essence of ancient cultures. Watercolor proved an ideal medium to evoke the fleeting remembrance of things past...the beauty of cathedrals and mosques, quaint streets, bridges, fountains and open-air markets. Many of these will soon vanish forever, victims of increasing industrialization and efficiency." This paper will examine 30 en-plein-air paintings by Hertha Furth, from the Jana Ward collection.  <i>New Media, Technology and the Arts</i></p>

Wednesday, 19 June	
16:30-17:45	<b>PARALLEL SESSIONS</b>
<b>Room 2 - 301</b>	<p><b>Music Pedagogies</b></p> <p><b>Teach Students Critical Writing Skills through Musical Form</b>  Jane Fiske, Professor of Humanities (Music), Fitchburg State University, Fitchburg, MA, United States  An important part of critical thinking, is critical writing. Critical writing literacy may be taught through arts education. This paper will explore how to teach critical writing skills by studying musical form; particularly, sonata-allegro form. Sonata-allegro form, or first movement form, is a large-scale musical structure developed during the Classical Period by Haydn, Mozart, and Beethoven, and continues to be used by some composers today. It is a structure that reflects the principles of the Enlightenment Period or the Age of Reason; logic, order, and reason. Sonata-allegro form mirrors the principles of good thesis writing (statement, body, and conclusion) in a musical structure (exposition, development, and recapitulation). Understanding the parts of sonata-allegro form expands student perception and cognition of good thesis writing. It provides students with another way of learning about the structure and form of a research paper or an academic essay. Sonata-allegro form may be learned through performance studies, art history, and or creative arts strategies.  <i>Arts Education</i></p> <p><b>Improvisation versus "Cultural Authenticity" in Music Pedagogy: An Ethnomusicological Re-view</b>  Ted Solis, Professor of Music, School of Music, Arizona State University, Tempe, AZ, United States  As ethnomusicologists and music educators, where do our allegiances lie in teaching venerable traditions fraught with ritual, iconic, and performance conventions? Should our allegiance be to the tradition, and does that tradition delineate our pedagogical goals? Many ethnomusicologists try to compensate, or overcompensate, for the perceived artificiality of the university environment by "hyperfaithfully" reproducing world music traditions. We represent these traditions to our students, obliterating the performance and teaching hierarchies inherent in traditional learning. Since we must thus do it all (create the context, teach all the instruments, singing, dancing) we have to compromise.  <i>Arts Education</i></p> <p><b>Learning Jazz: An Enactive Account of Musical Ear Training</b>  Mattias Solli, Postdoctoral Fellow, Philosophy and Religious Studies, Norwegian University of Science and Technology, Trondheim, Norway  Few things are more prone to a consensus within contemporary jazz discourse than saying that ear training is crucial for aspiring jazz musicians. (Sidran, 1974; Berliner, 1994; Prouty, 2006; Wilf 2014). Left unexplored, however, is this question: What does it imply – from the systematic perspective of a phenomenal body – to develop one's aural capacities for spontaneous, musical interactions with others? Launching an enactive account of ear training, this paper analyzes the well-known method of imitating solos (Monson, 1996) as a way of acting out actual and potential musical forms. I will claim that learning a "jazz language" by ear (ibid.) is to expand the possible behavior of sonorous intentionality. In this view, the structure implicitly emerging in the jazz discourse is a unique, musical modification of what Merleau-Ponty (1963), Deacon (1997) and Tomasello (2003) call symbol behavior and joint attention. Potentially trained in the imitation process is an ear for other ways of hearing. The point of learning solos is not 1:1 imitation by itself, as Wilf seems to suggest, but by the gradual embodied integration of abundant, sonorous forms that have emerged in musical collectives. The paper also will criticize mechanist tendencies in contemporary theories on improvisation (Pressing, 1998; Johnson-Laird, 2002; Berkowitz, 2010). These theories inaptly describe the learning of jazz improvisation as a form of a rule-governed combination of musical atoms. By contrast, the enactive account of jazz hearing conceives of musical forms as wholes ultimately organized not by rules but by embodied life in general.  <i>Arts Education</i></p>



Wednesday, 19 June	
16:30-17:45	PARALLEL SESSIONS
Room 3 - 302	<p><b>The Life of the Artist</b></p> <p><b>From Abjection to Icon: Artist Biopics and the Representation of Artists' Historical Identities</b>  Julie Codell, Professor, School of Art, Arizona State University, AZ, United States  Across all types of artists' film biographies, or biopics—whether Hollywood or independent or European art films—artists are represented as abject figures in several forms: extreme poverty, sexual licentiousness, drinking, drugs and anti-social behavior. These films imply a link between abjection and creativity that generates a conflict between creativity's unrestrained behavior, and the art world of dealers, critics and exhibitions defined by economics and social restraint. Artists are unable to fit into the social order of their own art world; both Jackson Pollock (1912-56) in Pollock (2000) and Jean-Michel Basquiat (1960-88) in Basquiat (1996) suffer under success and are extremely abject, yet their abjection works differently for Pollock than for African-American Basquiat. Lee Krasner (1908-84) in Pollock is not abject but her gender renders her unable to fulfill national (Pollock) and international (Basquiat) cultural ambitions that the other artists fulfill. The theme in artist biopics is the sacrifice of abject artists to society which, in turn, appropriates their art as transcendent national achievements, a fundamental conflict between society's rejection of abject artists and society's praise and appropriation of their "transcendental" art. Abject artists are in history and in a material world; but their artworks are redefined as ahistorical and spiritual. I will briefly contrast these films with the extreme abjection of Van Gogh, the paradigmatic abject artist unsuccessful in his lifetime, in <i>Lust for Life</i> (1956) and with Derek Jarman's <i>Caravaggio</i> (1986), in which the highly successful abject artist is not marginalized but mirrors his corrupt late-Renaissance patrons.  <i>Arts Theory and History</i></p> <p><b>The Artistic Collection of the Sculptor João da Silva: The Contribution of the Study and Museological Inventory of a Legacy to Be Unveiled</b>  Master Arlinda Fortes, Research Fellow, Fine Arts, Sociedade Nacional de Belas-Artes, Lisboa, Portugal  João da Silva (1880-1960) was a notable plastic artist of the first half of the twentieth century, distinguishing himself in the areas of sculpture, medal, numismatics, and jewelry. He was the author of the first gold coin of the Portuguese Republic in 1916 and of the bust of the republic for the Constituent Assembly, among other works of great recognition in the Portuguese art history, whether by order or by contest, where he was awarded several times in Portugal and abroad. With works represented in public spaces, and museological institutions, public and private, João da Silva, to this day, did not have the due recognition, by society, and with which he contributed so much, as an educator, theoretician, and republican militant. It was his sense of duty to society, which led him and his wife, to donate their home and studio, as well as his entire artistic collection, and part of the filling, to the Sociedade Nacional de Belas Artes (SBNA), so that a House-Museum could be created there for public fruition of its collection and personal library. For legal-administrative reasons that lasted until the middle of 2018, it has only recently been allowed access to the collection for study and its respective museological inventory, which has made it possible to identify different typologies, materials and production techniques that were considered to be of great scientific and technological progress.  <i>Arts Theory and History</i></p> <p><b>(Portrait) Drawings by Antonin Artaud: Exhortations in the Middle Voice</b>  Hazel Antaramian, Adjunct Instructor, Fine, Performing, Communication Arts, Fresno City College (State Center Community College District-SCCCD), Fresno, CA, United States  The final creative acts of French actor/writer Antonin Artaud consisted of numerous (portrait) drawings executed within Eckhartian notions of detachment and letting be. This paper suggests that these drawings articulate a metaphysical middle voice wherein the Heideggerian middle-voiced character of releasement as <i>Gelassenheit</i> is echoed in terms of letting-be. It is from an Eckhartian-Heideggerian releasement and experimental linguistic transformations that the Artaudian (portrait) drawings, evaluated as inseparable from his life and oeuvre, tend toward a middle voice. Along with this posit, Artaud, as a French cinema and theater actor of the continental Surrealist period is considered within the parameters of an actor in Samuel Beckett's <i>Theater of the Absurd</i>. It is here and in Eckhart where Artaud's visual middle voice also speaks from a place of experimentation and transformation, experimentation not too dissimilar to what Artaud pines for in his exhortations for the transformation of culture using alchemy as the numinous language in response to the corruption of the organism. As the thesis of this paper imparts an experimental approach to the study of Artaud's drawings as middle voice, it does so by way of threading disparate disciplines and philosophical thinking as they apply to the impetus of the creative act and a singular enigmatic voice. Herein, the creative act from which Artaud operates will be shown in terms of <i>Gelassenheit</i>, and the mode of the middle voice as an operative linguistic tangentiality of the arts.  2019 <i>Special Focus—Art as Communication: The Impact of Art as a Catalyst for Social Change</i></p>

Wednesday, 19 June	
16:30-17:45	PARALLEL SESSIONS
Room 4 - 303	<p><b>Global Impacts for a New World</b></p> <p><b>Removal and Reparation in the American Memorial Landscape: Making Room for National Self Reflection</b>  Katherine Platt, Associate Professor of Cultural Anthropology, History and Society, Babson College, Wellesley, MA, United States  The proposed paper asks the question, is there a tectonic shift taking place in the memorial landscape of the United States? To consider this question, I will examine two current phenomena. The first is the heated debates and movements related to symbols of the Confederacy (1860-65), the founding principle of which was the preservation of slavery. The second concurrent phenomenon to be examined is the emergence of a new genre in the U.S. memorial landscape, which is dedicated to the recognition and contemplation of the atrocity of slavery and its many legacies. Commemoration of an atrocity perpetrated by its own people against its own people is a dramatic innovation on the U.S. memorial landscape. In June 2015, holding a gun and Confederate flag, white supremacist Dylan Roof murdered nine black people in a church in South Carolina. In July 2015 the Confederate flag came down from the South Carolina State House. Since that time a widespread movement (and counter movement, of course) to remove flags, monuments and other public iconography honoring the Confederacy has burgeoned. In 2014 the first museum solely focused on slavery opened in Louisiana. In 2018 the National Memorial to Peace and Justice, dedicated to the history of lynching, and the related Legacy Museum, focusing on slavery and its legacies, opened in Alabama. Recognition, responsibility, respect, and reparation are some of the themes engaged in these new spaces. This paper asks, might removal and symbolic erasure be part of the rehabilitation of collective memory?  <i>The Arts in Social, Political, and Community Life</i></p> <p><b>Developing Art as Process: Exploring the Space between</b>  Alfredo Lopes, Instrumental Music Teacher, Music, Emmanuel Anglican College, Ballina, NSW, Australia  So much occurs in between generating creative product, in particular, internal and external process; as a response to 21st-century society, knowledge, experience and environment, as influences in artistic practice. I suggest a different approach to developing artistic practice: investigating the space in which ideas germinate, are organized, and contribute to product. I suggest this approach as a means for comprehending and fostering creative outcomes and intend to demonstrate this process in the context of small jazz ensemble composition. Small jazz ensembles have enabled individuals to collaborate with others in the form of improvisation and/or composition as a collective space and experiment of sorts. This type of music scenario is a catalyst; engagement in the community to internal/external stimulus, observed as intuitive/intellectual underpinnings, reflect metaphysical/physical planes as "creative design," occurring independently in the musician/composer, and interdependently in collaboration with others as a common thread. The arts, in particular, jazz music has been a medium for accommodating and communicating ideas/ideals as/through community; allowing the artist to reflect, respond, and contribute to society at a given point in time and history. I intend to explore this theme, in particular, process and interrelationships occurring in writing, rehearsing, arranging and performing small jazz ensemble composition as a model for observation, interpretation, and development of artistic practice in contemporary culture.  <i>Arts Education</i></p>





16:30-17:45

PARALLEL SESSIONS

Room 5 -  
304

Voice, Identity and Culture

**Cultural Memory: Finding the Resonance Bridge through Art Immersion Experiences**

Heidi Powell, Director, Art and Art History, University of Florida, Gainesville, FL, United States

The purpose of this paper is to describe and discuss how cultural memory as a pedagogical place in art making and art education in global contexts occurs through community art making. Discussed are the theory and importance of (re)collecting and (re)telling memories through story and object making through cultural immersion. This paper addresses: Immersion in cultural events, i.e. explored through the making of alfombras during Semana Santa in Antigua, Guatemala; how immersion in the art making practice of other cultures informs community identity through cultural competency, revealing a new understanding of artmaking as perpetuating cultural continuity; how immersion contributes to memory pedagogy and broader notion of global communities in arts education, and historical memory and the circularity of knowledge. This reflective investigation of memory and object making funded by cultural immersion, art making, and art education. It is important to acknowledge that the (re)collecting is grounded in cultural nuances and ripe with personal values and emotions as well as cultural knowledge. The role memory pedagogy (Powell, 2017) plays in the narratives of success, failure, change, and hope as an artist and art educator in our field is an invisible force that we often overlook in understanding the very notions of art making as cultural memory. The intangible of memory is what exists in our work as artists and art educators, finding voice in the tangible object of experience on the human journey as we immerse ourselves in cultures and their art making practices.

*Arts Education*

**Performing Post-Xicanidades: Travel, Transculturation and Transversalism in Contemporary Chicana Theater, Poetry and Popular Music in Europe**

Ben Olguin, Professor, English Department, University of California, Santa Barbara, CA, United States

While Chicana/os and Latina/os—or Latinx—traveled throughout Europe in the 20th century primarily due to warfare and related Cold War contexts, contemporary Latinx travelers and expatriates in the new millennium have returned to Europe in a new era of globalization that inevitably involves radical transformations of Latinidades, or Latinx epistemologies and ontologies. This paper explores select case studies of Latinx cultural workers—primarily playwrights, poets and musicians—who have traveled to various southern and eastern European nations to participate in complex consumptions and performances of culture. I submit that the multiple gazes and reverse gazes, as well as dialogues and transculturations, have undergirded new post-Latinx formations, that is, transversal syntheses of Europeanized Latinx identities, cultures, and knowledges. Several questions guide this inquiry. Why did Latinx artists and travelers travel to select countries during the Cold War and post-millennium? What impact did their European encounters have on their work? How were notions of Latinidades transformed in the process of their encounters and performances? How did the different eras of contact zone encounters impact framings of the “end” of Latinx Studies at different times?

*The Arts in Social, Political, and Community Life*

**Strong Houses, Strong Voices: Sharing the Lived Experiences of Post-natural Builders in South Africa through Digital Storytelling**

Christine Scoggin, Doctoral Student, Creative Industries, Queensland University of Technology, Duncraig, WA, Australia

Strong Houses, Strong Voices is an arts-based research project which uses co-created first-person video narratives to present the lived experiences of a group of “post-natural” builders currently constructing houses within South African informal settlements. Post-natural builders use a combination of traditional building materials such as mud, straw, manure and water, and repurposed materials such as tires, cans and bottles to create low-cost, environmentally appropriate “shack replacement” houses. The builders are typically geographically dispersed, time poor, and extremely marginalized due to lack of formal education, lack of citizenship, or disability. The study ultimately aims to encourage widespread take up of these citizen-led building practices, whilst challenging national housing standards that typically prohibit such experimental structures. The study is based on the ‘digital storytelling’ methodology pioneered by the Center for Digital Storytelling (CDS), which is widely regarded as a democratizing and empowering methodology for community arts and arts-based research. Such approaches have been used extensively in South Africa for research and community arts purposes, most notably in relation to teacher training, and examination of gender-based violence and HIV-related stigma. The study responds to criticisms of this methodology that include its formulaic models, extensive time requirements and leanings toward sentimentality, by demonstrating how it can be successfully adapted to telling the powerful stories of these South African “post-natural” builders.

*2019 Special Focus—Art as Communication: The Impact of Art as a Catalyst for Social Change*



Wednesday, 19 June	
16:30-17:45	PARALLEL SESSIONS
Room 6 - 305	<p><b>Reflections of Spirituality</b></p> <p><b>Artistic or Spiritual?: Participatory Art Groups in Lutheran Parishes in Finland</b></p> <p>Heli Irmeli Ansio, Researcher, Finnish Institute of Occupational Health, Finland</p> <p>With four million members, the Evangelical Lutheran Church of Finland is the largest religious denomination in Finland. It plays an unofficial role in social welfare: Parishes provide financial support for people in need, and organize various low-cost activities for local people. These activities include participatory art groups and courses in different art forms. My study concerns the meanings that participants, teachers and parish vicars give to participatory artistic activities in Lutheran parishes. It is based on ethnographic fieldwork in three art groups (dance and visual arts) organized in two parishes in the Helsinki metropolitan area in 2017. The research material consists of participant observation in the groups and interviews of the group participants (N = 14), their teachers (N = 3) and a vicar of one of the parishes. The results show that the participants, teachers and vicar all saw the groups as open and easily accessible to everybody, regardless of one's relationship to the church. Most of the participants were middle-aged women (or young mothers in their thirties) who had at least a somewhat positive attitude towards religion. The main reason for attending the groups was interest in the art form in question, but most participants also attached some spiritual meanings to their participation. For the vicar and the teachers, too, the spiritual and artistic objectives of the groups intertwined. This research has been conducted as part of the ArtsEqual project funded by the Academy of Finland's Strategic Research Council from its Equality in Society programme.</p> <p><i>The Arts in Social, Political, and Community Life</i></p>

Wednesday, 19 June	
16:30-17:45	PARALLEL SESSIONS
Room 7 - 307	<p><b>Indigenous Art</b></p> <p><b>Curating a Connected Future at the Art Gallery of Ontario: The Institutional Limits of (Un)Settling Urban Narratives</b></p> <p>Audrey Kwan, Teaching Assistant, Languages, Literatures, Cultures, Ryerson University, Canada</p> <p>This paper will explore the efforts of the Art Gallery of Ontario's (AGO) 2018 reinstallation of the J.S. McLean Centre to interrogate cultural hegemony in Canadian narratives— centering Indigenous, female, and other underrepresented voices. The works of Glenn Coulthard, Adele Perry, Leanne Simpson, and Julie Tomiak will inform my understanding of urban space as an important site in the deconstruction of settler-colonial narratives, and the power of institutions that reproduce such narratives. First, I will examine the exhibition within the context of the AGO's history and inclusion (or exclusion) of Indigenous and other minoritized representations. Second, I will analyze how curation is used to destabilize colonial knowledge both in its visual elements and its process. How does this work deconstruct dominant narratives of Canadian history, reeducating Canadian publics through creative reinterpretation? Third, I will consider the physical, ideological, and emotional limits of the McLean Centre, emphasizing that transformative resistance from within the institution requires continuous effort. Drawing on Coulthard's understanding of the 'politics of recognition,' I argue that the recognition of the voices at the McLean Centre is not the goal, but the beginning of a conversation that seeks to dismantle the roots of Western, heteropatriarchal colonialism. While the reinstallation does much to unsettle settler experiences of Canadian Art History, the work of Indigenous resurgence and resistance to colonial cities like Toronto is far from settled.</p> <p><i>The Arts in Social, Political, and Community Life</i></p> <p><b>Babo Pithoro: A Sacred Painting</b></p> <p>Siddharth Raje, Warligrum Trust (NGO), Pune, India</p> <p>In India there are more than 700 tribes and each one has own Deities. This makes cultural characteristics of India. Different tribes create variety of artistic paintings to worship deities. I refer to a live painting followed by the performance, dance and celebrated tradition of tribal folk art Babo Pithoro in Gujarat, India. Babo Pithoro is organic, iconic, and live in the indigenous tribes of India particularly in Rathwas in western belt of Gujarat, India. The ceremony and expressions of the Pithoro painting are believed to be sacred to bring the fertility, prosperity within the family, generations or to the community. The tradition of the painting is very ancient. This painting is a part of their religious life and family gathering. Pithoro painting is largest in the world. Who organizes the painting is the major question. It is generally organized by the family who has problems to be barren, loss of agricultural products and various family problems. Today the tribal people are passing through a critical transition. Today the educated tribal youths look to their own culture with a sense of dislike and yet do not feel comfortable in the new tides of changes sweeping the shares of tribal societies. We need to preserve and conserve this art which is on the verge of extinction.</p> <p><i>The Arts in Social, Political, and Community Life</i></p> <p><b>Art as a Way of Facilitating Social Change Processes</b></p> <p>Elena Bastidas, Associate Professor, Conflict Resolution Studies, Nova Southeastern University, Fort Lauderdale, FL, United States</p> <p>Maria Victoria Luzuriaga Bastidas, Student, The New School, New York, NY, United States</p> <p>As humans, our forms of communications are widely learned through our community, except for visuals. Visual information is the first and most important form of communication that spans universally throughout cultures and history. Images have an international language of their own, making them the most primal and interpretive source of information one can provide. In this paper, we introduce social polygraphy, a methodology used to facilitate social change processes. This methodology relies heavily on visuals, like drawing, mapping, and other diverse artistic expressions, to interact, initiate dialogue and participate in mutual learning with diverse populations. Engaging in social processes with populations that are different from our own, whether that be age, culture, background, or beliefs, can be extraordinarily challenging, especially if we are dealing with conflicting views. Through the process of social polygraphy, participants uncover the wealth of information and knowledge that resides in them, better understand the positions of others, and can find diverse ways of reaching a mutual understanding. We illustrate the steps of the methodology with a case from an Afro-Colombia community.</p> <p><i>2019 Special Focus—Art as Communication: The Impact of Art as a Catalyst for Social Change</i></p>

Wednesday, 19 June	
16:30-17:45	<b>PARALLEL SESSIONS</b>
Room 9 - 308	<p><b>Sociopolitical Challenges</b></p> <p><b>Hannah Wilke and Problems with Pornography: Unraveling Preconceived Notions of Feminist Art</b>  Abigail Bos, Gallery Assistant, Art and Design, Kelowna Art Gallery, Kelowna, Canada  Many critics focus on the fact that feminist artists often portray themselves as naked in their work. This causes critics to hail feminist art as pornographic, without recognizing these artists are using their work to reclaim their bodies. Critics also view other art forms as pornographic, which is equally problematic. In the article "Empathy, Pornography and Suffering," Carolyn Dean discusses the problems that arise from critics arguing that depictions of the Holocaust are pornographic. There are also people who deem Hannah Wilke's work to be pornographic since her works often depict the naked female form. Critics who consider depictions of the Holocaust, or feminist art as pornographic are able to defend their stance with many valid arguments; however, once the word pornographic is used, the conversation ends. Therefore, hailing anything as pornographic is problematic, as it prevents further conversation of the topic in question.  <i>The Arts in Social, Political, and Community Life</i></p> <p><b>How New is the "New Photojournalism?"</b>  Laura Duarte Uliana, Master's Degree, Faculdade Cásper Líbero, São Paulo, Brazil  This paper, of epistemological nature, seeks to analyze the idea of "new photojournalism", concept that promoted more freedom to the press photographers by allowing the creation of photographic narratives onto photo stories, with the readings of authors like Fred Ritchin (2013), who contributes with the concept of "new photojournalism", and André Rouillé (2009), who contributes with the concept of "dialogical photography", "scripting of the photo story" and "humanist and humanitarian photojournalism", concepts that is believed to be close to the idea of "new photojournalism". Besides that, it's intended to be compared to the theory of micro-story, developed by Carlo Ginzburg (2017) in Italy and studied by the Brazilian researcher Boris Kossoy (2014). The micro-stories concept basis is, mainly, the focus on the invisible classes, the intensive investigation of the object and a reduction of the analysis scale, from general to particular; these characteristics are similar to the concept of "new photojournalism" that we are studying. Even though is made on the research a historic panorama, the main idea is to study the "new photojournalism" in contemporaneity and investigate if it is possible to think about these terms in the same way as in the middle of the XX century, when publications like Life Magazine (1936-1972) were published. As an object to the analysis, it's going to be studied the report by the Brazilian photographer Adriana Zehbrauskas about the Zika virus in Brazil published in The New York Times.  <i>New Media, Technology and the Arts</i></p>
17:45-19:15	<b>Conference Welcome Reception and Book Series Launch: "Transformative Pedagogies in the Visual Domain"</b>
	<p><b>Common Ground Research Networks and the International Conference on the Arts in Society</b> will be hosting a welcome reception and launch of the book series, "Transformative Pedagogies in the Visual Domain," curated by Dr. Arianne Rourke and Dr. Vaughan Rees. The reception and book series launch will be held at the Polytechnic Institute of Lisbon directly following the last parallel session of the first day, 19 June. Join other conference delegates and plenary speakers for drinks, light hors d'oeuvres, and a chance to converse.</p>



Thursday, 20 June	
08:30-09:00	Conference Registration Desk Open
09:00-09:10	Daily Update—Dr. Phillip Kalantzis-Cope, Chief Social Scientist, Common Ground Research Networks, Champaign, IL, United States
09:10-09:45	Plenary Session—Dr. Cristina Pratas Cruzeiro, Postdoctoral Researcher, The Foundation for Science and Technology, Portugal, Integrated Researcher, Institute of Art History, Faculty of Social and Human Sciences, New University of Lisbon, Lisbon, Portugal, and Invited Researcher, Center for Research in Fine Arts, Faculty of Fine Arts, University of Lisbon, Lisbon, Portugal
	<p>"Power to the People! A Citizen Art Project in Portugal (Lousal)"</p> <p>Cristina Pratas Cruzeiro is currently a postdoctoral researcher at the FCT (Fundação para a Ciência e a Tecnologia), the Portuguese national funding agency for science, research, and technology, with the project "Colaboração e Colisão: intervenção pública e política da arte" ("Collaboration and Collision: The Public and Political Intervention of Art") at Instituto de História da Arte (IHA), Faculdade de Ciências Sociais e Humanas (FCSH), Universidade NOVA de Lisboa (Institute of Art History, Faculty of Social and Human Sciences, New University of Lisbon). She is an integrated researcher at IHA-FCSH and invited researcher at CIEBA – FBAUL, Lisbon, Portugal (Center for Research in Fine Arts, Faculty of Fine Arts, University of Lisbon). She was an invited professor at the Faculdade de Belas Artes, Universidade de Lisboa (Faculty of Fine Arts, University of Lisbon) from 2008 to 2018. She holds a PhD in Art Science from Faculdade de Belas Artes, Universidade de Lisboa, with a thesis on the relation between art and reality titled "Arte e Realidade: Aproximação, diluição e simbiose no século XX" ("Art and Reality: Approximation, Dilution and Symbiosis in the 20th Century") and an MA dissertation about the dissolution of authorship in the twentieth century. Her research is focused on the relationship between contemporary artistic practices and society, political movements, and public space.</p>
09:45-10:15	Garden Conversation
	Garden Conversations are informal, unstructured sessions that allow delegates a chance to meet plenary speakers and talk with them at length about the issues arising from their presentation. When the venue and weather allow, we try to arrange for a circle of chairs to be placed outdoors.
10:15-10:20	Transition Break
10:20-12:00	PARALLEL SESSIONS



Thursday, 20 June	
10:20-12:00	<b>PARALLEL SESSIONS</b>
<b>Room 1 - 300</b>	<p><b>Principles of Change</b></p> <p><b>Sound Art, Musique Concrète, and Their Authenticities</b>  Joseph Chaves, Associate Professor, Department of English, University of Northern Colorado, Greeley, CO, United States  This paper investigates the way that sound art and musique concrète from the last quarter of the twentieth century represent, create, and play with a couple forms of authenticity: the representation of the natural world and the representation of exotic locales. I begin with Francisco López's <i>La Selva</i> (1997), which culls acoustic phenomena from the Costa Rican rainforest in order, on the artist's reading, to produce a perfectly acousmatic sound-world. Acousmatic sound, according to Michel Chion and Pierre Schaeffer, is "pure sound" in the sense that we listen to it without reference to the source that produced it. For López, the particular acoustic qualities of the rainforest—the multi-dimensional nature of its jungle canopy, its many reverberant and resonant surfaces, and the way its exuberant flora masks the provenances of sonic phenomena—divorce the rainforest's sounds from any particular location. ("This is not la selva [the rainforest]," López pronounces in an auto-critical essay, echoing Magritte.) However, my interpretation of <i>La Selva</i> runs against the grain of the artist's understanding of the piece. Far from categorically transcending "causal listening" in favor of acousmatic listening, I attempt to show, <i>La Selva</i> ultimately puts into question dichotomous understandings of these forms of sound perception, suggesting that they are not mutually exclusive but rather continuous and richly dynamic. The essay then marshals these insights in order to reflect on other, previous works, including François Bayle's <i>Tremblements de terre très doux</i> (1978) and various versions of Luc Ferrari's <i>Presque Rien</i> (1977, 1989).  <i>Arts Theory and History</i></p> <p><b>Jazz Music as a Worldwide Political Resource</b>  Peter Brewer, Assistant Professor of Music, Fine Arts, Barry University, Miami Shores, FL, United States  Music has been utilized as a tool to achieve social and political ends since humans recognized the deep emotional responses that can be aroused when we hear music. In modern history, American jazz music has likewise been utilized in myriad cultures across the globe as a tool towards achieving a range of political and social goals. This paper examines how various groups within different cultures have employed jazz in a wide range of contexts with varying objectives—including within both democratic and authoritarian societies - as a tool to affect sociopolitical perspectives of both domestic and foreign audiences. Particular attention is given to the polarity of the social and political goals within the examined cultures as they tend to either include calls for stimulating social and political change, reinforcing a pre-existing construct/perception, or occasionally, pursuit of seemingly contrary goals simultaneously.  <i>The Arts in Social, Political, and Community Life</i></p> <p><b>World Music and Autism: Creating Opportunities for Relationship Development and Dynamic Problem Solving through Music and Movement</b>  Andrew Shahriari, Associate Professor of Ethnomusicology, Music, Kent State University, Kent, OH, United States  This paper focuses on world music as a catalyst for supporting people with various disabilities, such as autism spectrum disorder. World music listening and performance can act as a "safe space" where social interaction and dynamic thinking, two core challenges for people on the autism spectrum, can be encouraged and developed. The presentation highlights key principles associated with Relationship Development Intervention (RDI), a program developed by Steven Gutstein, Ph.D., with regards to issues of static versus dynamic thinking that can be applied to music and other arts contexts. Several other core areas of challenge, namely social referencing, co-regulatory interactions, flexible thinking, and episodic memory are also discussed along with several guiding strategies that will give attendees some practical means of improving competency in these areas through the arts.  <i>The Arts in Social, Political, and Community Life</i></p> <p><b>The Development of Creative Written, Visual and Artistic Expression through Music</b>  Helena Caspurro, Professora Auxiliar, Departamento de Comunicação e Arte, Universidade de Aveiro, Porto, Portugal  Pedro Almeida, Professor Auxiliar, Universidade de Aveiro, Porto, Portugal  Perhaps due to the complexity of our world, the issue of education has never been so emergent. Challenges brought by the exponential development of science, art, and technology, while being the result of the educational models that democratic societies have been building, are also a source of renewed perplexities. One is to look at knowledge as a system of complex skills combinations whose application enables people to better interpret the intricate world in which they live – thus increasing the idea of learning as a construction of multiple literacies; another is to understand how school can help to interact with the simultaneously particular and holistic nature of knowledge. Finally, the fact that children learn by solving problems in the concrete world and not only from what is confined to the school stage. Intervene collaboratively was the starting point of this action-research project, explaining the didactic model based on the music and CD-object <i>Paluí</i>, aimed to promote creative learning of the Portuguese language and the visual and plastic expression of 600 students of schools of Santa Maria da Feira and 50 of the degree in Design of Aveiro University.  <i>Arts Education</i></p>



Thursday, 20 June	
10:20-12:00	PARALLEL SESSIONS
Room 2 - 301	<p><b>The Urban Canvas</b></p> <p><b>Los Angeles Utopias: Escape to LA</b>  Amy Pederson Converse, Professor and Department Coordinator, Art History, Woodbury University, Burbank, CA, United States  This paper begins with a revised social history of Los Angeles focused on its original foundation by Spanish, Mexican, Native American, Mestizo, and African pobladores in the 17th century. Images and representations of the city will be analyzed via film and literature, with particular attention paid to the underrepresented neighborhoods that exist beyond the scope of white Los Angeles proscribed by Reyner Banham and other urban theorists throughout the 20th century. The real Los Angeles can be seen clearly through the imaginary territory of science fiction, a literary and cinematic genre that is directed towards the future, but tells us about the past. Considered simultaneously, the doubled direction of this genre can tell us much about the present and also offer a radical solution to the issues of gentrification and displacement facing artists and minority communities in Los Angeles and other cities. Through the theoretical application of conceptual architecture and early modern ideas of North African pirate republics to the dreamland of the movies, the future city of Los Angeles will be proposed as a new Utopia to be populated by voluntary prisoners. Serving as the foundation of a new Eden, it would be a place of salvation and redemption for all, offering the promise of the seizure and equitable redistribution of property and capital, radical equality in terms of individual rights, the ability to achieve sovereignty in negotiations with governments of nation/states, and absolute democracy in terms of leadership and social relations.  <i>Arts Theory and History</i></p> <p><b>Cutting Up the City: Gordon Matta-Clark and the Urban Commons</b>  Jeffrey Colgan, Co-Founder and Researcher, Cultural and Urban Research, Network for Culture &amp; Arts Policy, Brooklyn, NY, United States  Jeffrey Escoffier, Research Associate, The Brooklyn Institute for Social Research, Brooklyn, NY, United States  The traditional narrative of 20th Century New York urban living has often concerned itself with the antipodal philosophies of urban planner Robert Moses and critic Jane Jacobs. This binary conception of American urban life contrasted Moses' radical projects to remake NYC to suit the automobile with Jacobs' admonishments that quality of life required small, organic neighborhoods of diverse inhabitants and independent businesses. These philosophies, however, were no longer applicable in 1970s NYC. In a new city characterized by crisis, ruins, and abandonment, a fundamentally new way of conceiving of the urban realm was required. The artist, activist, and 'un-builder' Gordon Matta-Clark was one of the first to explore and embody an alternative—and he remains a representative figure of the unique culturo-political ferment of 1970s NYC. This paper argues that Matta-Clark's art, actions, and writings express his vision of the de-industrializing metropolis as a city of possibility and that his approach to the urban realm rejected a clean image of historical continuity in favor of the radical discontinuity of times of disaster. We claim that he accepted the city as it was, presently, for him—dirty, contested, and struggling—and devised strategies for reclaiming dignity amidst a ruinous landscape. A key cultural instigator and advocate for a particular type of urban commons, Matta-Clark was more than an artist and activist; he was, in his unique manner, both an urban planner and urban philosopher—his work embodying Henri Lefebvre's notion of the ideal city as the "perpetual oeuvre of the inhabitants."  <i>2019 Special Focus—Art as Communication: The Impact of Art as a Catalyst for Social Change</i></p> <p><b>Cultural Infrastructure and Labour in the City: Sustaining Art under Precarity and Urban Transformation</b>  David Rowe, Emeritus Professor, Institute for Culture and Society, Western Sydney University, Sydney, Australia  Many cities around the world, especially those of metropolitan scale, are undergoing transformation. The reclamation and redevelopment of de-industrialised inner-city spaces is creating pressing problems for arts and cultural practitioners. These producers and exhibitors of diverse cultural forms were once able to operate, albeit precariously, in relatively inexpensive working and living spaces in transitional urban zones. The combined impact of property booms and gentrification has been to displace many of them, while its ripple effect is being felt across suburban and even peri-urban creative contexts. These disturbances in the urban cultural ecology affect mutually supportive communities of practice who tend to live precariously but are deeply committed to their cultural and social communities. This paper draws on survey and interview research for the Australian Research Council Linkage Project (LP 130100253) Recalibrating Culture: Production, Consumption, Policy, which is focused on the organisation of cultural practices and lives in Greater Western Sydney, Australia. It also considers and analyses some relevant findings of three commissioned research projects: Mapping Cultural Venues and Infrastructure in the City of Sydney Local Government Area and Planning Cultural Creation and Production in Sydney: A Venues and Infrastructure Needs Analysis (Sydney City Council), and Cultural Creation and Production in the Inner West LGA: A Case-study Needs Analysis (Inner West Council). This research directly addresses questions concerning the arts in social, political, and community life, emphasising the key role of cultural policy and planning in sustaining communities of arts and cultural practice that are confronted by late-capitalist urban economics.  <i>The Arts in Social, Political, and Community Life</i></p>

Thursday, 20 June	
10:20-12:00	<b>PARALLEL SESSIONS</b>
<b>Room 3 - 302</b>	<p><b>Healing and Well-being</b></p> <p><b>Healing Wounds and Changing Lives: A Study of Dance Movement Therapy in India</b>  Arudhra Krishnaswamy, Teaching Assistant, National University of Singapore, Singapore  There has been a lot of work on dance but the majority of it is still limited to the aesthetics and beauty of performing arts. We often fail to recognize that dance is just as powerful a therapeutic art as it is a performing art. This research project aims at expanding this field by understanding dance and its relationship to society, human rights and community development in India. My objective is to understand and discuss the ways in which dance and movement are used as a recovery method in India and how they aid in healing and rehabilitating an individual who has been through physical, mental or emotional trauma of some kind. In this presentation, I wish to share some of the significant case studies from my fieldwork that would highlight the benefits and challenges of using dance/movement as a healing tool for such individuals. The findings are a result of semi-structured interviews and participant observation sessions in three big cities of India namely Delhi, Kolkata and Chennai. Both dance/movement therapists as well as patients were interviewed so as to understand their life journeys and the ways in which dance has helped them overcome certain personal struggles. In so doing, the broad aim of this project is to throw light on the emancipatory role of performing arts. It is to examine how dancers that are socially committed can impact their communities using dance that is not only aesthetically engaging but could also be an effective means of social development.  <i>2019 Special Focus—Art as Communication: The Impact of Art as a Catalyst for Social Change</i></p> <p><b>Exploring the Role of Storybooks in the Lives of Young People with Cystic Fibrosis and Muscular Dystrophy in Canada: Telling My Tale</b>  Fiona Moola, Research Scientist and Professor, Dalla Lana School of Public Health, Holland Bloorview Kids Rehabilitation Hospital and University of Toronto, Toronto, Canada  Since the dawn of time, people have engaged in storytelling as a means to convey information and promote understanding. In this way, storytelling is perennial to the human condition. The stories of young people with life-shortening conditions, however — such as cystic fibrosis and muscular dystrophy — most often go unheard in contemporary cultures. Rather, “medical experts” — housed in the biomedical canon — most often speak on their behalf. Young people with life-shortening conditions lack agency to the form and means of self-representation and identity development in contemporary society. In this paper, I reflect on the process and outcome of Telling my Tale, that is, a national storybook writing and illustration study for young people with cystic fibrosis and muscular dystrophy in Canada. In so doing, I will not only showcase their illustrations and narratives but discuss their broader significance to society and culture. In particular, I will unpack the merits and pitfalls of the participatory storybook writing and drawing methodology, the role of participants images and narratives in identity construction and reconstruction, and how this particular art and creative writing platform can promote dialogue and understanding about the lives of young people with life-shortening conditions. Maya Angelou once said that “there is no greater agony than bearing an untold story inside you.” It is also hoped that this presentation provides a platform for the audience to bear witness to the complex stories and art of young people with life-shortening conditions.  <i>The Arts in Social, Political, and Community Life</i></p> <p><b>Exploring Older People’s Subjective Experience of Participatory Arts Engagement</b>  Emily Bradfield, PhD Student &amp; Research Assistant, College of Health and Social Care, University of Derby, Derby, United Kingdom  “By 2050, Europe will have about 34% of its population aged 60 years or over... Longer lives provide the opportunity for rethinking not just what older age might be but how our whole life course might unfold. Yet the extent to which each of us as individuals, and society more broadly, can benefit from this demographic transition will be heavily dependent on one key factor – health.” (WHO, 2016). A rapidly ageing population has significant consequences for the health and wellbeing of our society and an increased need to identify alternative ways of supporting the diverse needs of people in later life. Participatory or community arts programmes, which run outside healthcare settings, can contribute to health promotion including increasing wellbeing and quality of life and providing opportunities for meaningful engagement. This paper explores the effect of participatory arts on the wellbeing and quality of life of healthy older people and considers older people’s subjective experience of arts engagement. The research project involved a mixed-methods systematic review and focus groups with older people. While systematic reviews have long been considered the ‘gold standard’ in the hierarchy of evidence and are a means of synthesising evidence to inform policy and practice, the review reports often remain in academia, without being shared with relevant stakeholder groups. Exploring the findings of the systematic review of participatory arts for older people, with older people, provides an opportunity to contextualise the findings and a means of empowerment for older people through the shared interpretation of the findings.  <i>The Arts in Social, Political, and Community Life</i></p>





### Creative Practice Showcase

Researchers and innovators present projects or art programs and initiatives. All presentations should be grounded in presenters' research experience. Promotional conversations are permissible, however, products or services may not be sold at the conference venue.

### Sculpture and Storytelling Workshop for Children Living in Institutions: Using Self-made Bronze Sculptures to Build Stories of Oneself

Oona Tikkaaja, CEO, Sculptor, Art, Hide & Seek Ltd., Finland

The Finnish company Hide&Seek Ltd. works with a community artwork consisting of small bronze sculptures made in artist-led workshops with different kinds of people: children, elderly, businessmen. The sculptures will be permanently mounted in urban space, and people can search them with a mobile map. Our important focus group is institutionalized children. We were currently granted funding from the Finnish Ministry of Culture and Education for developing a self-reflection method, where the bronze sculpture can be seen as a symbol of oneself. In the workshop, children are encouraged to create an alter-ego character, who may have some similar features as their creators, but as well some imaginary ones. The characters will be molded in the workshop, and a professional caster will cast them in bronze. There will be two copies made: one will be mounted in the institution, the other one will stay with the child. After creating the characters there will be storytelling workshops, where the children invent life stories for their character. It is possible to use words, voice or images. This will be saved on a web application (which will be published in November 2018). The children will have their personal passwords so they can go to add pieces to the story at any time. They can, for example, take photos of their copy of the character in different locations and post them to their account. The caretakers in the institution can use the evolving story as a tool for discussion.

*2019 Special Focus—Art as Communication: The Impact of Art as a Catalyst for Social Change*

### Virtually There: Exploring Process and Deferring Outcome

Bryonie Reid, Founder and Team Member, Quarto, Bangor, County Down, United Kingdom

Alice Lyons, Project Manager, Kids' Own Publishing Partnership, Sligo, Ireland

We present long-term collaborative project Virtually There, initiated and managed by Irish children's arts organisation Kids' Own Publishing Partnership, in which artists work with teachers and children through interactive technology in eight Northern Irish schools. Our showcase focuses on process in Virtually There. For this purpose we define process as: exploration and experimentation privileging means over ends and embracing negative capability and uncertainty. It is generally held that artists tend to hold themselves in process. In contrast, by virtue of conventional teacher-training and the demands of curriculum-focused pedagogy, teachers tend to hurry through process to reach specific outcomes at specific stages. We are interested in how artists and teachers together, by fully entering process, make space for children to engage fluidly and open-endedly in, and shape, ideas and methodologies and activities. Outcomes, where they happen, are decided upon collaboratively and late in process. We examine how and why this is done in Virtually There, looking particularly at teachers' experiences because their training and the systems within which they work tend to under-value process. Remaining with uncertainty and deferring closure are integral to the relationship between artist and teacher and to Virtually There as a project. Likewise, time is integral to the teacher-artist relationship. Virtually There and some artist-teacher partnerships are more than a decade old, offering rich research data on long-term engagements. We will explore these themes through informal and conversational presentation methods, aiming to replicate something of what we argue has made Virtually There so innovative and so effective.

*Arts Education*

### The Spirit of Water: An International Art Project Undertaken with the First Indigenous Peoples of Southern Africa

Magda Minguzzi, PhD Programme Coordinator, Architecture, Nelson Mandela University, Port Elizabeth, Eastern Cape, South Africa

Presentation video projection of the short film "The spirit of water." Nelson Mandela University production. The 05 and 06 of May 2017 an international project art performance took place in Cape Recife Nature Reserve, Port Elizabeth, (SA) where ancient fish traps still visible. These traps, which are sacred places to the First Indigenous People of Southern Africa, are the most ancient man-made structures present in the area and are highly significant in terms of heritage. However, currently the fish traps are mostly unknown, even if very accessible and near to the city. The scope of the artistic project, rooted on the cultural and heritage re-appropriation, was to draw attention to fragile marine environments, threatened by pollution, excessive fishing, and encroaching human development and industry. The Indigenous People, together with the Nelson Mandela university staff members and students, and local people spent two days in front of the ocean and the fish traps to celebrate rituals in order to be re connect with Nature.

*The Arts in Social, Political, and Community Life*

### Organisational Encounters and Speculative Weavings: A Reflexive Research Enquiry

Deborah Michaels, PhD Candidate, C3Ri - Art and Design, Sheffield Hallam University, Sheffield, United Kingdom

This performative presentation is an invitation to engage with – and reflect through – material gathered as part of a research enquiry in which I use art-making as a reflexive tool to critically examine less visible aspects of organisational life. Drawing on my background in art psychotherapy, and conceptualising my research as a "speculative weaving," I follow the intertwining threads, reflexive dialogues, and ethical dilemmas that emerge in response to my encounters with – and subjective experiences of – a stroke rehabilitation day-centre. The gestural, performative, repetitive, and constructed nature of weaving offers rich metaphorical and textual material for exploring tensions, resistances, and complex personal, social, and political entanglements as I weave the work through different institutional spaces. The idea of place is particularly poignant when considered in relation to 'care for and of the body'. It draws attention to what the situation may provide, respond to, evoke, activate, enable, or silence – and points towards how the material, physical, or psychological/emotional body may be received, touched, handled, positioned, examined, and categorised by an "other" in different contexts. Such questions emphasise ethical concerns relating to vulnerability, exposure, intimacy, dependence and trust, and the use – or abuse – of power. Through exploring the dynamic interactions between myself, the institution(s) in which I am immersed, the emerging body of artwork, and the audiences that engage with it, I consider what may be made manifest through the art-making process, and the ethical questions that are provoked through a confrontation with it.

*2019 Special Focus—Art as Communication: The Impact of Art as a Catalyst for Social Change*

Thursday, 20 June	
10:20-12:00	<b>PARALLEL SESSIONS</b>
<b>Room 5 - 304</b>	<p><b>Workshops</b></p> <p><b>Workshop sessions involve extensive interaction between presenters and participants around an idea or hands-on experience of a practice. These sessions may also take the form of a crafted panel, staged conversation, dialogue or debate – all involving substantial interaction with the audience. [45 min. each]</b></p> <p><b>Cast Your .net Wide: Web Archiving to Capture Internet Art and Art Ephemera</b>  Mary Haberle, Web Archivist, Web Team, Internet Archive, San Francisco, CA, United States  Lori Donovan, Senior Program Manager, Web Archiving, San Francisco, CA, United States  Karl Rainer Blumenthal, Web Archivist, Internet Archive, San Francisco, CA, United States  Digital formats native to the web are now central to both art production and documentation. As a result, web archiving is a critical preservation strategy for internet art as well as primary source information for future art historical research. Due to the transient nature of web content, much of this information is at risk. This workshop will introduce the basics of web archiving, share examples of arts organizations preserving online content, and demonstrate some tools that assist with its capture and preservation. Attendees will also gain insight into the creative and research potential of analytical tools applied to web archives data. A participatory small group exercise will introduce attendees to the policy considerations outlined in the Web Archiving Life Cycle Model white paper written by Internet Archive staff. This white paper will be distributed and each group assigned to review one section and then discuss its contents and implications for their own practice. Groups will report back on their findings to the attendees so that everyone learns about each policy consideration. No computers or tech supplies necessary.  <i>New Media, Technology and the Arts</i></p> <p><b>Silent Spring and Eco-Activism Now: Lessons from the Poetic Vision and Scientific Rigor of Rachel Carson</b>  Lisa Parkins, Visiting Assistant Professor, Humanities and Arts, SUNY/Empire State College, New York, NY, United States  Rachel Carson is widely credited as the founder of the modern environmental movement. In her groundbreaking classic, <i>Silent Spring</i> (1962), Carson weaves poetic language together with rigorous science. Despite the chemical industry's attempt to discredit her findings, Carson's masterful use of literary devices interlaced with scientific data stirred the public to take action against the dangers of DDT. In this workshop, we will create our own aesthetic response to today's environmental crisis. We begin by exploring Carson's evocative portrait of a idyllic mid-century American town and its insidious destruction from pesticides. Drawing on Carson's stylistic strategies including metaphor, alliteration, and detailed observation, participants will engage in spontaneous writing exercises describing the ecology of their local communities. Then, we will conduct on-the-spot scientific research on related global issues. Prompted by Carson's probing questions, we will juxtapose poetic depictions of place with hard facts. Participants will be invited to share their writings as poet-performers in the form of a dialogic exchange which may culminate in a ritual enactment. Afterwards, the group will consider how this interdisciplinary process can serve as an arts-based model for participatory eco-activism  <i>2019 Special Focus—Art as Communication: The Impact of Art as a Catalyst for Social Change</i></p>



Thursday, 20 June	
10:20-12:00	<b>PARALLEL SESSIONS</b>
<b>Room 6 - 305</b>	<p><b>Wellness and Empowerment</b></p> <p><b>Alternative Medicine: The Use of Art for Wellness and Empowerment</b>  Joshua Kin-Man Nan, Assistant Professor, Social Work, Hong Kong Baptist University, Hong Kong  This proposed project endeavors to transfer knowledge and techniques of art therapy (Use of Art, UoA) for helping professionals from Hong Kong (HK) and Kuala Lumpur (KL), in enhancing psychosocial rehabilitation for their service users. The project provides UoA training to trainees (e.g. social workers, nurses, psychologists, art educators), for facilitating the use of visual art to enhance wellbeing of their service users, i.e. the UoA participants. The trainees will implement 4 UoA activities in group setting that target the challenges of the UoA participants. Artworks created and selected by the UoA participants will be displayed in art exhibits to give voice to these individuals. The training team comprises artists, art psychotherapists, university educators, and researchers. Qualitative research methods with art-based inquiry are adopted. Outcome measures are applied respectively to the project trainees, to measure change in professional efficacy before/after UoA training, and the UoA participants, to measure change in self-efficacy, resilience, and positive/negative emotion before/after UoA activities. Focus groups will be conducted to all project participants at the completion of all UoA activities. Quantitative data, and artworks will be analyzed and compared across HK and KL. This project advocates art as an alternative, supplementary medicine. It emphasizes artistic expression, empowerment, and social stigma elimination. The training for multidisciplinary helping professionals promotes sustainable development of UoA in various professions. The research components provide facts to the therapeutic use of art and help build the theoretical underpinnings of art therapy for clinical treatment.  <i>The Arts in Social, Political, and Community Life</i></p> <p><b>Theatre for Trauma: A Devised Theatre Performance Dealing with Personal Trauma</b>  Margot Marie Wood, Lecturer, Educational Drama, Cape Peninsula University of Technology, Cape Town, South Africa  When dealing with personally traumatized participants, and devising theatre dealing with these traumatic events, the emotions involved are real and often overwhelming for participants. The emotional recall might trigger a reliving of the original traumatic event and its accompanying emotions. This study documents the use of embodied acting techniques and action-based direction to devise a performance script and performance piece dealing with personal trauma. Action-based instruction, that is instruction focusing on physical states of being and physical action, can provide a framework within which emotionally charged issues can be revisited, explored and resolved.  <i>The Arts in Social, Political, and Community Life</i></p> <p><b>Multi-Disciplinary Arts Programs for Healing and Personal Empowerment: Arts Based Programming in Community for Self-esteem and Well-being</b>  Brooke Hughes, PhD, Somatic Studies, Pacific Graduate Institute, New York, NY, United States  The arts offer a powerful path for emotional healing from illness, isolation, crisis, or mental turbulence. The creative process invites an avenue of self-expression that can generate a cathartic release, as well as self-discovery. Additionally, art-making has also been shown to increase self-reported feelings of self-efficacy, self-esteem and well-being, which can be healing in the context of feelings of hopelessness and powerlessness that emerge as a result of a serious illness or life crisis (Kaimal &amp; Ray, 2017; Karwowski &amp; Kaufman, 2017). This paper will explore the psychological and neuroscientific impact of multi-disciplinary creative arts in community, especially its capacity to provide supportive relationships and hope, as well as yield specific changes in the brain, including the release of neurochemicals that can reduce anxiety, depression, pain, and create balance in the body through the relaxation response (homeostasis), which can increase resiliency (King, 2018). Specifically, this paper will explore how programs conducted by a California-based nonprofit organization The Art of Elysium uses multi-disciplinary creative arts, in over 28 major hospitals, foundations and special education centers, to reduce negative affect, providing increased subjective reports of well-being. This organization has partnered with creative artists in four disciplines: Fashion and Design, Film and Theatre, Music and Movement and Visual Arts to help medically fragile children, the homeless, elders, and those with mental illness and self-esteem needs. The Art of Elysium uses the arts as a catalyst for social change and an avenue for personal empowerment.  <i>The Arts in Social, Political, and Community Life</i></p> <p><b>The Big Anxiety Festival of Arts, Science, and People: Creating a Framework for Transdisciplinary Research and Engagement in Mental Health</b>  Jill Bennett, Director/Professor, National Institute for Experimental Art, University of New South Wales, Australia  The Big Anxiety, TBA, is a research-driven, biennial festival that brings together artists, scientists, and communities to question and re-imagine the state of mental health in the 21st century. TBA challenges the hierarchies and limitations of the bio-medical model of mental health, developing bottom-up research to advance understanding of lived experience; experimental methods of engagement; and forums for addressing mental health and human distress beyond the health and medical sphere. This paper will address the theoretical grounding, underpinning research, institutional framework, collaborative methods/processes and outcomes/impact to-date of The Big Anxiety. Focusing on the inaugural 2017 festival which was staged across Greater Sydney (comprising 75 events, 16 new art commissions, 140,000 visitors), it will highlight transdisciplinary collaborations and engagement strategies – and the role of the arts in developing radical approaches to care. Projects discussed will include multimedia immersive environments and interventions relating to suicide prevention and institutional abuse, as well as to the politics of care and social determinants of mental health.  <i>2019 Special Focus—Art as Communication: The Impact of Art as a Catalyst for Social Change</i></p>

Thursday, 20 June	
10:20-12:00	<b>PARALLEL SESSIONS</b>
<b>Room 7 - 307</b>	<p><b>New Expressions</b></p> <p><b>Hacking Capitalism: Socially Engaged Art through Alternative Art Economies and Entrepreneurship</b>  Kingsley Ng, Assistant Professor, Academy of Visual Arts, Hong Kong Baptist University, Hong Kong, China  Situating within the wider arena of public art, socially engaged art is defined as art-in-the-public-interest, as it foregrounds social issues, political activism and community collaborations. (Kwon 2002) Recognised globally as a major artistic practice, it nonetheless operates beyond the gallery–museum nexus. Because of this nature, and with its ambition to drive social impacts, the practice has a praxiologically problematic relationship with the art market system, which predominately favours household decorations. However, because of its site-orientedness, there is great potential of symbiosis between artistic work and the economic paradigm. Instead of critiquing the Capital system with straightforward antagonism, artists working along these lines adopt penetrative approaches to create possibilities within the system. The practice-based research aims to focus on this strand of socially engaged art, which situates itself in a symbiotic relationship with the market through creating alternative art economies.  <i>2019 Special Focus—Art as Communication: The Impact of Art as a Catalyst for Social Change</i></p> <p><b>Participatory Art Practice: What Does It Mean to Participate?</b>  Andrew Mount, Assistant Professor of Art and Art Education, Art &amp; Art History, Saint Mary's College of California, CA, United States  Participation in art practice is not new but has gained the patina of novelty. There are some problems involved with this misapprehension related to the authenticity of a 'form' of art practice that runs parallel to municipal social programs, effectively revising the role, efficacy and ideological praxis of artists. In this paper, I examine a range of claims made for participation in art to assess their impact on art practice and its ability to develop as a form. The paper also deals with the generation of a particular understanding of art, taking into account both those artists &amp; works that laid the foundation for social intervention (in particular, Fluxus and Beuys) and counterarguments that have seen a return to the institution as preferable to the messy reality of interfacing with the public.  <i>2019 Special Focus—Art as Communication: The Impact of Art as a Catalyst for Social Change</i></p> <p><b>Embracing Climate Change through Art: The Algae Society Bio Art Design Lab</b>  José Carlos Espinel Velasco, Professor, Fine Arts - Sculpture and Arts Education, Universidad Complutense de Madrid, Madrid, Spain  Jennifer Parker, Professor, University of California, CA, United States  Nadjeđa Espinel Velasco, PhD Candidate, University of Otago, New Zealand  Since 2018 The Algae Society has been working on several hybrid projects with the aim of warning and informing society of the importance of maintaining healthy marine ecosystems. This drive to support marine life also benefits humanity. As a co-dependent species of the oceans, we are feeling the effects of climate change. Effects that scientists have been warning us about for decades. Now the evidence and our first-hand experience of extreme weather patterns with unprecedented climate disasters have tipped the scales of our awareness. Species loss is occurring at an alarming rate. Human extinction is now fully on the table as a real possibility. As a working group of artists, scientists and scholars, we aim to communicate, collaborate, conceive, cooperate, and experiment with algae as a united society bound together in an interdependent system of organisms adapting to global warming. Our collaboration is a creative approach that seeks to benefit, support and educate the public of our symbiotic relationship. Projects to date have focused primarily on youth culture, to build empathy, love, curiosity, and passion as a cohabitating species of the planet. We have developed videogames, with different approaches to talk about the impact of ocean acidification and the importance of algae in our ecosystems, interactive installations, short animation films, and video installations - each project aimed at awakening our sense of responsibility and need to take action against the biggest challenge humanity has had to face in the 21st century.  <i>2019 Special Focus—Art as Communication: The Impact of Art as a Catalyst for Social Change</i></p>



10:20-12:00

PARALLEL SESSIONS

Room 8 -  
309

**Creative Practice Showcase**

Researchers and innovators present projects or art programs and initiatives. All presentations should be grounded in presenters' research experience. Promotional conversations are permissible, however, products or services may not be sold at the conference venue.

**LandMarks: A Network of Contemporary Art Projects as a Forum for Collaboration, Knowledge-sharing and Negotiating of Differing Perspectives**

Melinda Spooner, Lecturer, Socially Engaged Artist, NSCAD University

David Diviney, Senior Curator, Art Gallery of Nova Scotia, Canada

How may artists work to achieve dialogue to stimulate conversations between individuals and communities that would not normally work together to create social change? LandMarks/Repères was a series of site-specific, community-based and collaborative art projects that took place in National Parks and Historic Sites across Canada. The 150th anniversary of Canadian Confederation marked an occasion to reflect on a much older land, its present-day realities and the persistent legacies of colonialism and nationhood. LandMarks engaged the wider Canadian public to imagine possible futures through the eyes of artists, students and communities. Performances, installations, interventions and other modes of engagement, connected multiple projects addressing notions of place, identity and indigeneity within the landscape. As curators working on this national project, we curated Ursula Johnson's project (re) al-location and The Festival of Stewards. It engaged the Mi'kmaw philosophy of Netukulimk, or self-sustainability, within a series of art activities that resulted in "The Festival of Stewards" feast and performances in Cape Breton Highlands National Park. With about 300 people in attendance, communities shared moose meat, local dishes, music and stories, from the nearby valleys and mountains, to reflect upon their relationship and responsibilities to the land and each other. Within this paper, we would like to discuss how the goals of the national project, within Ursula Johnson's Festival of Stewards, created an example of how socially engaged art may address difficult and contentious events while bringing together communities divided from past historic events through shared participation in sustainable relationships with the land.

*2019 Special Focus—Art as Communication: The Impact of Art as a Catalyst for Social Change*

**Music of the Early Theater : A Discussion of the Uses of Instrumental Music**

Angela Brand Butler, Professor, Music, California Baptist University, Riverside, CA, United States

Instrumental music of the theater has, historically been omnipresent through iconographic evidence, scholarly references and, although not as prevalent, musical notation and practices. This showcase will reflect upon the history of 16th century instrumental music in theater. Also, the author will present this instrumental literature utilized to celebrate the literary works in which they have been presented. And finally, this musical literature will be provided as a repertoire that directors, actors, educators; musicians can utilize to innovate their classes and lectures, productions, and performances. Early music of the theater, albeit plentiful in reference and performance, it is scant in extant manuscripts and more specifically, notation. Being more of an oral tradition, conclusions certainly can be drawn as to specifics in performance practice with the careful study and examination of theater programs, documents and musical references within the theatrical works, themselves. Whereas the idea of using music to aid in celebrations is certainly commonplace, assigning and utilizing specific pieces in theatrical works is a formidable task that is worthy endeavor as well as a remarkable journey. Utilizing the repertoire to innovate Music found in the early theater and presented within institutions of higher learning can an innovative mission on the part of scholars, musicians and theater directors. Not only does the discovery innovate creativity, but the repertoire discovered and performed presents all involved with an innovative production that is historically accurate, inspired and good.

*Arts Theory and History*

**Exploring Photo Collage, Video and Illustration as Means of Territorial Representation and Urban Community Collaboration: How to Create a User Experience of Proximity and Connection within an Unknown Territory**

Susana Foxley, Scholar, UC Film Archive, Universidad Católica de Chile, Chile

Johanna Whittle, Executive Producer, Universidad Católica de Chile, Chile

"The Time that Remains" is an academic-developed IDoc that narrates the tensions and challenges confronted by the neighborhood El Aguilucho in Santiago de Chile, a community with a strong history and identity, confronting the pressures of urban development and economic insecurity. This interactive documentary explores the expressive and narrative potential of diverse artistic and digital media (photo collage, illustration, video, and sound). These media are used as modes of both, representing a territory, and creating an interactive experience that allows the user to engage with its particularities through wandering and proximity. "The Time that Remains" proposes the representation, over the course of a day, of a street in which relevant social and cultural identity issues converge. Through the use of photo collage as media, we seek to combine different spaces and diverse documentary and narrative elements, in one place. This is emphasized by involving the user in active time experience, by choosing trails, places, and stories, along three moments of the day (morning, afternoon, night). The research and production process of this project explores collaborative methodologies with the community organized in a guild, a board of neighbors and residents, with the purpose of extending the limits of documentary as a tool of social participation and collaborative expression.

*New Media, Technology and the Arts*

**Fold and Unfold Workshop: Testing the idea of "thinking by doing"**

Cecilia Wolff, Assistant Professor, PhD, Universidad de Chile, Santiago, Chile

\Mauricio Arnoldo Cárcamo Pino, Student, Universidad Politécnica de Madrid, Madrid, Spain

The FOLD & UNFOLD Workshop was an experimental and didactic instance that test the idea of "thinking by doing" through the fold in paper and its potentialities for the production of form and figure. The role of paper in history is fundamental, first in writing, then in the printing press and with it, in the fixation of language in space, the history of ideas, dissemination, fixation, democratization, massification and globalization of them. This laminar preformed material can also be approached from its condition of almost two-dimensional laminar material with memory, since it evidences the footprint-patrimony- through the simple act of FOLD AND UNFOLD. Paper, too, through one of its inherent actions, is structural, allowing volumetrizing from a laminar abstraction, moving from the 2D sheet to 3D, from the plane to the space / form, revealing in passing the main input of visual perception: light. The fold reveals the light and the light shows the forms. The fold can be described in the complexity of mathematics, but retains the truth of the matter, its physical condition shows the truth beyond the symbol that calculates and describes: now we are speaking of the fold as geometric-morphological congruence. Conversely, it also suggests ways of thinking from physics, as, for example, the folded space / time conception or the fold of thought, as a recursive action, for many, that defines our human condition.

*Arts Education*



Thursday, 20 June	
10:20-12:00	<b>PARALLEL SESSIONS</b>
<b>Room 9 - 308</b>	<p><b>The Situated Community</b></p> <p><b>Collaborative Engagement through Inclusive Art Practices</b>  Briege Casey, Lecturer, Nursing, Dublin University, Dublin, Ireland  Gary Broderick, Manager, SAOL Project Dublin, Dublin, Ireland  This paper concerns a collaborative arts-based endeavour between a community project (SAOL) for women affected by addiction and poverty in Dublin inner city and undergraduate nursing students in Dublin City University (DCU). This initiative was informed by calls for more meaningful collaboration with service users in health/social care practitioner education as well as the recognition of the value of narrative and art-based pedagogical approaches in such educational contexts. The SAOL community created a series of photographic images based on the findings of a community survey regarding public perceptions of poverty. This was followed by a collaborative learning workshop with student nurses and the women from SAOL, discussing the photographs and sharing stories and perceptions of poverty, mental health issues and substance use. This collaboration extended to the planning and staging of an exhibition; Object Poverty, at a range of formal venues as well as street exhibitions in Dublin city. The exhibition involved the display of the photographic exhibits accompanied by the rich responses from the workshop group and public audiences on themes and experiences of poverty. The paper discusses the process and merits of arts-based collaboration among this diverse learning group as a means of configuring and communicating complex experiences, supporting equality, promoting shared understandings and challenging stereotype and stigma. The benefits and challenges for participants involved will be considered and well as implications and opportunities for education and community arts practice.  <i>The Arts in Social, Political, and Community Life</i></p> <p><b>The Koboi Project: Developing Translocal Engagements within Transnational Art Arenas</b>  Niranjan Rajah, Assistant Professor, School of Interactive Art and Technology, Simon Fraser University, Canada  Globalization has produced an unprecedented degree of homogenization in the mainstream of contemporary art. As artists are drawn from local contexts into the transnational markets and biennales, diverse modes of representation and communication are assimilated to a reductive lingua franca of presentation. The Koboi Project, which began in 2013, takes a photo-conceptual/ performative approach integrating family life, community, interventions, as well as discursive engagements on social media. It attempts to re-imagine art as a translocal activity within a new understanding of humanity as a technologically mediated arena of migration and settlement in which art, artists and their contexts all operate under diasporic conditions. While the Koboi Project participates in mainstream global arenas, it also insists upon a nuanced engagement with local communities and idioms. This duality of address allows me to approach art as a vocation of personal, social and metaphysical significance, while engaging in a conversation within the professional mainstream about the nature and purpose of art. In 2018, I carried out street interventions in Belem, Lisboa and in the Portuguese Village, Malacca as the basis of a photographic series titled Kaza Nunteng Porta (House Without a Door). Belem is the port from which Portuguese adventurers set sail to take Malacca in 1511 and the Portuguese Village is the last vestige of Portuguese life in contemporary Malaysia. I intend to exhibit this series in Lisboa accompanied by performances and community engagements. In this paper, I locate this series within the praxis of the Koboi Project. Series Website: <a href="https://koboibalikkampung.wixsite.com/nuntengporta">https://koboibalikkampung.wixsite.com/nuntengporta</a>  <i>The Arts in Social, Political, and Community Life</i></p> <p><b>Women in the City Speak: Community Creative Writing Programs for Women</b>  Lauren Kirshner, Assistant Professor, English, Ryerson University, Canada  In this time of increased gendered violence, intensifying wage inequality, and rising social isolation, community creative writing programs for marginalized women can form an important site of creative resistance and change. They can provide a supportive environment for women to write stories about the realities of their lives, reverse the transmission model of learning by empowering women to become creators and public presenters, and increase the community's understanding of the challenges and issues that shape women's lives. This paper examines community creative writing programs for women as a catalyst for change through a case study of Sister Writes, an intersectional creative writing program for women marginalized by factors such as trauma, mental health issues, under-housing, and extraordinary life circumstances in Toronto, Canada. Since 2010, Sister Writes has mounted over 300 free workshops that provide a space for women to develop writing and leadership skills, receive mentorship from professional women writers, learn effective communication strategies to become more active members of the community, and design and lead workshops as they work collectively towards publishing and launching a literary magazine of their own creation. Drawing on a theoretical context in arts education for thinking about community creative writing programs for women, and my eight years of experience as Founding Creative Director of Sister Writes, my presentation will shed light on how creative writing programs for women – theoretically and practically - can be a catalyst for change.  <i>Arts Education</i></p> <p><b>Mapping the Disappearances of Place: Artistic Processes and Community Intervention</b>  Claudia Pato Carvalho, Researcher, Centre for Social Studies, University of Coimbra, Coimbra, Portugal  The paper reflects the action-research process under the context of the artistic creation Luto (Mourning), an artistic intervention project that is taking place in Tábua (Centro Region, Portugal), under the cultural programming project REDE ARTÉRIA, coordinated by the Portuguese theatre company O Teatrão. Reflecting the will and proposal of the local agents, the general starting point of the artistic project are the fires of the 15th of October 2017. Cartography made of layers, confessions of places, micro History, sociology of everyday life, autoethnography. The project crosses a documentary practice that involves the narratives of the residents and their relation with the historical dimension of the places, with the work on texts and other references that lead to the wider thought and questioning of the places.  <i>2019 Special Focus—Art as Communication: The Impact of Art as a Catalyst for Social Change</i></p>
12:00-13:00	<b>Lunch</b>
13:00-13:45	<b>PARALLEL SESSIONS</b>



Thursday, 20 June	
13:00-13:45	<b>PARALLEL SESSIONS</b>
<b>Room 1 - 300</b>	<p><b>Focused Discussions</b></p> <p><b>For work that is best discussed or debated, rather than reported on through a formal presentation, these sessions provide a forum for an extended “roundtable” conversation between an author and a small group of interested colleagues. Summaries of the author’s key ideas, or points of discussion, are used to stimulate and guide the discourse.</b></p> <p><b>Counteracting the Cult of Self: Eco-Social Practice</b>  Laura Donkers, Researcher, University of Dundee, United Kingdom  Art does not have to be separate from ordinary life and ordinary activities, and can be a supportive tool catalysing shared societal actions that can improve lives. Artists who work in this way use their art as a relational activity to advance personal and social transformations. This involves changing how everyday practices are perceived so that they are no longer seen as just inconsequential aspects of daily living. The role and function of art is moving towards one of Eco-Social Practice created by artists working in the public realm of politics, environment and social life. These artists develop understandings of ‘how to’ work with their communities by living with them and learning from them: joining in the web of group life. This requires adopting a listening paradigm so that the voices of others can be heard, aiding the recognition and airing of complex issues from an insider’s perspective and spawning a sense of empowerment in those who are listened to. Through this affiliation a new kind of self emerges that is intertwined with the other: A dialogic relationship that acknowledges interconnectedness and interdependence. Through projects that promote interconnectedness across the whole ecosystem, communities with long-standing relationships to their surroundings are able to co-create meaningful futures where sustainability of both the environment and its inhabitants are enhanced. This facilitates long-term regeneration, challenging the politics of social isolation to find the means to build more liveable futures.  2019 <i>Special Focus—Art as Communication: The Impact of Art as a Catalyst for Social Change</i></p> <p><b>Finding Balance: Training Dancers</b>  Laurie Abramson, Adjunct Faculty, Theater and Dance, Montclair State University, Westfield, NJ, United States  Although access to technology creates genuine benefits, for example making it easy to view dance works that are not otherwise accessible, the prevalence of technology in dancers’ daily lives creates complications that should be addressed in dance instruction. Examples follow. The deluge of information delivered through technology has weakened students’ ability to make human connections. The tunnel vision that is used for mobile devices is far different from the peripheral vision that is required to maintain lines and spatial patterns and gauge distances to be traveled. It is necessary to have daily reinforcement in class by continually rotating lines, changing fronts, and organizing groups of varied numbers traveling together. Budgetary restraints, when combined with inexpensive video technology, often force choreographers to limit their time in the studio with dancers. That has shifted responsibility to the dancers to see quickly to be able to reproduce and then manipulate the choreographer’s movement using reversals, retrogrades and direction changes. These practices can all be emphasized and practiced in class. Character limits imposed by Twitter, texts and similar technologies limit the user’s ability to explore almost any matter in depth. The arts provide a way to avoid these limitations, and in the dance studio students can learn to explore complexity and detail without interruption. One technique that I use with my pre-professional students is requiring them to maintain a weekly journal in which they take the time to consider and write out what they are learning and how that learning is affecting them.  <i>Arts Education</i></p> <p><b>The Poetry Project: Engaging our Creativity through Words, Paint, Chant, and Collaboration</b>  Claudia Reder, Lecturer, English, California State University, CA, United States  Teachers are highly self-reflective to ensure that their own prejudices and assumptions won’t interfere with their professionalism. In class, poetry is used as a way to reflect on their own cultural and language identities as well as to reflect and study texts used in class. Further, some of the poems are used as springboards to discussion/analysis of social issues. Collaborative reflection and stickies allow participants to create poems of social action, a way to raise questions and multiple points of view that arise. Robert J. Sternberg writes, “The most powerful way to develop creativity in your students is to be a role model. Children develop creativity not when you tell them to, but when you show them.”  <i>Arts Education</i></p> <p><b>Singing Indigenous Stories: Cultural Rescue in the Indigenous Reserve Parque das Tribos in Manaus, Brazil</b>  Vanessa Benites Bordin, Professora mestra, Teatro, Universidade do Estado do Amazonas, Brazil  I bring here an account of the work that I carry out in the Parque das Tribos Indigenous Reserve located in the urban perimeter of the city of Manaus. This work is linked to the extension project that I coordinate as a professor at the State University of Amazonas, titled "Storytellers: the popular theater of lively forms in the community," which relates directly to my doctoral research in progress in the ECA PPGAC - USP. I speak about my experience with indigenous women with whom I have worked in two cultural spaces advised by the Indigenous School Education Management (GEEI / SEMED) that operate in the Parque das Tribos where about one hundred and thirty-two families live, totaling thirty five ethnic groups.  <i>The Arts in Social, Political, and Community Life</i></p>



Thursday, 20 June	
13:00-13:45	PARALLEL SESSIONS
Room 1 - 300 cont.	<p><b>Interactive, New Media and Creative Approaches for Community Building, Education and Advocacy: Envisioning Social Justice</b></p> <p>Betty Yu, Adjunct Assistant Professor, Film, Digital Media and Journalism, City University of New York (CUNY) John Jay College of Criminal Justice, Brooklyn, NY, United States</p> <p>The discussion will focus on practical hands on new media platforms, video, digital tools, and phone applications that can be incorporated into community-based creative placemaking projects with participants that have little to no experience with technology. The educational and advocacy project is a collaboration with CAAAV Organizing Communities' Chinatown Tenants Union, highlighting their organizing history and building campaigns. In addition, workshop participants will have an opportunity to create their own QR code or Augmented Reality-based virtual experience. The discussion also aims to spark a discussion about the ways in which technology and new media platforms can be used to unleash the imagination of community members. Can it be a tool to help us envision social justice now and into the future?</p> <p><i>New Media, Technology and the Arts</i></p> <p><b>The Marginalization of American Country Music: Renewing Academic Inquiring into the Music of the Rural White Southern Diaspora</b></p> <p>Vicki Purslow, Professor, Music, Southern Oregon University, Ashland, OR, United States</p> <p>The cultural identity of America is deeply entrenched in the history of country music. Beginning as an oral tradition most associated with rural hillbillies, American country music is often seen as the music of the conservative, white, poor, rural, working and middle class. K-16 education often reinforces a hierarchy of music deemed most worthy of study. While many schools and universities offer courses in western European and rock and popular music, including hip hop and rap, country music courses are sparse. The 2007 discontinuation of the Journal of Country Music further marginalized the importance of the genre as a subject of serious academic study. Perhaps it is the simplicity of the music and lyrics that lead to a perception that country music lacks depth and seriousness. The purpose of this focused discussion is to renew the argument for high schools and universities to break down the hierarchy of musical genres. Mainstream country music artists and their record labels aggressively pursue multiplatinum record sales, which leaves the classic and alternative country at a substantive disadvantage. Broadcast radio and video do not have multiple formats for the country as is done in other popular music genres. America's country music deserves serious academic inquiry because it may provide K – 16 students with opportunities for cultural engagement while exploring diversity in thought as the history of the music of a marginalized diasporic population is told.</p> <p><i>The Arts in Social, Political, and Community Life</i></p>



Thursday, 20 June	
13:00-13:45	<b>PARALLEL SESSIONS</b>
Room 2 - 301	<p><b>Focused Discussions II</b></p> <p>For work that is best discussed or debated, rather than reported on through a formal presentation, these sessions provide a forum for an extended “roundtable” conversation between an author and a small group of interested colleagues. Summaries of the author’s key ideas, or points of discussion, are used to stimulate and guide the discourse.</p> <p><b>Qualities of Engagement: The Community as Rhizome</b>  Jessica Poser, Assistant Professor of Art and Community Engagement, Visual and Performing Arts Department, Springfield College, South Hadley, MA, United States  How do we define community? What does participation look like? What roles do aesthetics play in community art? This paper explores the frameworks of community engagement and uses the idea of the rhizome as a generative and organic model of collaboration, dialogue and action in community based work. Examples are drawn from both personal projects (Habitat for Artists, Teen Art Lab, The Mending Wall, The First Amendment project) as well as other international projects that suggest rhizomatic ways of thinking about social and cultural engagement.  <i>The Arts in Social, Political, and Community Life</i></p> <p><b>The Digital Photograph as a Craft Object</b>  Rehan Zia, Lecturer, Faculty of Media and Communication, Bournemouth University, Fern Barrow, United Kingdom  The digital photograph is a vastly different medium from its film counterpart and as such needs to be understood and recognised in its own right (Ritchin 2010). This paper explores the digital photograph as a craft object by grounding it in the author’s landscape photography practice. Contemporary digital multi-shot photography techniques such as high dynamic range photography, gigapixel photography, focus stacking and digital panorama stitching make use of multiple different photographic exposures of the scene that are subsequently combined together to create a resulting image that contains more scene detail than can be captured in a single photographic exposure. Non-destructive image editing techniques and workflow allow the original camera exposures that form the raw material for the final image to remain unaltered. The digital photograph, unlike physical craft objects, can be reconstituted, moulded and crafted to generate a multitude of different outputs depending the application or creative intent of the photographer from the same raw material. The digital photograph can thus be conceived as a virtual craft object comprising of: the raw material in the form of the acquired exposure values of the scene, the image manipulation or digital craft operations applied, and, the resulting image outputs. The notion of the digital photograph as a virtual craft object highlights and celebrates the greater plasticity that the digital photograph brings whilst also identifying a number of challenges and implications for both practitioners and theorists.  <i>New Media, Technology and the Arts</i></p> <p><b>Intervention Strategies for Monuments and Memorials</b>  Nik Orr, Sessional Academic, School of Creative Industries, University of Newcastle, Newcastle, NSW, Australia  In 2016 when an equestrian bronze of Francisco Franco was wheeled out of council storage in Barcelona, the reaction was incendiary. The statue was targeted with eggs and vegetables, showered in bird feed to attract pigeon droppings, graffitied with symbols of gay pride and independentism, and then decapitated, before being uprooted entirely and left shattered on the ground. As monuments attract the ire of citizens globally and cities face crises in terms of their liveability, local governments are asking critical questions about their public art and placemaking policies. The traditional monument, as a top-down exercise in myth-making and nation-building, has received intense critique from communities, art worlds, and cultural and academic institutions. The current animosity – in Australia, the US, and Spain, to name a few – towards the colonial and fascist monument is symptomatic of a broader failure: the exclusion of historically marginalised social groups from national narratives and, by extension, from public space. This situation is the result of policy failure, but also ‘plastic’ failure in the public sculptural sphere. Against the backdrop of plural and participatory democracy, the monument is failing as a collective touchstone. But what of the solutions offered? The popular debate is often limited to just two solutions: either remove the offending work or do nothing, adding a revisionist plaque at most. This hands-on workshop opens up further possibilities by exploring a variety of spatial, plastic and architectonic interventions.  <i>The Arts in Social, Political, and Community Life</i></p> <p><b>Nat King Cole : The Unsung Civil Rights Activist</b> Donna Cox, Professor, Music, University of Dayton, Dayton, OH, United States  Patrice Turner, Director of Worship and Arts, Ebenezer Baptist Church, United States  Discussions of effective activism in the Civil Rights Movement typically center on people who overtly used his/her platform and art to address issues of injustice. Yet, the relationship between overt actions and activism are often conveyed, not simply by one’s perceived participation but by the person’s impact. In this, Nat King Cole is without rival. He represented Black America with excellence in the face of the cruelty of racism. Born Nathaniel Adams on March 17, 1919, Cole remains an American icon whose music continues to cross cultural and political boundaries. An examination of his life and career will reveal a man balanced precariously between two communities, the African American community in which he lived and was deeply seated and the White community in which he primarily worked. On one hand, high profile friends such as Frank Sinatra and necessary compromises to further his career (being “whited up” to make him more “accessible” to predominantly white audiences), often put him in the crosshair of civil rights activists. On the other, though he made television history when he became the first African American performer to host a TV series, no national sponsors were willing to back a program featuring African American entertainers. 100 years after his birth, singing Cole’s music offers an opportunity to step into his lived reality of singing beautiful, ‘easy listening’ music in an era of America’s tumultuous history and draw parallels to activism in contemporary America.  <i>The Arts in Social, Political, and Community Life</i></p>

### Virtual Lightning Talks

Lightning talks are 5-minute "flash" video presentations. Authors present summaries or overviews of their work, describing the essential features (related to purpose, procedures, outcomes, or product). Authors are welcome to submit traditional "lecture style" videos or videos that use visual supports like PowerPoint. After the conference, the videos are made available on the network's YouTube channel.

### The Periphery Landscape as Self-activated Museum: Modern Ruins and Their Surrounding World

Rafela Nicolau, PhD Student, Fine Arts, Art History, Universidad Nacional de Educación a Distancia, Madrid, Spain

This proposal aims to be a debate and a reflection on art as experience of environment. From the imaginary of Dada and Land Art to the practice of walking as a way of aesthetic knowledge, this work will focus on the modern ruins and their landscapes. In order to achieve this goal, phenomenology tools will be used to approximate the relations between last century objects (military ruins and industrial ruins, specially) and their surrounding world (society). The main objective is to contribute to a greater openness to this field of research, offering a deeper degree of interdisciplinarity between art, philosophy, architecture, history and geography. Therefore, the concept of art museum will be as well in the center of the reflection, with the will to offer a permanent critical revision of the term and taking advantage of the contributions of authors such as André Malraux, Rosalind Krauss and Francesco Careri.

*Arts Theory and History*

### Art as Expressive Therapy for Vulnerable Populations

Amara Merritt, Student, Architecture/Design, Rhode Island School of Design, RI, United States

This lightning talk will describe a project utilizing art to provide a means for unheard voices to tell their unique stories. The impact of providing art materials to a variety of people with invisible disabilities, assessing their levels of emotional and physical pain before and after creative activities will be discussed. In the U.S., 10% of people have a medical condition which could be considered a type of invisible disability. Suicide is the 3rd leading cause of death for youth aged 10–14 and the 2nd leading cause of death for people aged 15–24. Approximately 20 veterans die daily by suicide. Many people suffer in silence and making art is powerful, helping provide a space for their individualized healing process. Artistic expression is a vehicle to amplify unheard voices. For example, art created by mentally ill homeless people including veterans, will raise awareness to their plight and demonstrate untapped talents that uplift their spirits and create a unique way to give more meaning to their lives. Through this project, I hope to encompass this idea in a visual format and develop a compelling message demonstrating that people need more than talk therapy to allow them the opportunity to express themselves. This project will allow them to have a voice and result not only in something beautiful to look at but also to create a way to alleviate anxiety and depression.

*2019 Special Focus—Art as Communication: The Impact of Art as a Catalyst for Social Change*

### Applying Emotion Strategy in Creative Advertising

Wei Zhao, PhD Student, The University of Huddersfield, Huddersfield, United Kingdom

Emotion penetrates life, it exists as a feeling and an inner state of human beings in every day, and fills the interpersonal gap between people (Strongman, 1978). Emotions are not only a linear phenomenon, but also are feedback processes. Emotional resonance is crucial and has been highlighted in business marketing and everyday advertising. Ferreira, Brandão, and Bizarrias (2017) point out that positive or negative emotions can affect consumers' responses.

*2019 Special Focus—Art as Communication: The Impact of Art as a Catalyst for Social Change*

### The Role of Hand Weaving Craft in Shaping the Cultural Identity in the Sultanate of Oman

Zahra Al-Zadjali, Assistant Professor, Art Education, Sultan Qaboos University, Oman

Traditional heritage includes folklore creations of traditional peoples, formed by the accumulation of experiences, knowledge and practices that are passed on from one generation to another, and often was not relay those experiences through memory or practice. In Oman dwellers characterize the mountains for the residents of the desert plains and traditional character was a reflection of a clear and evident to the nature of the environment in which they lived, as it was for the components of geographical and historical nature of social mobility, customs and traditions impact the literal configuration. Accordingly, it was for this traditional craft key role in shaping the culture and values, which in turn formed folkloric features of the national identity of the Sultanate of Oman. But the problem of the study has recently appeared in most of the Arab countries in general, and in the Sultanate of Oman, in particular, was the lack of crafts characters and its components from the educational programs in educational institutions to keep up with the technological developments and contemporary values, which began to spread among new generation. The importance of this study need to employ these cultural units because of their role in promoting the cultural identity of the Omani society. Among the most important study to deepen visual culture art icons associated with local cultural Bmorothet goals and emphasize the importance of art education, which through its programs are moved and the consolidation of national cultural identity among the young generation.

*2019 Special Focus—Art as Communication: The Impact of Art as a Catalyst for Social Change*

### Art in Dialogue: Giving Visibility and Voice to Communicating Illness Experiences

Shanali Perera, Member, Live Well Make Art, Manchester, United Kingdom

I share my story of how using an app on my mobile phone to create digital art, has had a transformative impact on my ability to handle living with a rare illness. I started exploring the digital medium to capture 'the essence of being a patient', 'expressions of illness' and 'making sense of illness'. Given that so much of the human experience around the illness is emotion and complexity, the focus of my art is a self-inquiry into our understandings of identity, art, and illness. The digital medium was the ideal adaptation for me due to limitations in hand function, as it enabled me to create art with minimal physical effort. I would like to see more art in dialogue, communicating and disseminating how art can help friends, family, public, health providers see the multiplicity, the fluid state of the lived experience. Connecting with health teams to highlight how 'expressions of illness experience' can open ways of knowing and learning to help clinicians get a deeper understanding of what people go through, the impact illnesses can have on image and identity. This can help bridge the gap between 'Biomedical and Human focus'. Offer ways of seeing more of the face behind the illness, the person behind it all, not just the person with an illness. A great deal of diagnostic power can be drawn from the visual world, deepening understandings of the 'human aspect of medical practice'.

*The Arts in Social, Political, and Community Life*

Thursday, 20 June	
13:00-13:45	<b>PARALLEL SESSIONS</b>
Room 3 - 302 cont.	<p><b>Changing Spaces through Rhythm: A Creative Process Integrating Teachers and Students of an Undergraduate Music Course</b>  Ana Luisa Fridman, Assistant teacher, Music Department, Federal University of Rio Grande do Sul-UFRGS, Porto Alegre, Brazil  Gilberto Assis Rosa, professor, Music, Santa Marcelina Faculty, Brazil  The Brazilian musicians and researchers Ana Fridman and Gilberto Assis talk and demonstrate their actions to create a performing and improvisational space integrating teachers and students of an undergraduate music course. At this proposal, a series of activities driven by rhythmic stimuli were made and performed by undergraduate students. After the proposal with the students, a video was recorded, edited and later shared in an event in which we invited teachers of this same undergraduate music course to interact musically with the material recorded by the students, using technological procedures and musical instruments for the performance presented to the students who were previously the improvisers. This final event promoted a unique integration between teachers and students in which the main stimuli was the improvisation starting from rhythmic proposals. At this research the main focus has been to arouse the students and listeners interest in improvisation derived by rhythmic stimuli in order to create and inspire performance environments. This research was also born from previous researches approaching expressive materials and procedures found in non-Western music to develop hybrid environments for the practice of musical improvisation. At the end of the paper presentation, Ana Fridman and Gilberto Assis also demonstrate the idea of this research in a brief live performance using rhythm parameters and voice technological processing in interaction with the audience.  <i>Arts Education</i></p> <p><b>Experiences from Social Practice Art in Community: Examining Positionality</b>  Maria Lisa Flemington, Program Coordinator, Associated Students Incorporated, California State Polytechnic University, Pomona, CA, United States  What were the experiences generated for the participants and facilitators of a social practice art occurrence? This research identified the narratives and experiences of artists, participants and researcher. This study employed concepts of mode of address and positionality, while staging a social practice art project as performance ethnography as a method of inquiry to examine social, cultural, and power relations. The implications of this study revealed the individual participant experiences could transcend to the community through the various practices. Additionally, the experience of getting together, creating collectively, and sharing understandings were equally as important to the participants as the content and concept of the social practice art.  <i>The Arts in Social, Political, and Community Life</i></p> <p><b>Site Performance at Brick Lane Mosque: Investigating the Interface between Muslim Prayer Sites and Artistic Interventions</b>  Julie Marsh, Senior Lecturer and Researcher, Westminster School of Arts, University of Westminster, United Kingdom  This paper reflects on the significance and impact of Assembly, a site-specific research project made and exhibited in Brick Lane Mosque in London. The artwork, Jamaat (2018) comprises of two simultaneous film installations, one in the main prayer hall and one in the female prayer room. Each installation is informed, shaped and determined by the social, political, architectural and institutional discourses present in the site. At the end of the residency, the Brick Lane Jamaat Masjid invited the general public into both sites of worship, providing an opportunity for Muslims and non-Muslims to experience Jamaat prayer via the site-performance. This paper examines the role of artist fieldwork in engaging and connecting communities in Islamic sites of worship. Mosques in the UK sit within a wider unhelpful discourse that makes anyone mosque representational of the many. Jamaat (2018) implicitly performs involvements in, as opposed to observations on, site, allowing public audiences to experience their own relationship and reading of the site. The artwork provides a platform for direct engagement with the Masjid community, resulting in debate and discussion around complex issues of segregation and the representation of Muslims in the UK. This paper examines the ethics and efficacy of such methods of engagement; the beneficiaries and benefits of the work produced and the meaningful processes of collaboration and exchange.  <i>The Arts in Social, Political, and Community Life</i></p> <p><b>Strune: An Interactive Audio-visual Installation Inspired by String Theory</b>  Davor Branimir Vincze, Independent Artist, United States  “Strune” is an interactive audio-visual installation inspired by the string theory of particle physics, presented in January 2018 in Galerija SC in Zagreb, Croatia. “Strune” consists of 15-meter-long tensioned piano wire, supported by a resonant plywood box, and is driven to resonate by an all-thread bolt attached to a subwoofer. A Max/MSP patch is used to process the vibrations propagating on the string according to a dataset from the MadGraph particle collision simulator. Correspondingly, the process brings out a series of frequencies akin to the families of particles produced by the resonances of quantum mechanic strings. Design details and audience experiences are described.  <i>New Media, Technology and the Arts</i></p> <p><b>Crossing Boundaries: Traditional Far Eastern Art and Modern American Architecture</b>  Kevin Nute, Assistant Professor, School of Architecture, University of Hawaii at Manoa, Honolulu, HI, United States  This paper uses the examples of two modern American architects, Frank Lloyd Wright, and John Yeon, to show how long-established ideas in one cultural context can serve as a source of innovation in another. It shows how these designers translated two-dimensional devices found in Far Eastern art into architectural space to create new meanings. It is suggested that these examples demonstrate how the migration of ideas between different cultures and media can be an important source of creative inspiration, and that, contrary to popular perception, Western modernism was in fact willing to make use of tradition, provided it was sufficiently remote.  <i>Arts Theory and History</i></p>

13:00-13:45

PARALLEL SESSIONS

Room 3 -  
302 cont.

**Teaching College-level Photographic Manipulation through Epistemology**

Yi-hui Huang, Associate Professor, Digital Media Technologies, Ease Stroudsburg University of Pennsylvania, PA, United States

This paper proposes an innovative pedagogy that incorporates epistemology in teaching college-level digital photography. Specifically, students explore their views of reality, introspect about how they see the world, and infuse their contemplation into the production of assigned photographic projects. I will first explain the relationship between one's knowing and creating; that is, how different worldviews generate different approaches toward art-making. Next, to better articulate one's knowing, I will introduce epistemology, which can be roughly categorized into subjectivist and objectivist, based on the subject (mind)/object (world) relationship. Through reading and class discussions on various views of major philosophers who address epistemology, students learn how they situate their views within the philosophical spectrum with the objectivist view on one end, and subjectivist view on the other. A more approachable way to investigate one's epistemology is to explore one's view of reality (Alston, 2006; Gelernter, 1995; Pojman, 1991), the notions of which may include sensory perceptions, emotions, imagination, or the subconscious. In addition, students will learn four theories in aesthetics, including realism, expressionism, formalism, and postmodernism, all of which reflect various epistemologies in artwork, to philosophically understand digital composite photographs of contemporary famed artists, such as Kelli Connell, Thomas Kellner, and Maggie Taylor. In turn, the connection between worldviews and artwork of these artists also verifies students' exploration of their own views in creating manipulated photographs. Lastly, the proposed presentation suggests a number of photographic projects based on various schools of epistemology and aesthetics to be assigned to students.

*Arts Education*

**Culture and Art Promotion in International Cooperation: A Review of Three Swiss Organisations**

Irene Antolín, International Development, University of Birmingham, Zürich, Switzerland

The paper seeks to gain an understanding of how and why official agencies and NGOs of the field of international cooperation promote cultural development or art-based development initiatives by researching the practices and assumptions of organisations working in the field in Switzerland. The first part provides definitions of the key concepts and a discussion on various theoretical approaches to culture and development, the relationship between cultural development and social change, the issue of impact evaluation and the relevant policies and institutions internationally and in Switzerland. The second part presents the conclusions of the analysis of the interviews to employees of three Swiss organisations working on cultural development projects in the Global South and the East regarding their practices, the features of their programmes and their motivation. Cultural rights are elaborated in a considerable number of international conventions and national policies. Nevertheless, explaining and justifying initiatives of this kind and evaluating their social and intrinsic impacts is one of the main difficulties experienced by the implementing organisations, as well as the strong dependency on external funding, achieving project sustainability and the limited control over the outcomes of artistic projects. Personal experiences and convictions of the employees play a key role in the involvement of organisations in this field.

*The Arts in Social, Political, and Community Life*

**Twenty-One Trucks of San Antonio Texcala: A Fiber Based, Ethnographic Portrait Series**

David Schwittek, Artist, City University of New York, New York, NY, United States

21 Trucks of San Antonio Texcala is a fiber-based, graphic design series exploring the importance of trucks and other vehicles to the people of rural Mexico and Mexican migrants in the US. Through depictions of trucks, towns, and people, this series explores the roles of trucks and the paquetero (individuals who transport goods across the border) in rural Mexican communities. This project is inspired by folk-art traditions of amate bark painting and quilting found in Mexico, Jacob Lawrence's Migration Series (1940-41) and the Quilts of Gee's Bend in the US. This series consists of ten to fifteen distinct pieces varying in size from as small as 30 by 40 inches, to as large as 6 by 8 feet. The various media used in these pieces includes, but is not limited to, canvas, commercial textiles, fiber, buttons, die-cut cloth and foam, photograms, brass, acrylic, and found objects. These compositions explore individual trucks, groups of trucks, individuals involved in the use and transport of trucks, as well as individuals who depend on the cultural connections maintained by the paquetero between migrant communities in the US and relatives who remain in Mexico.

*Arts Theory and History*

**Art, Wellbeing and Health: Paint Your Pain**

Sarvenaz Sohrabi, Researcher, Art and Humanities, University of Southampton, Southampton, United Kingdom

Painting has been demonstrated to have a beneficial impact for people when representing their state of mind/body in a visual way, allowing them to produce an image that everybody can relate to. In the past, researchers collected various paintings from people dealing with chronic diseases (Kirkham, 2015). Art therapists believe that the process of painting supports people in expressing and shaping their own emotions which otherwise would stay abstract, hidden, and could affect their mental stability (Edwards, 2014). Our project is going to provide a better representation of pain and create a network of communication between members of the public. The aim of the project is to ask the public to paint their pictorial representation of pain related to any illness directly or indirectly connected to the person. We are interested in analysing artworks collected by detecting differences in shapes, use of different colours, different types of brush strokes, size of the drawing, and so on. This will allow us to communicate to the public how pain linked to illness affects everyday life. Each painting tells the story of different pains. Following our analysis, the artist uses the paintings to produce artworks summarising different visions of pain in the form of visual art, audio art and performances presented as part of exhibitions and festivals. This will allow us to communicate to the public how pain linked to illness affects everyday life. We are hoping to be able to present some of our research results and artworks in this conference.

*The Arts in Social, Political, and Community Life*



13:00-13:45

PARALLEL SESSIONS

Room 3 -  
302 cont.

**Play(e)scapes: Stimulation of Adult Play through Art Based Action**

Nina Luostarinen, Doctoral Candidate, Faculty of Arts, University of Lapland, Rovaniemi, Finland

Minna Hautio, Lecturer, Humak University of Applied Sciences, Finland

This paper is based on an experiment in which people were given the task of building visual reinterpretations, in a natural environment, of artworks they were given. The premise was to get participants to build play inspired by the works specifically on the terms of, and in interaction with, the location. Through this experiment we wanted to find out if whether adult's play could be stimulated using art-based exercises. The premise for the experiment was a curious idea: if we could use forest-themed art to get adults to play in the forest, these places – and the works being interpreted – would acquire an experiential emotional. Because the content and location of play are rigidly the same in visual interpretation play, we studied the pictures through content analysis and creative methods. We conducted the most important parts of our study, the analysis and the conclusion, while walking and talking in the forest. The results show that playing took place in the forest. The pictures show clear signs of adults surrendering to play, and proof of use of playthings. Adults' play may be stimulated using art-based exercises, and that they make astonishingly multi-dimensional and deeply meaningful picture interpretations, as long as they are given, a good reason to do so and, thanks to that, the freedom to throw themselves into action. Giving permission to act differently, the permission to free oneself from familiar operating models was enough, and forest acquired new experiential, functional, multi-sensory purposes which crossed the boundary of normality.

*The Arts in Social, Political, and Community Life*

**Living Life to the Fullest: Generating Artistic Possibilities for Living**

Kirsty Liddiard, Research Fellow, School of Education, University of Sheffield, Sheffield, United Kingdom

In this virtual lightning talk we share our methodological and theoretical journey so far in our narrative and arts-informed ESRC-funded research project, Life, Death, Disability and the Human: Living Life to the Fullest. Our research is using the arts to forge new understandings of the lives, hopes, desires and contributions of disabled young people with what are classified as having, according to medical language, 'life-limiting and life-threatening impairments' (hereby LL/LTIs). We can gauge the values of any society by considering how it treats those people who are the most marginalised and too often disabled young people find themselves on the outskirts of society. This is especially the case for young people with LL/LTIs. Importantly, while we know much about the deaths of young people with LL/LTI, we know relatively little about their everyday lives, ambitions and desires. This invisibility is detrimental to their social and emotional wellbeing, and that of their families, carers and allies. Working alongside our Research Management Team of community research partners, disabled people, parents of disabled children living with LL/LTI, academics, researchers, activists, artists and other supporters, and the Co-Researcher Collective, a core group of young co-researchers living with LL/LTI, we are in the process of accessing and making use of the arts and artistic practice to co-produce knowledge that seeks to value short lives and respect death as part of the human condition.

*The Arts in Social, Political, and Community Life*

**"Potlatching" as an Alternative Exhibiting Space: Public Art Installation across Australia's Tropical North**

Ian Hance, PhD Student, Charles Darwin University, Australia

Birut Zemits, Charles Darwin University, Australia

Alternative methods of presenting artworks allow for the engagement and exposure of artist's ideas to a broader public. In seeking spaces outside the formal gallery, exhibition strategies extend the ideas embedded within particular artworks to groups who may not otherwise experience art in their environment. Within the practice examined here, the content of the art links to innovative roadside research and installation techniques. By way of extending the narratives and interaction with the themes of his art-making, the artist donates paintings to wayside roadhouses and hotels on the major highways across Australia's tropical north. This generous gifting was done with no recompense and minimal conditions to the art 'hosts'. Such an installation practice involves a 'non-productive expenditure of energy' as interpreted within the tradition of Australian Potlatch. Thus, it is suggested that this form of art and installation extends inclusive art communities. The remote wayside stops of Australia's northern highways are presented as a case study of "Potlatching" as a means of building interaction between the art subject (dressed termite mounds), the artwork (oil-painting of these dressed mounds) and the people living in and travelers moving through a place where these items exist. This work extends on notions of how public art and exhibiting can be considered.

*The Arts in Social, Political, and Community Life*

**Metaphor, Mytenomy and Visual Multimodally Mediated Interactions: Severe Communication Disability and Multimodal Design**

Joseph Agan, Speech-Language Pathologist/Owner, Speech Therapy, Metis Speech Solutions

David Chioffi, Professor, Art, University of Arkansas, AR, United States

This abstract presents a case study of a project between a professor of graphic design (PGD), with a severe communication disability and a speech language pathologist (SLP), and their collaboration to maintain PGD's employment status. PGD sought treatment in a speech therapy clinic for long-standing neurogenic stuttering, a rare condition following stroke with accompanying aphasia. PGD's complex communication needs far exceeded strategies and tools currently offered. Design theories organized and advanced the application of frameworks that included medical-rehabilitative, clinical ethnography, Vygotskian, multimodal literacies and cognitive linguistics. Ethnographic investigation revealed privileged modes of oral and written communication. A variety of language practices, preferences and mediational means that contributed to communication breakdowns, inefficiencies and frustrations were observed in classroom interactions. A design-centric intervention approach was implemented to enhance PGD's speaking interactions with his students. Ethnography revealed a shared foundation in figurative language (i.e. metaphor and metonymy) between spoken communication and the visual multimodal student compositions in progress. This research allowed for the evolution of innovative design methodologies for mediating communicative interactions. Conceptual Metaphor Theory provided a framework for establishing explicit connections between oral and visual multimodal compositions. This allowed multimodal aspects of each course project in development while also constructing a new pedagogy for PGD. The students abilities to verbalize their intentions and struggles in conceptualizing their compositions were also improved. We continue to explore the potential of design practices to develop multimodal semiotic resources, tools and practices to positively impact all disabling aspects of the human condition.

*Arts Education*

Thursday, 20 June	
13:00-13:45	<b>PARALLEL SESSIONS</b>
<b>Room 4 - 303</b>	<p><b>Creative Practice Showcase</b>  <b>Researchers and innovators present projects or art programs and initiatives. All presentations should be grounded in presenters' research experience. Promotional conversations are permissible, however, products or services may not be sold at the conference venue.</b></p> <p><b>Architecture of the Air</b>  Christopher Janney, Owner/Artist, PhenomenArts, Lexington, KT, United States  Trained as an architect and jazz musician, Christopher Janney has been combining these two disciplines for more than thirty years. He makes architecture more like music by designing and building permanent interactive installations all over the globe. His art focuses on is urban issues of overcrowding and "urban alienation", a theory that cities are so dense that the environment is not conducive to building communities. Janney will show how his interactive installations proactively generate community interaction and strength this social fabric. He has also created installations for children's hospitals and high-stress transportation centers with the goal of providing engagement and interaction. Janney will illustrate the benefits of his interactive pieces as "social foils" in these circumstances, providing much-needed curiosity, humor and stress-relief in these otherwise tense environments.  <i>New Media, Technology and the Arts</i></p> <p><b>The Cena 11 Dance Group Spectacle Pfdfsri and the Breaking of Narratives</b>  Cláudia Paixão, Researcher, SFederal University of Santa Catarina, Brazil  Richard Perassi, Professor, Federal University of Santa Catarina, Brazil  Luciane Fadel, Professor, Federal University of Santa Catarina, Brazil  The spectacle "PFdFSRI" of the Santa Catarina Group "Cena 11" stands out for its co-creative interaction that occurs through the use of scenic and technological elements which are integrated in order to highlight the different types of human behaviors generated. In this spectacle, hypermediation is provoked in three main moments, at the beginning, middle and end. In addition, the story extends into a set of transmedia elements that can be perceived from the pre-spectacle until the post-spectacle moment by means of the booklet and all the following elements like the live soundtrack, the facial recognition program, and their interdependent relationships, which succeed in a chain for a new way of composing dance. In this article, the Close Reading methodology is used in order to analyze and raise a discussion around the emergent narrative composition that, through these interactions, are perceived through the "Frestas" (gaps), that is, the details that are unfold throughout the spectacle.  <i>New Media, Technology and the Arts</i></p>





Thursday, 20 June	
13:00-13:45	<b>PARALLEL SESSIONS</b>
<b>Room 5 - 304</b>	<p><b>Workshop</b>  <b>Workshop sessions involve extensive interaction between presenters and participants around an idea or hands-on experience of a practice. These sessions may also take the form of a crafted panel, staged conversation, dialogue or debate – all involving substantial interaction with the audience.</b></p> <p><b>Art Making Sense</b>  Wendy Woodson, Roger C. Holden Professor of Theater and Dance, Department of Theater and Dance, Amherst College, Amherst, Massachusetts, United States  If one defines "sense" as a kind of logic that explains and organizes myriad thoughts, impressions, feelings and events, artistic practice could be considered a primary means for "sense making." From random chaotic impressions, intuitions, reflections and personal and social interactions the artist creates as a way to make sense of the world. In dance and theater this "sense making" is most often collaborative, drawing on the contributions of a collective group of participants who through improvisation and composition create worlds on and off stage. This workshop will explore spontaneous 'sense making' by working with contributions of the participants in text, movement/gesture, and sound. The workshop will provide a way for participants to inhabit a shared space with disparate element and see how these different strands or bits come together into a collective creation, a momentary agreement, a world of "sense." The experience of engaged group creation that is fundamental to theater and dance practice can offer a strong model for social interaction and collaboration.  <i>The Arts in Social, Political, and Community Life</i></p>
<b>Room 6 - 305</b>	<p><b>Workshop</b>  <b>Embodied Writing Practices Utilizing Inclusive Language Strategies</b>  Jennifer Salk, Associate Professor and Chair, Dance, University of Washington, Seattle, WA, United States  Stephanie Liapis, Assistant Professor, Swarthmore College, United States  As part of our strategic initiative for equity and inclusion we teach critical thinking strategies and practical movement exercises that bridge cultural backgrounds. For years dance educators have used Laban Movement Analysis (LMA) as a systematic framework for teaching students how to view, talk and write about dance. Utilizing a language that has cultural assumptions attached to it, potentially excludes valuable lenses. Unless students are guided away from that framework to find their own voices, the writing is often unoriginal. We seek to disrupt the Eurocentric bias through a series of writing, moving and speaking exercises that encourage individual expressivity. With our strategies, students develop a rich and authentic language through the use of embodied writing practices. For example, in this workshop participants will generate personal gestural material in a movement accumulation process, improvise while simultaneously describing it in vivid detail, free write to build descriptive paragraphs in pairs and practice writing a close analysis of professional work. We guide students from myriad backgrounds and levels of exposure to dance, to move, write and converse from a place of personal, embodied knowledge. Participants will leave this workshop with tools and practical exercises for their classrooms that help students see what is before them and discover their own vivid language, including various writing assignments and conversation prompts that are evocative and personal, articulate and sophisticated.  <i>2019 Special Focus—Art as Communication: The Impact of Art as a Catalyst for Social Change</i></p>



**Posters and Virtual Posters**

**Poster sessions present preliminary results of works in progress or projects that lend themselves to visual displays and representations. These sessions allow for engagement in informal discussions about the work with interested delegates.**

**Cultural Sustainability and Archetype in Creative Textile Design**

Marlena Pop, Senior Researcher - CS1, Design, National R&D Institute of Textile Research, Bucharest, Romania

Dorina Horatau, associate professor, National University of Art Bucharest, Bucharest, Romania

Textile arts are some of the oldest cultural technologies of humanity, found in both the public and private space of life. Artistic and cultural imaginary, predominantly feminine, has found an ideal place of expression as the social and cultural praxis tradition has a millenary individuality and continuity. The poetics and narrative of textile arts have developed alongside technologies, over time however, they have lost their cultural value in the favor of practical use, in which their fibrous structure and network-like system were exploited. The context of the fourth technological revolution, dominated by the digital society, the internet of object, 3D Printing, biotechnologies, nanotechnologies and emerging technologies, is also becoming a challenge for the cultural and artistic dimension of the world of objects which, in its turn, involves other types of systemic relationships. Emotional design and arts-science have become increasingly attractive research directions in several interdisciplinary art programs based on the numerous novelties of science and technology, as well as on researching metaphor or visual semiotics. The paper presents artistic experiments in the creative textile design of a group of master students in textile arts.

*2019 Special Focus—Art as Communication: The Impact of Art as a Catalyst for Social Change*

**The Arts Are Important**

Narelle Byrne, Photojournalist, Freelance Artist, Melbourne, Australia

Propaganda has been used as an effective tool to influence communities throughout history. This study will review examples of its “negative” outcomes and contrast them with a more recent “positive” application of propaganda. The aim of this study is to evaluate what has gone before: what has been negative and what has been positive. Drawing on the teaching philosophies of Maxine Greene, whose expertise surrounding an “awakening approach” has been internationally recognised, the role of art education will be investigated. By challenging uncertainty and fear through creative art and music, we can begin to engage in the process of letting go to learn or accept a new way that activates the psyche to change so that a positive direction is made possible. In this way creative awareness through art education can assist individuals in the re-creation of a positive self-identity that promotes communal harmony. To demonstrate Greene’s theory, a case study basing on narrative monologues as testimonials from the artists and qualitative interviews with directors and founders of the DAH Theatre in Belgrade will include observations of the surrounding socio-cultural environment recorded through extensive note taking, photographs and film. Following this important investigation, an exegesis and visual/musical exhibition will be presented to demonstrate the effectiveness of applying Maxine Greene’s awakening theory in art education as the basis for a new grounded theory of positive propaganda based on creative engagement.

*Arts Education*

**Women’s Experiences Healing and Thriving through a Community Arts Group** Suneel

Agerwala, Physician, Psychiatry and Behavioral Sciences, Montefiore Medical Center, Bronx, NY, United States

Sriya Bhattacharyya, Graduate Researcher, Boston College, Boston, MA, United States

Low-income women face a multitude of stressors, but traditional psychotherapy does not always meet their needs (Goodman et.al, 2010). Healing art processes can be a viable therapeutic alternative, as a vehicle for both healing and community building. Community-based therapeutic art groups can produce social change by providing opportunities for marginalized communities to name and understand their realities, identify their needs and strengths, and transform their lives in ways that contribute to individual and collective well-being and justice (Willis & Rauch, 2014). This poster reviews data collected from The Women Healing and Thriving Community Arts Group program. The program was a pilot ten-session healing arts group for women from low-income backgrounds in Boston focused on self-exploration and empowerment. The program offered a facilitated opportunity for low-income women to explore a variety of artistic media, share their challenges and life stories in a safe, caring environment, and engage in both individual and collaborative art processes. The study detailed in the proposed poster examined experiences of nine women in the healing arts group across multiple sessions. Data included participatory observations, interviews, and focus groups. Qualitative inductive thematic data analysis (Braun & Clarke, 2006) revealed four overarching domains: 1) psychological realities and challenges faced by the women prior to and during the group; 2) healing processes that took place within the group; 3) self-identified internal processes and shifts that took place within the women; and 4) participant’s takeaways and personal revelations. Finally, implications and future directions for group-based healing arts will be discussed.

*The Arts in Social, Political, and Community Life*

**Is it Green?: Evoking an Objective Digital Color Sense**

Marcy L. Koontz, Curator, The Fashion Archive, Clothing, Textiles & Interior Design, The University of Alabama, AL, United States

Amanda Thompson, Associate Professor, Clothing, Textiles and Interior Design, University of Alabama, AL, United States

Accurately identifying the color of an artifact or object in situ usually requires the use of a spectrophotometer and a Munsell color chart. Once determined, the translation of color often gets altered as photographs are taken and uploaded to online databases, printed or viewed on a variety of computer and mobile screens of variable calibration. The aim of this study is twofold: First, to test the accuracy and reliability of a mobile app and two portable spectrophotometers. Second, to identify the exact CIE L\*a\*b\* color of three 1920s green dresses, with visible signs of fading and discoloration, from the collection of The Fashion Archive. An adapted zone system for assessing color was developed based on quality assurance product zoning grids used within the apparel manufacturing sector and the Universal Transverse Mercator (UTM) Grid System method of recording archeological sites. Color readings were taken using a mobile app and both the Nix Mini™ and the Nix Pro™ spectrophotometers to compare accuracy and reliability. The exact color of each artifact was calculated by averaging multiple readings whose selection was determined by the adapted zone system for the CIE L\*a\*b\* coordinates. An overall CIE L\*a\*b\* reading was then assigned to each of the three green dresses that can be used as a reference and keyword search for the dresses’ data and identification in the archival record system and database.

*New Media, Technology and the Arts*

13:00-13:45

**PARALLEL SESSIONS**

**Room 8 -  
309 cont.**

**Sound | Garment: Tuning in to the Unheard Voices of Everyday Garments**

Melike Ceylan, Graduate Teaching Assistant, Department of Music, University of Calgary, Calgary, Canada

The Sound | Garment project focuses on a multi-sensory experience of the wearer, listener, and performer. Allowing a listening environment with sounds of everyday garments and bodily movements, the work questions various relationships between the self, the individual body, hearing and tactility to explore which features of textile and sound contribute to identity. In an intimate space, a variety of garments are organized according to the sonic and tactile qualities of their fabric (soft/harsh, noisy/quiet). The audience is welcomed to touch, rub, or wear them, or to interact with them in any other way. With the sensor technology, amplified and processed sounds become part of the sonic environment. The work invites the audience to a multi-level listening atmosphere.

*New Media, Technology and the Arts*

**The Obsidian Lens: Postcards of the Mexican Revolution**

Guillermo Alejandro Murguía, Professor, Latina/Latino Studies, San Francisco State University, San Francisco, CA, United States

The focus of this presentation is the photo postcards of the Mexican Revolution. For the first time a major conflict was recorded using a hand held portable camera. The portability of the camera both enhanced and detracted from the medium. In its favor was the very portability that allowed it to be carried into remote places while allowing it a certain agility and spontaneity. The drawback: the postcard lacked the grand scale of the large plate negative cameras of earlier war photographers, and the quality of the prints was somewhat arbitrary depending on the skill of each photographer. In spite of the drawbacks, among those photo postcards that are technically excellent some of them must be ranked as works of great power and emotion equal to any art. The best of the photo postcards of the Mexican Revolution are not only works of art but also of history. As portraits of a generation that went to war, they represent art and artifact, and the photographers are artists of rare vision. As history they preserve the memory of that bloody conflict in detail, the names and faces and battles and dead, the forgotten or ignored history of Mexico still survives in these images. The photo postcards of the Mexican Revolution also expand the knowledge of this historic event by documenting what traditional photographers and historians have ignored. I can do a PowerPoint presentation with examples of the photo postcards.

*Arts Theory and History*

**Public Art for Highland Avenue Center in North Carolina: Case Study**

Tammy Evans, Associate Professor, Art and Visual Studies, Winston-Salem State University, Winston-Salem, NC, United States

The visual arts and well-being are examined in numerous ways in healthcare environments and by arts organizations. Nearly 50% of all hospitals in the United States have art programs. According to Guide to Evidence Based Art at Health Design.org studies by National Endowment for the Arts (NEA) and Society for the Arts in Healthcare (SAH) concluded that hospitals use art "to create a more uplifting environment" and "create a welcoming atmosphere and build community relations." Additionally, 73% of hospitals reported having permanent displays of visual art. The public art project for Highland Avenue Center was initiated by the healthcare organization through a request for proposals (RFP) to local artists and arts organizations. My RFP was made as an educator to facilitate an experiential learning opportunity for students to engage in a community arts based project. My proposal included development of wall graphics reflecting the values and intent of caregivers and staff. Visitors of the Center will often be experiencing a behavioral health crisis. Visitors and patients should be comfortable coming to the Center and the aesthetics would match the intent. Every sense should relay to the individual the Center is a warm, safe and caring place to be and that they are important and respected. The building cornerstone contains the three words that are the foundation of their philosophy, "Dignity, Hope and Healing." My case study exhibit will reveal the partnership, pedagogy and execution of the public art project.

*The Arts in Social, Political, and Community Life*

**The Political and Social Violence That Influenced African-American Art Muralist in the Black Urban Communities**

Willie F. Hooker, Professor of Art, North Carolina Agricultural and Technical State University, Greensboro, NC, United States

During the 20th Century African American Art murals reflected the conscious of social and political revolution that the United States and civilization were going through. The African-American artists, Aaron Douglas and Hale Woodruff used the Mexican muralist Diego Rivera's strategy, but tailored it towards the context of African-American life to concerns to the general public, especially the African-American communities. An important chapter in the 20th century art known as the Harlem Renaissance gave birth to Aaron Douglas as a muralist. During this time Aaron Douglas adopted his signature abstract style of traditional African imagery, which resembled the murals of Ancient Egypt. Aaron Douglas composed expansive murals that the daily struggles of African-American society in the 20th century. In pictorial form Aaron Douglas murals takes the viewer on an historical journey of the black experience.

*The Arts in Social, Political, and Community Life*

**Displaying Art, Audience and Community Engagement**

Heidi Hogden, Assistant Professor of Drawing, Department of Art, Arizona State University, Phoenix, AZ, United States

Taking the Arts in Society 2019 of theme of "Art as Communication: The Impact of Art as a Catalyst for Social Change" I would like to share my work as a visual artist. As a visual artist, I work primarily in drawing, installation, and community engagement. My primary research interests include creative projects that explore the relationship between place and identity; projects that examine the natural world through visual art; projects that explore memory through the language of drawing; and the merger of art practice with animal sciences. I engage this through an autobiographical perspective which allows diverse viewers to empathize with my imagery, necessary to bring about social change. By displaying my creative work, I create an accessible starting point for audience engagement and community wellbeing. I have implemented innovative methods to gather and analyze feedback provided on audience response cards to assess the broader impacts of my work. By interacting with audiences, providing workshops, and collecting audience data, I am able to gain feedback necessary to inform my practice, engage with the community, and bring about social change. I am excited to provide a Poster Session, which lends itself to a visual display, and engage in informal discussions with interested delegates.

*2019 Special Focus—Art as Communication: The Impact of Art as a Catalyst for Social Change*

13:00-13:45

PARALLEL SESSIONS

Room 8 -  
309 cont.

**Applying Mentoring Research to the Training of Teaching Artists**

Marcia Bosits, Director of Piano Pedagogy, Biennia School of Music - Piano, Northwestern University, Evanston, IL, United States

In traditional piano pedagogy courses, the student teaching component is often considered the most impactful aspect of the class. The two critical aspects of that component are the developmental relationships between young teachers and their students and the feedback supplied by the supervisor. Logistically, supervisors simply cannot observe all of the teaching that takes place. In addition, their comments and suggestions will necessarily be viewed from the perspective of young adults who remain conscious of the fact that the supervisor provides the final evaluation, i.e. grade. Would a defined process of peer mentoring enhance the development of instructional skills in music? What is the recommended balance of supervisor and peer input? This poster session will share results of an experiment at Northwestern University that replaced some of the typical supervisor evaluation of graduate piano pedagogy students with peer guidance. Included will be descriptions of teaching situations on campus and within the larger Chicago community, sample peer mentoring rubrics, and feedback from students involved as both mentors and mentees in this project. The broader benefits to participants in defined mentoring situations - professional growth, personal discovery, intrinsic satisfaction from helping another succeed, and improved interaction within the larger artistic community - will be presented to help other supervisors consider similar approaches within arts education programs.

*Arts Education*

**Counseling Children with Art Therapy**

Todd Mc Gahey, Associate Professor, Counselor Education, Jacksonville State University, Jacksonville, AL, United States

The use of visual arts in counseling children is explored. The benefits associated with the use of art therapy include helping counselors access thoughts and emotions that may not be verbalized. Art therapy is a productive, non-threatening method of expression for children. It assists the counseling process in revealing the child's family dynamics or systems, self-expression, conflicts and perspective. Various techniques and goals are explored in this poster.

*Arts Education*

**The Politics of New Nature Inspired Music: Hawai'i-based Projects Harness the Power of Music towards an Environmentally Conscious World**

Jon Magnussen, Associate Professor, Humanities Division, University of Hawaii-West Oahu, Kapolei, HI, United States

Nature has served as muse to composers for centuries. Social and political issues have also motivated composers. Until recently, these sources of inspiration have largely remained pure and unmixed within discrete musical works (e.g., Beethoven's admiration for Revolutionary politics in his "Eroica" Symphony No. 3; Messiaen's tribute to Utah's Bryce Canyon in "Des Canyons Aux Etoiles"). However, since the recent arrival of conflicting narratives of climate change—and, by extension, science—a music inspired by nature might now well be taken as a political statement. In this poster session, Hawai'i-based composer Jon Magnussen explores the meaning of composing nature- and place-based music in the current "post-truth" era. With examples from recent projects inspired by nature and "aloha āina" (literally, "love of the land", a concept central to life for indigenous Hawaiians since ancient times), the question of messaging is investigated. Music examples include the "Symphony of Native Hawaiian Birds" (2018), a collective symphonic work, in which six Hawai'i-based composers collaborated with six animators, artists and biologists and the Hawai'i Symphony, to create a performance of six animations, each exploring a theme related to the loss of native Hawaiian bird species; and "Kauila Oboe Stories" (2019), an oboe concerto for J. Scott Janusch in celebration of a brand new instrument fashioned by Howarth s of London out of once common but now extremely rare kauila wood. Endemic to Hawai'i and known for its excellent "steel" qualities, kauila wood was essential to pre-contact daily activities including farming, music-making, war, healing, games, and more.

*The Arts in Social, Political, and Community Life*

**The Phenomenon of Ekphrasis and Incursion in the History of Art**

Marina Castilla Ortega, Profesora, Departamento de Historia del Arte, Universidad de Málaga, Málaga, Spain

Being the genre of the description (or the aesthetic reflection) the essential raw material of the historical-artistic reflection, with the present article it is tried to define and to value the contribution for the History of the Art of the literary figure of the ekphrasis ("written description of visible objects") and its position in today's society, gathering different theories about the reconciliation between image-text. For this, the methodology of this study resides in a critical review of studies by leading experts in the field, such as W.J.T. Mitchell (1942) and Román de la Calle (1942). The ekphrasis had its starting point in the most remote origins of humanity, developing its foundations in the classical disciplines of Rhetoric, Sophistry and Poetics, which are the foundations of the Theory and Criticism of Art. But the ekphrasis phenomenon will reach its climax and greater complexity in Postmodernity or "Society of the Image", where the domain of the image is extended to any area of life, against tradition, based on the text read or written (event called "pictorial turn" by W.J.T. Mitchell). Precisely, due to the proliferation and ambiguity of the visual in today's society, the ekphrasis is put into question with numerous hypotheses faced around it, both in favor of the relationship between text and image and against its conciliation.

*Arts Theory and History*

**Teaching Second Languages Creatively**

Karla Del Carpio Ovando, Profesor, Department of Hispanic Studies, University of Northern Colorado, Greeley, CO, United States

In terms of second language teaching, it is important for students to find their own voices, discover their own knowledge and wisdom, and become aware of their own talents and capacities to share, learn, inquire, analyze and create. Therefore, language learners should be given the opportunity to participate in activities where they can discover their own talents, for instance, through discussions, debates, artistic works, creation of poems, singing of songs, games and teamwork activities while using the target language. Also, critical thinking skills can be developed through the use of this type of activities which can be artistic and fun and can bring the community together. In addition, these techniques can help create a relaxing environment in the classroom where students' affective filters are open to welcome and practice the target language. Thus, the purpose of this presentation is to share some ideas to make the teaching and learning process more enjoyable through artistic activities.

*Arts Education*



Thursday, 20 June	
13:00-13:45	<b>PARALLEL SESSIONS</b>
Room 8 - 309 cont.	<p><b>Fringe Festivals: A Gateway for Artists?</b> Cameron Abbott-Betts, Co-Founder/ Creative Producer/ Actor, Theatre, Royal Kung Foolery This Practice as Research study will produce the first fringe festival to take place in the town of Colchester, analysing the response and reflections of participating artists as to the cultural and career benefits of performing on the "fringes" and to assess the repercussions of the Festival on the diversity and range of arts offered to the local community. The creative practice element of this work is both original and developmental. It will produce a three-day inaugural fringe festival in May 2020, which will consist of 6 participating venues and 25 engaged companies. This will allow me to embody the roles of both a creative producer and researcher and it seeks to explore the role of an arts festival from an artist's perspective. It is an interdisciplinary study that incorporates curatorial studies, cultural creation in regional locations, event management and arts administration. Built around rich case studies of five international fringe festivals and highlighting their overlaps and differences, the research undertaken will analyse the curation and programming within a fringe festival format, in order to unpick the social, economic and ideological factors at work. I will also use first-hand observations and a series of original interviews to accompany my written thesis. This will document my practice and measure the impact of using a variety of research methods. My thesis will contribute to research in theatre scholarship and develop the new theoretical knowledge in this field. <i>The Arts in Social, Political, and Community Life</i></p> <p><b>Children in the Streets: Southeast Asia, 2019</b> Ching Horng, Professor, Management Department, National Chung Cheng University, Taiwan The photo essay contains eight photos I took on my trip to the Philippines in early April, 2019. I took hundreds of photos on this trip as a street photographer to get an authentic feel of the local scene. When I examined the final 12-photo set after the culling process, I suddenly realized that eight of the 12 photos are about either street children (3), children at work (1), children at play near or in a slump (2) or children in general (2). I didn't start out with an agenda to do a theme on street children; the fact that I ended up with this theme says as much about my personal aesthetics in street photography as about the condition of the children in the local society. I'm visiting Indonesia in early May and will focus on this street-children theme for a comparison with the Philippines. Regardless of the final number of photos in the final set, I'll write a few concise sentences for each photo. The purpose is more to show, then tell. Pictures of street children are no news. However, the issue glares at you as an affluent tourist from an affluent society. Particularly in the age of selfie and Instagram, art has the opportunity and responsibility to do something about it and change it. <i>2019 Special Focus—Art as Communication: The Impact of Art as a Catalyst for Social Change</i></p> <p><b>STARS Experiential Group Intervention: A Complex Trauma Treatment for Survivors of Human Trafficking</b> Sriya Bhattacharyya, Graduate Researcher, Boston College, Boston, MA, United States Suneel Agerwala, Physician, Psychiatry and Behavioral Sciences, Montefiore Medical Center, Bronx, NY, United States Despite the fact that many survivors of human trafficking have experienced complex trauma, there are no established interventions designed to specifically address these impacts. Leaders in the field of complex trauma have advocated for the need for somatic approaches to intervention. This poster will present STARS Experiential Group treatment, the first structured body-based group intervention that has been designed to address complex trauma in survivors of human trafficking. Three pilot groups were run in residential settings with adolescent and adult survivors of sex trafficking. Two adaptations were utilized, with one focusing on the application of expressive arts modalities and the other incorporating theater games. Qualitative results, using thematic analysis, identified several themes related to challenges and potential benefits of these groups. Potential benefits of the STARS groups were found in the areas of Interpersonal Relationships, Regulation, and Self/ Identity, with fourteen sub-themes further describing positive impacts. Challenges within these areas are explored, to inform the development of group interventions for trafficking survivors. The results of this study suggest that experiential, somatically-oriented group treatment shows promise as an important element of holistic intervention with trafficking survivors. <i>The Arts in Social, Political, and Community Life</i></p> <p><b>Image Printing on Glass Using New Luminescent Materials</b> Ana Margarida Rocha, PhD Student, Fine Arts, Faculdade de Belas Artes da Universidade do Porto, Porto, Portugal Teresa Almeida, Assistant Professor, Assistant Researcher César Laia, Assistant Professor, Assistant Researcher Graciela Machado, Assistant Professor, Assistant Researcher Images on vitreous surfaces have a rich history, going back to industrial approaches, first developed in the ceramic industry, in the 18th century. A research project conducted at FBAUP and VICARTE UNL/FCT, is aiming to extending the scope of fine art printing on glass by combining the creative flexibility of the digitally processed image and the autographic image. Working with a multidisciplinary team of artists and chemists, new luminescent materials are being tested and used as ink to print on glass, through direct methods and decals. Luminescent glasses have a very attractive aesthetic effect, because different colours are obtained with irradiation of UV light. This represent a unique opportunity of application in artistic practice. Playing with transparency, translucency and luminescence allows manipulating visual perception, between ways of seeing and hiding, revealing and veiling, altering, controlling or adulterating vision. All this results in a wide range of possibilities in terms of the quality of the printed surface and its physical presence, available to the artist. <i>New Media, Technology and the Arts</i></p>
13:45-13:50	<b>Transition Break</b>
13:50-15:05	<b>PARALLEL SESSIONS</b>



Thursday, 20 June	
13:50-15:05	<b>PARALLEL SESSIONS</b>
<b>Room 1 - 300</b>	<p><b>Empowerment Interventions</b></p> <p><b>Pacification or Empowerment?: Art-based Initiatives for the Well-being of Refugees and Asylum Seekers</b>  Kate Phillips, PhD Student, College of Health and Social Care, University of Derby, Derby, United Kingdom  There are unprecedented numbers of refugees. High levels of mental distress identified in this population often remain unmet through psychological and community services. Factors such as language, culture and trauma could influence efficacy and acceptability. The non-verbal and symbolic potential for expression within art-making may provide a unique form of intervention. Non-clinical approaches may also be advantageous. A mixed-methods systematic review was undertaken to ascertain the effectiveness of art-based interventions with refugees. The review is inclusive of art therapy and other visual art-for-health initiatives such as participatory art. No exclusions were made on the basis of age, country of origin or settlement context. The included articles were analysed to identify context- mechanism-outcome relationships and produce a realist synthesis. Initiatives using a range of mediums were identified including painting, drawing, sculpture, weaving and photography. Study designs and interventions were heterogeneous, reflecting a range of formats, modalities and methodologies. Findings suggest that involvement in art-based interventions correlates with reductions in symptoms such as anxiety, and improvements in well-being measures such as self-esteem. Important aspects of the process include memory, mourning, identity, hope, occupation, creative self-expression, a sense of connection and the (re)construction of meaning. Art-based approaches offer a useful and acceptable range of interventions to help improve the well-being of refugees. Consideration of the variety of contextual factors may help to optimize the creative and relational elements central to these interventions, and to further develop approaches seeking to improve personal well-being and effect social change.  <i>The Arts in Social, Political, and Community Life</i></p> <p><b>Asylum Seekers Creating Art in Academia</b>  Tali Gil, Researcher, Community Art, Art Institute of Oranim College, Israel  Ephrat Huss, Instructor, Ben-Gurion University, Israel  Vered Slonim-Nevo, Professor, Ben-Gurion University, Israel  Asylum seekers from Africa in Israel were taught six courses by volunteer lecturers from various local and academic institutions. They were accompanied by real fear of the future: the knowledge that they must choose between prolonged imprisonment without a release date and a voluntary return to Africa. The theoretical framework on which the activity is derived from a multidisciplinary vision that includes forgiveness as a therapeutic tool, socially-engaged art in connection with theories of art as a space of resilience and re-framing, and social theories in which art is a shared space that generates knowledge about the asylum seekers' experiences. This study examines the above theories through the analysis of artistic activity in project shared by the asylum seekers and the volunteers who accompanied them. The research findings show that through the language of art, they succeeded in processing painful experiences, memories, difficulties, suffering, and longing. The painting gave participants ways to deal with the current situation and to express protest, hope, and even attempts at forgiveness. The experience also provided the participants with a trigger for discourse within the group itself and with the facilitators and volunteers, as representatives of the dominant society, and thus to communicate in it the experts, who ultimately tell their story. The combination of all the paintings into one joint work and the discovery of the FREE YOUR MIND slogan illustrates the spirit and strength of the project and a sense of partnership within the group and with the volunteers.  <i>The Arts in Social, Political, and Community Life</i></p> <p><b>Does It Matter Where They Come from?: Puppetry with a New Agenda</b>  Marie Kruger, Professor Emeritus, Drama, Stellenbosch University, Stellenbosch, Western Province, South Africa  As the background to exploring a new agenda in puppetry, this paper starts with a brief overview of the most noticeable social and political agendas that have included puppets, ranging from political propaganda and the scuffle between political enemies, to the fight for gender equality and informative actions that had the potential to address educational and social problems. The focus of the paper, however, is on a new agenda, which centres on the plight of uprooted people – asylum seekers, political refugees and economic migrants – from societies locked into conditions of extremism, war, conflict and extreme poverty. The plight of people from high-stress environments, desperately crossing borders and wandering over the oceans looking for a place to improve their welfare, while trying to deal with the emotional struggle that stems from displacement and the frequent hostility of surrogate societies, drives this new agenda. Working on the borderlines between entertainment and education, some activities take place in refugee camps as new sites of reception and even sites of production, concentrating mainly on young refugees who are suffering mental and emotional damage arising from wartime events and life as a refugee. At the other end of the spectrum are a number of professional performances at schools and art festivals, in community halls and even mainstream theatres to promote attitudes and behaviours that will promote harmonious coexistence and respect for refugees and other migrants by cultivating a critical approach towards discriminatory and racist or xenophobic attitudes in surrogate societies.  <i>The Arts in Social, Political, and Community Life</i></p>

Thursday, 20 June	
13:50-15:05	PARALLEL SESSIONS
Room 2 - 301	<p><b>Traversing Genres</b></p> <p><b>The Extensive Connections between Isadora Duncan and Artists in Other Disciplines</b>  Emi Yagishita, Associate Professor, Center for Research Strategy, Waseda University, Tokyo, Japan  In this paper, I focus on one of the most famous dancers of the early twentieth century, Isadora Duncan (1877-1927), a modern dance pioneer, and her extensive connections to artists working in other disciplines: including renowned sculptor Auguste Rodin (1840-1917), painter Eugène Carrière (1849-1906), sculptor Antoine Bourdelle (1861-1929), painter Jules Grandjouan (1875-1968), and poet-artist Jean Cocteau (1889-1963) etc. I will explain how and when these artists became acquainted with Isadora Duncan. I will show the impact of the cross-fertilization of ideas in several of their artworks. I will then discuss how the artists perceived Isadora's dancing and what motivated them to create their artworks. I will conclude with an overview of the complex relationship between the world of dance and the fine arts.  <i>Arts Theory and History</i></p> <p><b>Monet and Magritte Chat with Kekulé and Einstein: Science Meet the Visual Arts</b>  Jailson Lima, Teacher, Chemistry, Vanier College, Montreal, Canada  In response to the observed decrease in interest in STEM careers, scholars have pointed out the necessity of crafting lesson plans that actively engage students in the transfer of key scientific concepts to their everyday-life experiences. Linguistically abstract concepts such as energy, atom, chemical bond, and intermolecular force are used in chemistry and have been shown to be a challenge for learners from K-12 to undergraduate studies to grasp. Unlike experts, novices fail to understand the difference between scientific knowledge and the symbolism used to encode it. Being able to read the symbols has no direct correlation with reaching the concepts they represent. For example, H<sub>2</sub>O is a mere chemical representation of water, not the substance itself. The Art &amp; Science Project uses a cross-disciplinary integration between visual arts and the natural sciences to promote a deeper understanding of the role of models in chemistry. Over a period of five weeks, college students taking General-, Solution-, and Organic-Chemistry courses create a draft of an artwork that portrays some of the central concepts and ideas in the discipline. The draft is the result of multiple interactions with both science and art teachers through asynchronous dialogues outside the classroom. In this project, both the product and the process are equally important. Introducing art history and artmaking in the science curriculum is a pedagogical novelty that engages students in a high-level cognitive activity that promotes the necessary reflection to understand threshold concepts in chemistry such as the relationship between molecular structure and reactivity.  <i>Arts Education</i></p>



Thursday, 20 June	
13:50-15:05	PARALLEL SESSIONS
Room 3 - 302	<p><b>Memory, Diaspora, and Resistance</b></p> <p><b>Cuban Art of the Diaspora: A Visual Journey</b>  Andrea Herrera, Professor, Women's &amp; Ethnic Studies, University of Colorado, Colorado Springs, CO, United States  This paper will highlight the creative expressions of a group of Cuban diasporic artists, who participate in an itinerant, multi-generational and multi-media exhibition titled CAFÉ. Reflecting their affinity with their predecessors, the CAFÉ artists have collectively forged a visual vocabulary that establishes their national or cultural affiliation despite the exigencies of displacement; yet their work also reveals a mode of cultural exchange that has characterized Cuban art and cultural production for centuries. Although their art reflects a collective cultural imaginary that has been preserved and cultivated in diaspora, it simultaneously reveals the manner in which they have rooted and re-rooted in new cultural contexts. At the same time that it speaks to the notion of cultural hybridity and transculturation, the CAFÉ exhibits represent a process of exchange, adaptation, transformation and synthesis that can be located in the larger historical context of colonialism, movement, and displacement; in this sense it represents a very particular Caribbean aesthetic. This paper will foreground a cultural studies approach to the study of diasporic identity formation in a transnational context. When considered from this theoretical perspective, café cubano—the controlling metaphor of the exhibition—encapsulates the diasporic or exilic condition, for it represents fundamental, iconographic cultural practices which enable diasporic Cubans to preserve their sense of Cubaness; yet it is also a powerful metaphor for the manner in which diasporic Cubans are transformed by, and have transformed, their experience in new contexts.  <i>Arts Theory and History</i></p> <p><b>Fotografía Plástica and Other Non-reversible Changes</b>  O. Gustavo Plascencia, Lecturer in Photography, Studio Art, University of North Texas, Denton, TX, United States  Plasticity, in physics, is described as the deformation of a material undergoing non-reversible changes of shape in response to applied force. This concept resonates deeply within my artwork, both conceptually and physically. Individuals constantly (re)create and (re)define their identity by the way of the passing of time and new experiences and relationships. In similar ways my prints go through a change with different degrees of molding, cutting, burning, stretching, sewing, or the application of paint or ink before they become finished pieces. The denotation and connotation of my photo-constructions are always linked to larger narratives and journeys intersecting historical, religious, secular, and/or personal histories where the individual goes through non-reversible changes in response of applied force. In addition to the landscape or place, the body is where personal histories happen – bearing witness to the most transforming of histories for the individual. In this context the body is used as a landscape that is meant to be inhabited and a place where memories/ histories are created – the body is both a vehicle and a destination. Identity is a complex concept, it's affected by many factors and its ever-changing; when one starts to consider ethnic background, social class, religion, gender, family, values, ethics, and so on, everything gets more complicated. Sometimes one cannot separate one's identity from the rest, all of them coexist and interact with each other. Such dilemmas and situations are presented in my artwork and explored through mystic, allegoric, and historical references and imagery.  <i>The Arts in Social, Political, and Community Life</i></p> <p><b>The Fall of the Sky and Afro-Atlantic Histories: Contemporary Art, Decolonialism and Resistance</b>  Bruna Arruda Neiva Marques, Director, Art, Tuia Arte Produção, Brasília, Brazil  The study discusses the impact of recent exhibitions of contemporary art exhibited in Brazilian museums, produced by Latin American artists imbued with emergencies that, faced by indigenous communities and afro-descendants, are relevant to the whole society. From two exhibitions, "The Fall of the Sky" and "Afro-Atlantic Stories," made throughout the last 2 years in Brazil, with the participation of artists from countries such as Guatemala, Uruguay, Colombia, Jamaica, Brazil, it intends to think about art as a place of birth for hope and for effective educational and social actions. The researcher presents results from interviews with curators (Moacir dos Anjos, Lilia Moritz, among others) and participating artists (Cildo Meireles, Claudia Andujar, Regina Galindo, Dalton Paula, among others). It will present reflections on the impact of representation and symbolic power and of the works presented to provoke and summon the public to the dialogue between art and social issues, strengthen and broaden discussions about the rights of indigenous and people of African descent. Data will be presented on public visitation, educational actions and their tangible impacts. The objective is to contribute to visibility of issues that are still little confronted in spaces of artistic presentation in Latin America, as if they had little worth or not even existed, with special focus on the performative gesture present in the works of art presented. The paper presents ways of creating - through art - fissures, crossings, dialogues and resistance proposals from connections that forge and nurture the cultural heritage of the peoples mentioned here.  <i>2019 Special Focus—Art as Communication: The Impact of Art as a Catalyst for Social Change</i></p>

Thursday, 20 June	
13:50-15:05	<b>PARALLEL SESSIONS</b>
<b>Room 4 - 303</b>	<p><b>Defining the Aesthetic</b></p> <p><b>Antecedents of the Installation Art in Chile: Political Contingency and Experimentality</b>  Rodrigo Bruna, Assistant Professor, Department of Theater, Universidad de Chile, Santiago, Chile  The installation is a modality of contemporary art emerged in the sixties within the American minimalism. As a location practice, the installation inhabits / uses space in order to generate perceptive and cognitive experiences that reveal the role of the viewer as a transforming agent of space and its meaning. In the same way, the installation breaks with the autonomy of the work to become a social entity, open and participatory, which highlights its democratic condition. The first antecedents of the installation (art) in Chile appear in the late sixties in the light of political contingency and experimental searches. In this context, the socialist government of Salvador Allende (1970-1973) assumes his mandate, highlighting the importance of art as a tool of emancipation and transformation. A tool that seeks to form active and critical subjects of their own reality. This paper is part of my doctoral research in progress whose theme is installation (art) in Chile, origin and development 1969-2014. From the analysis of two case studies, the aim is to investigate the antecedents of this practice based on the question: How did the historical, political and cultural context influence the emergence of the installation (art) in Chile? Through a methodology focused on critical analysis, written documents and images seek to describe, interpret and understand how political contingency and experimental practices influenced the emergence of the installation (art) in the country.  <i>Arts Theory and History</i></p> <p><b>Wildness in the Cracks of Things: The Savage Vision of American Artist, David Hare and Its Surrealist Legacy</b>  Barbara Lekatsas, Professor of Comparative Literature, Comparative Literature, Languages &amp; Linguistics, Hofstra University (New York), United States  David Hare (1917-1992) came to prominence as an artist during the 1940s, when André Breton, Marcel Duchamp, André Masson, Max Ernst, Kurt Seligmann, Salvador Dali, Hans Bellmer, Victor Brauner, and other artists fleeing Nazi-occupied France arrived in New York. Hare, only twenty-four, became the managing editor of Breton's journal, VVV (1942-1944). His leadership role in this movement as editor and artist in various genres is unique and deserves a reassessment. The historical record confirms Hare's importance in shaping Surrealism in America and making it a source for the birth of Abstract Expressionism (by adapting its premises to an American landscape), yet his demotion by powerful art critic, Clement Greenberg, in his review of Hare's major retrospective at the Guggenheim in 1977, who proclaimed the artist's use of myth as passé and codified pure abstraction in art, would lead to shrinking scholarship of a major artist and artworks lacking in ideas. Sartre had written of Hare's work, "Each figure is hidden in its own shell...graceful and comical, mobile and congealed, realist and magical, indivisible and contradictory, showing simultaneously the mind which has become an object and the perpetual bypassing of the object by the mind" (N-Dimensional Sculpture, 1947). Hare's sculpture, paintings, drawings and prints often use myth to examine the relationship between space and figure. My goal here is to examine this relationship, but also the politics of genre in an increasingly post-disciplinary age, which since Foucault and Derrida has come to question by whose authority the parameters limits are established. .  <i>Arts Theory and History</i></p>

Thursday, 20 June	
13:50-15:05	PARALLEL SESSIONS
Room 5 - 304	<p><b>Presenting Voices</b></p> <p><b>When Silence Falls: Investigating Literary and Bodily Memory at the Waterford Laundry</b>  Jennifer O'Mahoney, Lecturer in Psychology, Applied Arts, Waterford Institute of Technology, Waterford, Ireland  Kate Mc Carthy, Lecturer in Drama, Waterford Institute of Technology, Waterford, Ireland  This paper will explore an interdisciplinary project entitled When Silence Falls: Investigating Literary and Bodily Memory at the Waterford Laundry (Waterford Memories Project and Irish Research Council, October 2016). When Silence Falls was a public event, consisting of talks, live art performances, screenings, installations, and oral histories, which commemorated (and took place in) the former site of St Mary's Good Shepherd Laundry and St. Dominic's Industrial School in Waterford city. The paper will consider how the oral history narratives from the survivors of these spaces was used to inform live art performance work created for the When Silence Falls event. Discussion will focus on how both the original telling of the narratives by the survivors, as well as the performances based on these narratives, resulted in dual acts of resistance in the When Silence Falls event. This paper will explore how the survivors' own words have informed practice-based research and performance, and how these processes formed acts of resistance act activism, reclaiming the contested and traumatic space of the Waterford Magdalene Laundry and amplifying survivor voices in a cumulative public feminism event.  <i>The Arts in Social, Political, and Community Life</i></p> <p><b>Participatory Arts and Social Relationships for Older People in Care Settings</b>  Anna Dadswell, Research Assistant, School of Education and Social Care, Anglia Ruskin University, Chelmsford, Essex, United Kingdom  Carol Munn-Giddings, Professor, School of Education and Social Care, Anglia Ruskin University, Chelmsford, Essex, United Kingdom  Ceri Wilson, Senior Research Fellow, Anglia Ruskin University, Chelmsford, Essex, United Kingdom  Hilary Bungay, Reader, Anglia Ruskin University, Chelmsford, Essex, United Kingdom  Loneliness and social isolation are known to have a negative impact on well-being and quality of life. Despite the proximity of others, older people living in care settings often experience loneliness and social isolation. The impact of arts and culture on well-being is widely acknowledged, however the specific impact on social relationships as a mechanism for building community has received little attention. This presentation uses selected findings from a study funded by Arts Council, England (2016-18) an innovative partnership between art practitioners, academics, an older people's research group and a regional authority which explored the role of participatory arts in developing and maintaining social relationships between older people, older people and care staff and the wider community; in order to address issues of loneliness and social isolation. The research was mixed methods involving: case studies in three care homes where participatory arts were delivered by three arts organisations (reminiscence arts, seated dance, and orchestral music participation) plus a survey of all care homes in the region. Findings will focus on the ways in which participatory arts built on the strengths of older people to enable the enhancement and development of relationships as well artist's perceptions of the unique qualities of the arts in this process.  <i>The Arts in Social, Political, and Community Life</i></p> <p><b>Zines, Gender Identity, and the Classroom: Revolutionizing Art Education through Alternative Narratives and Resources</b>  Juliana Pepper, Masters Student, New Genres, San Francisco Art Institute, San Francisco, CA, United States  Through alternative educational resources, radical change surrounding gender identity and gender norms can happen. In this talk, I will focus on ways in which art education can deconstruct and resist notions of European idealized body standards and normalized gender roles (considering white standards of beauty and hetero-normative narratives) while still incorporating Western canonized artists. By introducing different materials, such as zines, art education can be revolutionized by exposing students to empowering information and artistic possibilities beyond traditional art forms and art history. Zines provide agency for, and histories of, marginalized communities as well as radical historical figures and movements through the use of drawing, collage, comic strips, graphic design, and more. By introducing zines as platforms for both art and information, I hope to offer a creative alternative or assistant to art textbooks. (I will provide several copies of zines on the subject of gender that I have used as inspiration in my own artistic practice as well as in the classroom).  <i>Arts Education</i></p>



Thursday, 20 June	
13:50-15:05	PARALLEL SESSIONS
Room 6 - 305	<p><b>Portrayals of Sexuality</b></p> <p><b>Sexual Emancipation and Visual Culture in High School and College</b>  Ya'ara Gil-Glazer, Head of the Education through Art Program and Lecturer, Education, Tel Hai Academic College, Israel  The proposed study expands on the concept of visual critical pedagogy (VCP). Based on four terms intrinsic to both critical pedagogy and visual culture: exposure, deciphering, representation and visibility, VCP suggests merging the theory and practice of both fields. These concepts are used to analyze three case studies in which high school and college students have applied VCP as an emancipatory activist tool in the struggle against oppressive perceptions related to sexuality – through provocative-protestive use of artistic media. The first case is a final project by a high school student made up of his bodily and facial portraits, representing his “outing” in front of the school community. The second is a presentation on genital mutilation – following works by Egyptian cartoonist Doaa Eladl – by three Israeli Arab college students, designed to raise a discussion on marginalized women’s right to their body, which also exposed Jewish students’ prejudices. The third case is a play based on a college student’s personal story, exposing the “knowledge” behind the contraceptive pill and discuss issues such as (male) gynecologist-patient power relations, the pharmaceutical industry and male and female sexual freedom. All cases represented a climatic encounter between the spectators and artworks addressing contested sexual issues of broad social significance.  <i>Arts Education</i></p> <p><b>Neo-burlesque and the Aging Performer: "True" Liberation or "Superficial" Empowerment?</b>  Gemma Collard-Stokes, Research Fellow, Health and Social Care, University of Derby, Derby, United Kingdom  Rejecting the correlation between ageing and asexuality that persists in the UK's cultural representation of the [female] ageing body, this paper reveals the importance of sexuality and maintaining a sexual identity to “older” women, paying particular attention to how they negotiate such representations. Through in-depth interviews and ethnographic participant observation of a cohort of women, aged 50 and older engaged in a programme of recreational burlesque dance, the paper explores the transformative possibilities mediated through taking part in dramatic arts and the processes thereby initiated. The author examines how the construction of a performer identity, through carefully conceived acts and stage names, supports empowerment and increased self-esteem through sexualized dance. In conclusion, the paper discusses the psychological and physiological benefits of such an activity and its capacity to negate social invisibility as experienced by older women.  <i>The Arts in Social, Political, and Community Life</i></p> <p><b>Nude: Praxis through Experimental Performance on Instagram</b>  Fidelia Lam, PhD Student, University of Southern California, CA, United States  NUDE is an ongoing experimental online performance work that utilizes an Instagram account created for the artist’s laptop as a platform for exploring the intimacies and significances of the laptop apparatus in our technologically mediated society. Through automated screen recordings posted to the account “fideliamacbookpro2,” this experimental performance posits the idea that our technological devices are more intimate representations of us than are our actual physical bodies. Instagram is used as a performance space to question the very anxieties of vulnerability, information security, production, and authenticity that the platform exemplifies. I draw on theorists as disparate as Brian Rotman, Rosi Braidotti, Diana Taylor, and Jonathan Crary to focus on the work as it both enacts and interrogates the self-surveilling practices of new media and online social media networks, the intimate relationships we have with our technological devices as they both empower and control us, the anxieties of work, production, and presentation, and the shifting notions of memory, knowledge, and knowledge production.  <i>New Media, Technology and the Arts</i></p>

Thursday, 20 June	
13:50-15:05	<b>PARALLEL SESSIONS</b>
<b>Room 7 - 307</b>	<p><b>Sense-Making Aesthetics</b></p> <p><b>The Individual in Modern Art through Clothes</b>  Basak Ozkendirci, Assistant Professor, Faculty of Fine Arts, Altinbas Universiyti, Istanbul, Sisli, Turkey  With the commencement of use of unusual materials in modern artworks, issues like the aesthetic of material and material culture of materials is now being discussed. The relation of human to the material is sensual and mental. Apart from meeting the needs of users in social life, clothing products have become a communication object expressing one's social status, occupation, and personal taste. For artists who use clothing products in artworks; the material they use is quite enriched in terms of the meanings and symbols they bear in the direction of their qualities if they carry traces from those who wore it. Artists such as Louise Bourgeois, Christian Boltanski, Yinka Shonibare, and Guerra de la Paz use clothing and garment pieces in their works to express themselves, and their imaginary identities. The research includes that modern art pieces by clothes and clothes parts. Various social and individual meanings uploaded to the clothes were evaluated through the comments of critics, interviews with artists and the images of the work samples.  <i>Arts Theory and History</i></p> <p><b>Discoveries in Harriett's Closet</b>  Kristina Tollefson, Associate Professor, School of Performing Arts - Theatre, University of Central Florida, Orlando, FL, United States  Jodi Ozimek, Independent Scholar, United States  As costume designers we contribute artistically to theatrical productions by making precise, truthful appearance choices for all types of characters. While some choices are thematic, most examine the characters as people within a society and how, as fashion consumers, their wardrobe choices reflect, and are impacted by society and life events. Clothing choice is an extremely public form of self-expression combining the fashion-designer artist with the consumer-curator. With contemporary examples such as First Lady Melania Trump's jacket or Queen Elizabeth's brooches, it is increasingly apparent that fashion choices can both help us make sense of modern society and reflect the effects of societal pressures and personal, lived experiences of people within that world. Examining how individuals choose to present themselves within their society and how society can impact individual self-expression helps further our understanding as costume designers. While most museum clothing collections preserve pieces from multiple donors and many fashion history sources are created without firsthand knowledge of the wearer, we had a unique opportunity to learn from a significant source, making sense of how personal history impacts personal aesthetics. Throughout her life, Harriett Lake (1922-2018) amassed an enormous personal wardrobe. Through hours of personal interviews and research into her thousands of garments, we were able to identify distinct connections between her experiences and her aesthetics. By studying these choices and influences we gain a greater understanding of and appreciation for how a person, real or imagined, makes sense of their world, connecting the art of fashion design to everyday life.  <i>Arts Theory and History</i></p> <p><b>The Rise of Fashion Exhibitions in Art Museums: An Examination through Critical Pedagogies</b>  Ann Rowson Love, Coordinator, Art Education, Florida State University, Tallahassee, FL, United States  Tyler Law, Independent Interpretive Specialist, United States  Over the past decade since The Metropolitan Museum of Art's blockbuster, Alexander McQueen: Savage Beauty, there has been a tremendous rise in both large- and small-scale exhibitions focused on fashion around the globe. While this exhibitionary phenomenon opens opportunities to broaden audiences beyond elite fashion house runways and to raise questions about ethical and environmental practices in the fashion world past and present, there are many considerations during the curation and interpretation process. After reviewing current theory and research examining fashion exhibitions in art museums, we will present findings from an analysis of exhibitions from 2016-2019 in an effort to understand themes and goals through critical and feminist pedagogical lenses. Overarching exhibition themes include aesthetics and identities, fashion's influence on art and artists, art and art history's influence on fashion, fashion as art, global influences on high fashion and mass-produced fashion, and sustainable practices. In trying to understand what this means for future exhibition and interpretation practices in art museums of all sizes, we propose a framework for positioning interpretation goals during the curation process that lead to empowering visitors to critically reflect on how fashion represents intersections of identity, place, power, and sustainability that move beyond appreciation to action.  2019 Special Focus—Art as Communication: The Impact of Art as a Catalyst for Social Change</p>



Thursday, 20 June	
13:50-15:05	PARALLEL SESSIONS
Room 8 - 309	<p><b>Defining the Aesthetic</b></p> <p><b>Bistable Perception within the Dalinian Universe: How Can the Title of Paintings Modulate Their Interpretations?</b></p> <p>Guillermo Andres Rodriguez Martínez, Lecturer Assistant, School of Advertising, Universidad de Bogotá Jorge Tadeo Lozano, Colombia</p> <p>Paintings that were created by using bistable images could be interpreted owing to the meaning of their title. Hence, the title can operate as a semantic modulator. What is the relationship between the ambiguous images created by Salvador Dalí and their titles? The influence of the Renaissance masters Dalí saw in Italy is clearly apparent in the group of images he subsequently used in his paintings in order to establish multiple images, as in Spain, The invention of the monsters or The three ages. How can the title of the paintings modulate these interpretations? Can words related to a visual composition be seen as semantic modulators notwithstanding the location in the picture where the viewer fixates? Dalí painted paintings and images using ambiguous figures in order to create a strange sensation for the beholder. It should be considered the fact of perception of bistable figures depends on the location in the figure where the observer fixates. On the other hand, this sort of perception is also related to semantic information that can influence the perceptual configuration. This project has been carried out so as to state if the title of bistable paintings is able to modulate the perception of the ambiguous visual stimulus. As has been stated, bistable perception involves diverse concepts of cognitive neuroscience as well as mechanisms that allow for a dissociation of processes linked to sensory stimulation from those that are connected to conscious perception within the scope of pictorial art.</p> <p><i>Arts Theory and History</i></p> <p><b>Meditative Tendency in Contemporary Abstract Painting</b></p> <p>Agnieszka Tes, PhD Candidate, Cultural Studies, Jesuit University in Krakow, Krakow, Poland</p> <p>My main thesis is based on the observation that there is a vivid meditative tendency in contemporary abstract painting. I will propose the characteristic of this international phenomenon and specify some directions in which it is developing nowadays. The originality of my approach is based on the juxtaposition of the contemporary painting from different cultures including American, Asian and European examples. I will define what the meditative tendency means and then I will apply it to the artworks by indicating the specific use of the color, composition or numinous effect. I will examine the influence of Color Field Painting but also I will discuss geometrical realizations and more individual searching. The theoretical background to my presentation is classical publications (such as The Spiritual in Art. Abstract Painting 1890 – 1985) as well as the newest critical statements. Generally speaking, I consider the meditative tendency in contemporary abstract painting as a continuity of the tendency that appeared in the second half of the XX century. I maintain that it is a reaction to the materialistic impact of contemporary culture. This kind of painting can serve as a space of silence and contemplation for modern society.</p> <p><i>Arts Theory and History</i></p> <p><b>Artificial Nature Interpreted through the Lens of Play: A Case Study of TeamLab</b></p> <p>Yihan Vanessa Li, Master of Arts, Research, School of Art, Design and Media, Nanyang Technological University, Singapore</p> <p>The exploration of nature in art has seen endless forms, expressions and remain a great inspiration source for global artists because it provides us with such an abundance of inspiring phenomena. Since the end of WWII, technological advancement has enabled many artists to start working with tools that differentiate them from the traditional artistic creation of nature such as the landscape paintings or the land art movement. teamLab is a Japanese creative group that brings artists, programmers, animators, and many other specialists under one roof to work on projects that utilise non-material digital technology, such as sensing, networks, light, and sound, to create interactive and immersive nature-like experiences. By situating and analyzing the particular creation of teamLab among other nature-inspired works since 1960, the research looks at how “play” when adopted as an aesthetic principle affect the making of artificial nature. It also intends to establish a deeper understanding of nature in our current times.</p> <p><i>New Media, Technology and the Arts</i></p>

Thursday, 20 June	
13:50-15:05	<b>PARALLEL SESSIONS</b>
Room 9 - 308	<p><b>Initiating Change</b></p> <p><b>Visualization of Mistake in Creative Process: Learning through Failure in Artistic Education</b>  Carmen González, Associate Professor, Fine Arts / Art History, University of Salamanca, Salamanca, Spain  The social image of the artist has been constructed through a paradigm of success, decision-making capacity, and creative force. This stereotype is supported by the visualization of the creative process in documentaries about artists like <i>The Mystery Picasso</i> (Henri-Georges Clouzot) or about artists painting in moments of great intensity as the case of Jackson Pollock's images. This construction, so detached from the true creative process full of doubts and failures, limits the resistance to the frustration of art students who begin their studies with the aspiration of great achievements in moments of inspiration. However, other art documentaries are rich in examples that approximate the true nature of creation by understanding the material with which artists work based on trial and error. The visualization and commentary of these examples are important to achieve adequate motivation when facing new and complex techniques that require a long training process and great involvement, such as painting. In my paper, I will comment some moments of audiovisual documents about artists working and failing: <i>Rivers and Tides</i> on the work of Andy Goldsworthy, directed by Thomas Riedelsheimer or <i>El sol del membrillo</i> on Antonio López, directed by Victor Erice.  <i>Arts Education</i></p> <p><b>Interrogating Agency: Participatory Art as Action Research among Carpet-weavers in Northern Iran</b>  Golnesa Rezanezhad Pishkhani  This paper will build on the ongoing participatory art practice and the ethnography conducted among female carpet weavers in Northern Iran. In the first part of the paper, the agency of artisans and carpets will be examined by considering the intersection of age, gender and class. But not restricted to it: under certain criteria, the state is facilitating artisans, with loans and insurances, in order to persuade them to weave and preserve their weaving methods and motifs. The state project of preservation of carpet-weaving as a "national cultural heritage" will be scrutinized to address the question of how are the agency of persons and things considered or shaped behind a certain kind of intentionality (Gell 1998)? In the second part, I will explain the method of participatory art as an action research to situate the project in contemporary art's contextual, situational and communal nature. Thus, the project's processes brings the matter of agency into open, stimulate discussion and reinterpretation among artist, artisans and third parties (like carpet dealers, customers and visitors in national and international spaces). Subsequently, it raises the important ethical dimension of the participatory art with the intervention in the aesthetic forms of the female artisans. Where should the boundaries between the artist as a creator, and the artist as a participant be established?  2019 <i>Special Focus—Art as Communication: The Impact of Art as a Catalyst for Social Change</i></p> <p><b>A Epistemic Foundation for Artistic Research</b>  Pedro Alegria, Engennering, Engennering, University of Porto, Porto, Portugal  Which conception of research can we employ that is not derived from a comparison between art and science? Science is our paradigmatic cognitive endeavor. But this does not have to mean that art is deficient in this respect. And it certainly does not mean that science has exclusive authority over the meaning and use of the term "research". In this article I will try to defend, first, that there is a sense in which research is not only possible but desirable in art, second, that this desirability is not limited to bureaucratic demands, third, that artistic research is a tool for empowering the artist if it is done within a set of parameters that gives it some epistemic value, and, lastly, the epistemic value of the results is derived from the concept of exemplify ability as a retriever of value in a dense universe of artistic possibilities.  <i>Arts Education</i></p>
15:05-15:20	<b>Coffee Break</b>
15:20-17:00	<b>PARALLEL SESSIONS</b>





Thursday, 20 June	
15:20-17:00	<b>PARALLEL SESSIONS</b>
<b>Room 1 - 300</b>	<p><b>Strategic Alliances</b></p> <p><b>Humanity : Cultural Neighborhood Development</b>  Janet Kagan, Founding Partner, Art-Force, Wilson, United States  HUMANITY identifies ways to consider, evaluate, and create diverse and previously unallied organizations in coalitions for longterm achievement of social, economic, and aesthetic outcomes co-defined by the populations the project and/or program is intended to serve. Current examples from African-American neighborhoods will illustrate strategic and culturally relevant approaches to deepen artistic and social imprints of place that breathe life into degenerated communities. The showcase will expand upon definitions, values, and applications of cross-currents among ideas and alliances - a form of civic curation that realigns physical, social, economic, and cultural assets to reveal unique alchemies for distinction in the work of creative placemaking initiatives. These impactful and redesigned paradigms produce experiences and outcomes in which neighborhood residents see their streets differently, become more engaged in the future of their community, and find reverberations through which to express loyalty and pride of place. The presentation will also highlight new and successful models to address how leaders of NGOs can support one another in service to creative redevelopment strategies, incorporate the voices of those who are disenfranchised into design directions that restore civic health, and learn the fundamental questions to ask residents such that the answers are charged with deep social meaning and history.  <i>The Arts in Social, Political, and Community Life</i></p> <p><b>Negotiating Political Swings: Coping with Dramatic Reductions to Grant Funding in the Arts</b>  Brad Lister, PhD Student, Arts Administration, Florida State University, Tallahassee, FL, United States  In March of 2018, the State of Florida passed a budget for the 2019 fiscal year that reduced grant funding for arts and culture by 90% from the previous year's budget. Media outlets reported that it was due to several factors, including Hurricane Irma, the tragic shooting at Marjory Stoneman Douglas High School in Parkland, FL, the early legislative session, and uncertainty resulting from tax reform in Washington, D. C. This paper explores the reactions of Florida arts and culture organizations in the aftermath of the budget's release. As the real effects of Florida's funding reduction will not be fully realized until the end of the 2019 fiscal year, this preliminary study analyzed arts administrators' initial plans for addressing the shortfall. Research results indicated dismay among all arts administrators, plans to reduce staff, and cuts to education and programming that will largely impact low-income families. Nonprofit financial scholars have suggested strategies to mitigate impacts associated with budget shortfalls and funding emergencies. I have addressed several of these strategies as both short-term and long-term solutions.  <i>The Arts in Social, Political, and Community Life</i></p> <p><b>Arts Activism as Grassroots City Policy</b>  Johanna Taylor, Assistant Professor, Herberger Institute for Design and the Arts, Arizona State University, Tempe, AZ, United States  Cities are facing social, economic, and physical challenges rooted in systems of exclusion. In response to these urban challenges, activists and organizers are using art as a cooperative platform to challenge societal inequalities and mobilize collective voice to call out systems of exclusion that underscore daily life in the city. Can arts activism inform city policy around targeted community issues to advance the right to the city for residents? This paper draws on examples in New Orleans and Phoenix. Residents in each city face competing challenges from equity and political representation, blight and housing, displacement of cultural communities, and challenging colonial legacies that still define the built environment. In Phoenix, art is integrated within Latinx organizing to building political participation through voting and mobilizing the community to run for office. One group is using art to reclaim urban space as queer, immigrant space through public performances and art actions in support of undocumented communities. In New Orleans, activists and artists are using art as a community building platform around housing and displacement to challenge the city to restructure its blight policies. Other groups are targeting the lasting Confederate legacies that dot the city to advocate for city intervention. In this way, arts activist tactics are negotiating with city officials to shift city policy to create a future city driven by equity and inclusion.  <i>The Arts in Social, Political, and Community Life</i></p> <p><b>This is Derby: Dialogic Activism</b>  Rhiannon Jones, University of Derby, Derby, United Kingdom  Tom Craig, Community &amp; Learning Associate, University of Derby Theatre, Derby, United Kingdom  Alix Manning Jones, Derby's Cultural Education Producer, Derby Theatre, University of Derby, United Kingdom  Caroline Barth, Learning Director, University of Derby Theatre, Derby, United Kingdom  Will Turner, Partnerships and Impact Manager, Derby County Community Trust, Derby, United Kingdom  This paper explores the artistic research project "This is Derby" undertaken by University of Derby, Derby County Community Trust and Derby Theatre; the only Learning Theatre in the UK. The project engaged targeted participants living within identified areas of deprivation from the city of Derby. The research aimed to design a dialogic methodology using a "grass roots" approach to provide young people with free art activities. Examples will be provided in the paper of how the research was undertaken, what and how key barriers were identified by both schools and parents; including the lack of cultural integration outside of school time in the UK and the impact of lacks in financial or family support. The paper shares models of best practice whilst highlight the value of having undertaking an artistic and dialogic methodology. The impact of the project is extensively noted within UK contemporary social contexts and as a result of the findings, 9 community hubs and a virtual hub were created. This is Derby was a collaborative research project that has provided essential life skills for young persons in socio economically deprived areas of Derby, resulting in social mobility and new access to the arts. This paper disseminates both the design and impact of the research proposing that dialogic methodologies are an instigator for change in order to enable and empower younger persons. This is Derby has produced dialogic methodology that has actively contributed to the future cultural offering in the city of Derby and impacts on art research.  <i>2019 Special Focus—Art as Communication: The Impact of Art as a Catalyst for Social Change</i></p>

Thursday, 20 June	
15:20-17:00	<b>PARALLEL SESSIONS</b>
<b>Room 2 - 301</b>	<p><b>Embodiments of Resistance</b></p> <p><b>Resisting Indifference, Overcoming Silence: The Power of Aesthetic Interventions</b>  Kate Greenway, Department Chair, Drama and Media Arts, Holy Trinity School, Toronto, Canada  Arts-informed research practice is “a means to redefine form and representation, and recreate new understandings” (Cole et. al. 2004). I have used aesthetic inquiry and A/t/tography (Irwin et. al 2006), an arts and education practice-based research methodology that intertwines the identities of artist, researcher and teacher, and combines acts of writing and art-making as forms of inquiry and communication, in my personal journey, my interactions with students, and in my post-graduate work in education. My masters thesis, sparked by an encounter with a small art object, uncovered an individual’s Holocaust story, demonstrating the power of art to deliver hope in times of darkness, and in acts of historiographic poesis and creation, a way to reflect on incomprehensible historic events and their implications in the present. In my doctoral investigation of the cultural representation of adoption, I discovered a lack of artistic works depicting experiences of the lingering effects of secrecy, shame, and closed records on human identity. To counter this, I interweave my own adoption ephemera with art-making to foreground the relationships between art, culture and social justice, using art’s power to evoke awareness, to emotionally engage, to promote dialogue, and to agitate for change. Aesthetic inventions (Leavy 2009) encourage embodied understandings and reflections on relationality: between text and image, between creator and audience, and between and among socio/cultural/historical contexts that all shape and contribute to meaning. I believe that it is through such artistic practices that we can attempt to resist indifference and overcome silence.  2019 <i>Special Focus—Art as Communication: The Impact of Art as a Catalyst for Social Change</i></p> <p><b>Aesthetics of Resistance</b>  Isadora Petrauskas, Associate Lecturer, Edinburgh Napier University, United Kingdom  Resistance is a concept that is originally ethical rather than aesthetic. Its deeper meaning appeals to the force of will that resists another force, external to the subject. Resisting is opposing one’s strength against another’s strength. The history of traditional art and its testimony generally say that art, originally, is not an activity born of willpower. Art would, primarily, relate to the faculties of knowledge. However, this dichotomy is no longer relevant at a time when the stimuli and signs, desires and images, political projects and social narratives, actions and concepts, art and market, are woven together by authoritarian powers that can no longer be easily identified. More than a chance of combinations, this interaction is the ascendancy of the need for vitality and resistance in the artistic spheres. Resistance in art is a light that illuminates the inextricable knot that binds the subject to its existential and historical context. It is a negative moment of a dialectical process of tension. It is in this specific moment of tension that Arts resistance reside. When the monument becomes revolution and the revolution re-becomes monument. The problem of artistic resistance today is the speed at which this tension dissipates. The absorption of the opposition to the normative is so accelerated that this moment of tension is very brief. Thus the possibility of the artist to recognise and distend the tight toils that tie it to the web of institutions becomes increasingly difficult. So, what is the aesthetic of resistance in contemporary times?  <i>The Arts in Social, Political, and Community Life</i></p> <p><b>Narrative Art, Evil and Insanity: Madness and Ecological Explanation</b>  John Pauley, Professor, Philosophy, Simpson College, Indianola, IA, United States  This essay works with one piece of narrative art, "The Roundhouse," by Louise Erdrich, and reaches a conclusion that human beings can misunderstand the meaning of their own acts. The argument is that narrative art, in being ecological in nature, reveals how human beings have to interpret their own mental states according to an understanding of themselves through time and according to social and cultural meanings. These interpretations can be wrong and misleading on many levels and for many reasons. It is not just individuals but cultures that can wrongly interpret the meaning of their acts and their agency. The last section of the essay contains an argument that a systematic misunderstanding or misinterpretation of the meaning of our own acts is synonymous with insanity and many evil acts are based on such misunderstandings or misinterpretations. And so, evil is sometimes a form of insanity that is not easily recognized and not usually taken up by law or empirical psychology. The final argument of the essay is that this sort of insanity is just another way of recognizing our common humanity.  <i>Arts Theory and History</i></p>



**The Artist**

**Artisting Society of JR: An Approach to His Influence on Contemporary Society**

Luis Alcalá Galiano, Junior Researcher, Art History, Universidade de Santiago de Compostela, Santiago de Compostela, A Coruña, Spain

It goes without saying that, within the most recent decades, what has been called contemporary art remains to be unsorted. But what happens if the focus lies on so-called urban art? Sometimes the classification becomes even more blurred. This paper aims to bring to light the (artistic or not so artistic) production of JR (Paris, 1983) and pursue the discussion itself about whether the social label applied to any artistic production precedes the very essence of art. Neither it would be fair nor possible to talk about JR and his art without bringing up both the "activist" and "activism" concepts with all their possible implications in one sense as well as in the other. Are we dealing with a societal interference in art? Or, on the contrary, has art decided to radically intervene in society?

*2019 Special Focus—Art as Communication: The Impact of Art as a Catalyst for Social Change*

**Art as Philosophy and Social Critique: The Erotic Self-Portraits of Joan Semmel**

Carol Gould, Professor, Philosophy, Florida Atlantic University, FL, United States

This paper shows how Joan Semmel's work destabilizes the spectator's expectations of the female nude and pose a challenge to the artworld and the broader culture. John Berger famously claims that men act and women appear, a situation reinforced by Western visual culture, particularly Western painting. Women, on his analysis, thus exist in what W.E.B. DuBois would call "double-consciousness." Almost fifty years after Berger's work, women are still seen as bodies lacking agency—years during which men, too, have become anxious about their desirability and women have ascended economically and socially. What about older women? They do not appear, because they are invisible (unless they live in the stratosphere of power and prestige). Phenomenologically, one who has defined herself through the male gaze would no longer feel an object of desire. Thus, to occupy an aging body would be traumatic. As with any trauma, one must repress or displace it. Remarkably, however, some contemporary women artists have directly confronted aging through nude self-portraiture. For example, photographer Sarah Bloom photographs herself nude in abandoned buildings. Her photographs reflect her grief over the loss of her once-nubile identity. In contrast, some women painters, such as the noteworthy Alice Neel and Joan Semmel, have unapologetically given us self-portraits that depict their aging and aged bodies. Semmel's work is especially commanding because by eroticizing her own aging body, she subverts some lingering social and artistic values. The fineness and originality of Semmel's oeuvre show that Berger is right about the rhetorical power of visual representation.

*Arts Theory and History*

**The Art of Making Public: The Politics of Participation in Participatory Art Practices**

Siebre Nachtergaele, Scientific Researcher, Social Work, University College Ghent, Gent, Belgium

In recent years, many art practices develop at the intersection between the 'social turn' (Bishop, 2012) and the 'spatial turn' in the arts (Lehnert, 2011; Papastergiadis, 2010), with participation as a central constitutive element. Participatory art is quite often seen as a radical democratic practice (Kester, 2011), or as an answer to social alienation (Gruber, 2013) and polarization in the society, with a clear social goal (Bishop, 2012). But are these practices really democratic and pluralistic, or rather an instrument as part of a policy agenda, towards privatized public space, gentrification and consensual politics (Courage, 2017:24)? Discussions about inclusion and exclusion (Bell, 2017), cultural democratization versus democratization of culture, and between the individual and the collective are central in these practices (Deceur et al., 2016). In our presentation, we will explore how we can describe the social impact of participatory art practices in Flanders (Belgium). This should be understood as describing the individual and collective meaning-making processes of the practice instead of measuring assessments in terms of social effectivity. On the one hand, we focus on the socio-cultural processes, developed by artists together with participants, and on the other hand, we map the impact on the community and the broader society. In this research project, a multiple case study is set up, by using ethnographic research methods. In this presentation, we will present the provisional findings of the first part of the research, namely the results of the literature study and the first depth-interviews with key informants in the field.

*2019 Special Focus—Art as Communication: The Impact of Art as a Catalyst for Social Change*

**From Blues to Holy Hip Hop: Using the Marginalized Perspective to Promote Diversity and Inclusion**

Aminata Cairo, Associate Professor, Social Work and Education, The Hague University of Applied Sciences, The Hague, Netherlands

Diversity and Inclusion are common themes these days from the workforce to our academic institutions. There is a common awareness now about unequal relationships and unequal chances that people are trying to address through all kinds of initiatives. These initiatives are well thought out and well researched. Yet they are ineffective and/or failing. Cairo will present a theoretical approach towards inclusion work based in the Blues Aesthetics and Holy Hip Hop that is being developed, but is already showing a more realistic and effective approach. This theoretical approach comes forth out of Indigenous Knowledge, an approach to knowledge that honors local, cultural perspectives and the appreciation of (spiritual) relations at the core of its foundation, among other factors. This theoretical approach also validates the need for the arts as an essential tool for bringing about transformation and cultural change.

*2019 Special Focus—Art as Communication: The Impact of Art as a Catalyst for Social Change*

Thursday, 20 June	
15:20-17:00	<b>PARALLEL SESSIONS</b>
<b>Room 4 - 303</b>	<p><b>Pictorial Discourse</b></p> <p><b>The Quest for the QS: Between Pictorial Narrative and Social Discourse</b>  Evelina Deyneka, PhD Student, Literature, Histories, Aesthetics, University Paris 8 Vincennes - Saint-Denis, Paris, France  Our paper is dedicated to the research we are carrying out on an artistic and social project named QS. It represents a network of graffiti, created by a group of anonymous semiprofessional artists (Cyop&amp;Kaf), disseminated within Quartieri Spagnoli, a historical center of Naples. These quarters (San Ferdinando, Avvocata and Montecalvario) were built in the XVIth century to house the Spanish garrisons and, nowadays, are known for their poverty and criminality, as well as for their historical value. The street art project called "Quore Spinato" (phonetic equivalent of Cuore Spinato, literally "Thorny Heart," image evoking the "Sacred Heart" of Jesus Christ), thus, has a double reference: the name of the city district (Quartieri Spagnoli) and the metaphor of mercifulness in relation to the "persecuted persecutors." Mural paintings which constitute this project are of great interest from cultural, artistic and social viewpoints. Their symbolic pictorial narratives are full of everyday life references and represent an implicit codified discussion of pressing problems within the local community. At the same time, they are real little masterpieces of the contemporary art, woven from artistic, literary, cultural, historical hypertexts and personal psychological obsessions of their authors. Previously, we have already studied different aspects of this remarkable "social art" phenomenon. In particular, we have analyzed a "nomadic" nature of these paintings. Another research project allowed to reveal an interesting color symbolism (a kind of "motivated suprematism") in their representational system. The present study concerns the relation between pictorial narrativity and social discoursiveness of these paintings.  <i>The Arts in Social, Political, and Community Life</i></p> <p><b>Sanctioning Art, or a Taming of the Shrew: The Graffiti to Gallery Dis-Continuum</b>  Thomas Houser, Professor, Art, University of Georgia, Athens, GA, United States  Since making their first cave wall paintings, our ancestors have expressed personal, societal, and political agendas with graffiti. Archeologists have uncovered examples from ancient cultures around the world. In the 1960s, a universal explosion of graffiti ignited within the hip-hop counter-culture in New York. It spread rapidly across the United States, Europe, and Asia. To this day public attitudes and legal sanctions towards graffiti vary dramatically from country to country, even city to city. Punishments for illicitly painting graffiti on vehicles and buildings range from fines and imprisonment to caning. Harsh punishments still prevail in some repressive regimes. However, over the past two decades attitudes towards graffiti and street murals have arisen that embrace, or at least acknowledge street artworks as meaningful and relevant forms of expression. Some community art programs provide opportunities for street artists with no gang affiliations to express themselves constructively. Cities from Moscow, to New York, Los Angeles, and Singapore provide sanctioned walls for graffiti artists and muralists to create and display work temporarily. To the chagrin of many street artists, galleries have mounted exhibits of transplanted street art. Diverse museums dedicated to graffiti have opened in cities scattered around the world, including Berlin, St. Petersburg, Amsterdam, and New York. This paper places special emphasis on sanctioned and unsanctioned graffiti and public murals documented by the author, in countries including (from East to West) Russia, Bulgaria, Turkey, Greece, Italy, France, Spain, Portugal, and the United States. An ultimate question remains: if it's institutionalized, is it graffiti?  <i>The Arts in Social, Political, and Community Life</i></p> <p><b>Lysistrata in Cairo: Maintaining Values While Extending the Limit</b>  Jillian Campana, Professor, American University in Cairo, Cairo, Egypt  This paper details a 2017 American University in Cairo production of Ellen McLaughlin's adaptation of Lysistrata. It discusses the challenges and highlights of producing a play in Egypt that advances female sex positivism, advocates strongly for the influence of women's voices in politics and promotes gender equality. Though AUC students, who tend to be from the educated and privileged class, are possibly less exposed to the inequality most of the country's females experience, the traditional Egyptian social order is affected by pervasive gender discrimination and female sexual oppression. Examples of such oppression are everywhere, in the street, home and the workplace and while the American University in Cairo strives to mitigate such injustice, it does seep onto campus. Producing Lysistrata as part of our campus season was an overt effort to educate the student body (both audience members and those involved in the play). We wanted to offer young women a voice and agency in their intellectual and sexual expressions (albeit, through performing characters separate from themselves) and to open up for discussion the power dynamic in male-female relationships.  <i>The Arts in Social, Political, and Community Life</i></p>



Thursday, 20 June	
15:20-17:00	PARALLEL SESSIONS
Room 5 - 304	<p><b>Social Engagement: A Focus on China</b></p> <p><b>The Discourse on Music in Early Ancient China</b>  Hanna Kupś, Philology Department, Nicolaus Copernicus University in Toruń, Toruń, Poland  Music was one of the earliest forms of art to interest ancient Chinese philosophers. While the Confucian school of thought dominated the debate on music in the Zhou China, other philosophies, such as Taoism and Mohism, also sought to define the influence of music both on the individual members of the society and the whole country. The aim of the paper is to describe the musical thought of Taoism and Mohism and to contrast them with the definition found in the Confucian books and treatises.  <i>Arts Theory and History</i></p> <p><b>Invisible Performance as an Artistic Strategy of Chinese Socially Engaged Art in the 21st Century</b>  Weiwei Sun, PhD Researcher, Art History, Musicology and Theatre Studies, Ghent University, Belgium  This paper dedicates itself to an aesthetic criticism on Chinese socially engaged of this century. According to art theorist such as Claire Bishop, Shannon Jackson, “socially engaged art” is a new art genre has emerged evidently in the West since the 1990s, and it is rooted in the historic avant-garde from the 1910s. This type of art doesn't only reflect the society but also intervene the society; meanwhile, the artworks are constructed situations/actions but not material objects. Several urgent questions arise with the boom of socially engaged art projects in China nowadays. As the art development and the social system in China are remarkably different from the West, what are the special artistic strategies of these Chinese projects compared to the Western ones? How do they attempt to affect the social reality of China? To answer these questions I employ an interdisciplinary methodology combining visual arts theories and performance studies. One crucial strategy I have discovered is "invisible performance," which is a word I adapted from a theatre technique of Augusto Boal, referring to a theatre performed in the social reality, therein the spectators become involved without knowing that they are inside an artwork. Applying this strategy seems particularly effective for the socially engaged art in China due to the strict censorship in the social system, which prompts art to become a substitute for direct political actions for social changes. Many art cases from Ai Weiwei, Zhang Xian, Wu Wenguang that created invisible performances will be discussed here.  <i>2019 Special Focus—Art as Communication: The Impact of Art as a Catalyst for Social Change</i></p>

Thursday, 20 June	
15:20-17:00	<b>PARALLEL SESSIONS</b>
<b>Room 6 - 305</b>	<b>Architecture, Design, and Culture</b>  <b>Using Existing Drawings in the Architectural Design Process</b> Amos Bar-Eli, Senior Lecturer, Interior Design, Holon Institute of Technology, Ramat-Hasharon, Israel Architectural drawings role as a source of inspiration as well as a means of interpreting the past has always been key within the architectural design process. Unique to the 21st century is the increase in the sheer amount of existing drawings attainable. This plenitude is manifested by aspects which drawings are: accessed, collected, and manipulated. Consequently, it becomes crucial to critically engage new possibilities of using images of architectural drawings in the design process. The paper explores this by posing design exercises which correlate to each of the issues mentioned above i.e. - accessing, collecting, manipulating. Each of the exercises is targeted specifically for new tools unique to each. Accessing - sketching with drawings, using existing drawings as sketch models. Collecting - creating personal association boards, which serve as triggers for the subsequent studio project. And finally, an exercise of creating "metaphoric collage" is conducted to challenge the issue of manipulating. The 'metaphoric collage' is a specific form of collage which combines verbal interpretation and analysis of images. The three exercises conducted in a design studio teaching environment over the past four years were analyzed by visual qualitative research methods and design process understandings. The exercises served as case-study to examine translations, understandings, and possible new uses of existing architectural drawings in the architectural design process. <i>Arts Education</i>  <b>White, Bright Bravado: Ernst de Jong and the Construction of Afrikaner Identity in 1970s South Africa</b> Lize Groenewald, Senior Lecturer, Graphic Design, University of Johannesburg, South Africa In South Africa, in the early 1970s, two architectural projects — the new campus of the Rand Afrikaans University (RAU) and the Afrikaans Language Monument — came to signify, for many, unsettling aspects of Afrikaner cultural identity. The architect Johan Carel van Wijk, who had worked in the USA, was closely involved in both undertakings and drew the artist Ernst de Jong into the task of transforming the plastic qualities of both architectural spaces into the visual rhetoric of two-dimensional corporate identity design. De Jong, who had obtained a degree in painting and information design at the University of Oklahoma in 1957, transferred his American experience to his native country and was, almost single-handedly, responsible for elevating "commercial art" to the more rarefied profession of graphic design in South Africa. Immediately upon his return from the USA, he established Ernst de Jong Studios (EDJS) that rapidly took on legendary status as de Jong and his staff forged the identity of a newly independent, bright and putatively modern nation. The output of EDJS was vast and this venture allowed de Jong the freedom to practice as a fine artist. EDJS closed its doors in 1994, the year in which South Africa finally set aside the ideologies of the apartheid era. This paper selects the case studies of RAU and the language monument in order to reflect upon the contexts in which creative practitioners align themselves with ideologies with which they do not necessarily identify and yet come to exemplify. <i>The Arts in Social, Political, and Community Life</i>





Thursday, 20 June	
15:20-17:00	<b>PARALLEL SESSIONS</b>
<b>Room 7 - 307</b>	<p><b>Visual Arts for a New World</b></p> <p><b>Toward a Practice of Digital Handicraft</b>  Theresa Slater, Operations and Development Manager, Experimental Media, Pleasure Dome  This text speculates emergent themes in the practice of the digital-handicraft. We propose that digital-handicraft, a hybridized field of making, learning, and enactment, emerges from considering touch as a critical measure. This paper examines the way touch functions as critical feedback in order to explore the intersections between hand-making and digital labour. We put forward that the digital-handicraft expands the potential of interdisciplinary art, new pedagogical models, and alternative modes of organizing and resisting. This digital-handicraft practice considers labour as a key component of cultural production, immaterial or otherwise, and considers new implications of digital-handicraft labour in contemporary art, pedagogy, and activism. We define the digital-handicraft as an emergent discourse capable to expanding the pedagogical, artistic, and activist implication of the handmade and digitally crafted, and speculate as to the future of the practice. Within a digital-handicraft practice, pedagogy and activism become sites of mixed reality, where the virtual and real intermingle, facilitated by touch and craft. In theorizing a digital-handicraft practice, this text explores what each discipline might offer to the other, as a craft is rendered dematerialized, the virtual emerges via traditional handicrafts, and new methods of making emerge from hybridized practice.  <i>Arts Education</i></p> <p><b>Mapping the Future through Abstract Paintings</b>  Jari Martikainen, Junior Researcher, Department of Social Sciences, University of Eastern Finland, Finland  My paper discusses the potential of arts-based teaching methods in motivating students to reflect on and map their plans for the future. A group of students majoring in visual arts, photography and audiovisual communication at an upper secondary college for culture studies in Finland took part in a course in which they made plans for the future after graduation. As an introduction to the course, students were asked to observe abstract paintings and choose a painting that best and least/worst expresses their future aspirations. The students were asked to reflect on their choices in writing. The written reflections formed the data of the research and were analysed using content analysis. The research shows that students found the assignment highly motivating and abstract paintings seemed to provide students with novel tools of exploring their – often vague – thoughts of the future. In addition, non-representative colours, lines, forms and compositions functioned as an invitation for students to fill them with their personal thoughts, feelings, hopes and fears related to future.  <i>Arts Education</i></p> <p><b>I Want to Believe but I Don't: The Promise of VR as a Creative Medium in a Trajectory of Numerous Failed 3D Imaging Technologies</b>  Dave Kemp, Assistant Professor, School of Image Arts, Ryerson University, Toronto, Ontario, Canada  Virtual reality technology holds great promise and there is considerable hype in terms of how it might be used in both the artistic and applied arenas; however, there are still major logistical issues to overcome related to cumbersome head-mounted interfaces, low-resolution displays, motion sickness, high costs, and whether or not we actually need or want it at all. Coming from a human factors, perceptual psychology, and STS perspective, this paper looks at the chronology of other 3D and stereo imaging technologies such as stereoscopes, anaglyphs, polarized glasses, shutter glasses, 3D Television, and CAVES to analyze why these technologies failed to take hold as more than mere novelty after initial periods of popularity and optimism. Through considering the factors that contributed to the “failure” of these past technologies, we can see that VR faces many of the same technological, cultural, financial and social issues, which would need to be resolved if VR is to survive as a creative medium and as a new form of expanded cinema. Going beyond the technical, this paper also addresses the need for VR to develop a new and unique cinematographic language. In this regard, a number of contemporary artists and filmmakers, who are experimenting with the medium in profound ways are presented in the hopes that they might very well be on the verge of doing for VR what Dziga Vertov's <i>Man with a Movie Camera</i> (1929) did for film, thus saving VR from becoming yet another example of a dead media.  <i>New Media, Technology and the Arts</i></p> <p><b>The City is Ours: Social Justice Challenges in a Community Participatory Arts Program</b>  Aminata Cairo, Associate Professor, Social Work and Education, The Hague University of Applied Sciences, The Hague, Netherlands  Maarten Koole, Graduate Student, Amsterdam Hogeschool voor de Kunsten, Netherlands  This paper presents results from an ethnographic research project. Graduate students researched a participatory arts program that was originally designed to engage young women from an underserved community in a major European city. An NGO, supported by the local municipality designed a project where young teenage girls, through participating in art with artists would be encouraged to partake more in the art of public spaces and be empowered. Focusing on the girls' experiences and the participatory process, interesting findings were revealed. The program adjusted its target and ended up engaging and heavily investing in girls who attended, but were in fact not from the neighborhood and of higher socio-economic status. These girls' social and cultural capital were more in alignment with the organizers and the arts instructors. The original target girl population participated but minimally and were not invited to any of the public presentations of the project. Inspired by Bourdieu's concept of cultural and social capital, the researchers want to introduce the concept of adaptation capital and explore the extent to which institutions fail or succeed to adapt to their target populations and what the larger consequences are to these actions. Finally, this team explores larger moral questions of responsibility and social justice, for those of us who want to use arts to engage and improve communities.  <i>The Arts in Social, Political, and Community Life</i></p>



Thursday, 20 June	
15:20-17:00	<b>PARALLEL SESSIONS</b>
<b>Room 8 - 309</b>	<p><b>Transformation, Integration, and New Meanings</b></p> <p><b>Medicine and the Arts</b>  Mary McPartlan, National University of Ireland Galway, Galway, Ireland  This paper will detail the development of the Medicine and the Arts Special Study Module at NUI Galway and shine a light on the significance of the Medical Orchestra Special Study Module which was set up 8 years ago at the University. The work of developing the Folk Orchestra/ Ensemble has been unique and organic and has always pushed the boundaries of experimental and new engagements with sounds and music pieces. The paper will deal with this development and the enormous and powerful effects it has on the hundreds of medical Students that have played and developed their personal skills and wellbeing in the process over a five-year period studying the School of Medicine NUI Galway. The main goal of the work from my stance as Producer of this Special Music Module was to increase the participants appreciation and potential for a deeper appreciation of music, to personal healing, emotional development and introduce and integrate music into mainstream health care and education. The presentation will end with a five-minute piece of music that was composed and arranged from five notes that were drawn from the sounds of a chemotherapy machine as it pumped the medicine intravenously to the patient. The music is layered and played by 25 medical students and is the work of the musical directors, the Producer with the excellent musicianship of the Medical Students themselves.  <i>The Arts in Social, Political, and Community Life</i></p> <p><b>A New Learning Method for Inclusive Art: "Yellow Box" Theory for Contemporary Digital Media</b>  Keung Hung, Associate Professor, Department of Cultural and Creative Arts, The Education University of Hong Kong, Hong Kong  This paper introduces and examines "Yellow Box" theory in relation to contemporary digital media art, and demonstrates how relevant concepts could be transformed for inclusive educational activities benefiting participants across different generations in the community. The author also suggests that interactive digital art could offer an elevated experience of intimacy between the artwork, the viewer and the artist, as well as put forward an innovative approach for inclusive art education. Through a case study on an event developed by the author and presented by the Jockey Club's "Museum of Art on Wheels" Outreach Learning Programme: Artist Workshop "Let the Chinese Characters Fly," organised by the Hong Kong Museum of Art in 2017, the author elaborates on the process of his creative workshop series, which is centred around techniques for using traditional Chinese art media, such as ink, brush and rice paper, with a modern reinterpretation. This experimental workshop demonstrates how Chinese shu "brush writing" (calligraphy) and hua "painting" could be integrated and further implemented in 2D and 4D practice today as part of creative teaching methodologies, allowing participants in groups (paired up with family members) to gain new insight into familial relationship in the digital world.  <i>New Media, Technology and the Arts</i></p> <p><b>Works of Art: Bird Masks</b>  Huaixiang Tan, Professor, University of Central Florida, Orlando, FL, United States  Kim Joo, Associate professor, School of Visual Arts and Design, University of Central Florida, Orlando, FL, United States  This paper will focus on the creation of bird masks used for a theatre production The Street of Crocodiles, which based on stories by Bruno Schulz and adapted by Simon McBurney and Mark Wheatley. The stories in The Street of Crocodiles are based on Schulz's memories of his childhood. The powerful story is "Birds" describing his father's hatching of exotic birds in the attic. Nine different bird masks are requested and they played significant roles in this theatre production. The paper will demonstrate the research, design, and completed productions.  <i>Arts Education</i></p>



Friday, 21 June	
08:30-09:00	Conference Registration Desk Open
09:00-09:10	Daily Update—Dr. Phillip Kalantzis-Cope, Chief Social Scientist, Common Ground Research Networks, Champaign, IL, United States
09:10-09:45	Plenary Session—Dr. Makeba Lewis, International Academic, Chelsea, Camberwell, and Wimbledon College of Arts, University of the Arts London, United Kingdom
	<p>"Locate, Sustain, Create: Arts Education and Community Engagement"</p> <p>Makeba Lewis is an international academic at Chelsea, Camberwell, and Wimbledon College of Arts, University of the Arts London. She is also a senior lecturer in woven textile design at Central Saint Martins and has taught on research culture and methodologies within art and design education internationally, including FAAP Brazil and China Academy of Fine Arts. As an international academic, Makeba is interested in the impact and contribution of arts education to the wider society. As a textile practitioner and researcher, Makeba is interested in well-being textiles for the luxury sector and the cultural values of making. Makeba has worked as a freelance designer and consultant working with textile manufacturers internationally on enhanced sustainable practices and process for commercial production. Makeba received her master's in textile design from the Royal College of Art in 2001 and her BA at Central Saint Martins before undertaking a research design fellowship at Ann Sutton Foundation in Sussex. She has a retrospective collection held at the Crafts Study Center in Farnham and work held in the Victoria and Albert Museum, London.</p>
09:45-10:15	Garden Conversation
	Garden Conversations are informal, unstructured sessions that allow delegates a chance to meet plenary speakers and talk with them at length about the issues arising from their presentation. When the venue and weather allow, we try to arrange for a circle of chairs to be placed outdoors.
10:15-10:20	Transition Break
10:20-12:00	PARALLEL SESSIONS



Friday, 21 June	
10:20-12:00	<b>PARALLEL SESSIONS</b>
<b>Room 1 - 300</b>	<p><b>Workshops</b></p> <p><b>Workshop sessions involve extensive interaction between presenters and participants around an idea or hands-on experience of a practice. These sessions may also take the form of a crafted panel, staged conversation, dialogue or debate – all involving substantial interaction with the audience. [45 min. each]</b></p> <p><b>Teaching from the Left: Visual Literacy and Social Transformation for the Twenty-first Century</b>  Kristin Vanderlip Taylor, Assistant Professor, Art Education, California State University, Northridge, CA, United States  Lynette K. Henderson, Professor, Art Education, California State University, Northridge, CA, United States  This workshop explores strategies to address real issues in contemporary society within art education classrooms, from upper elementary grades through higher education. Classroom projects incorporate “artist pages,” zines, comic panels, and mixed-media three-dimensional works of art focused on information, advocacy, or protest, with a goal of transformative learning. Curricula utilize methods and outcomes based on critical and design thinking for communication of progressive socio-cultural and political ideas in visual and written form. The presenters view a progressive perspective, also defined as “left” in traditional political polarity (Bienfait and Beeka 2014), as the most compatible with constitutional democracy in the United States. Themes, hands-on curriculum, and socially engaged fact-based research on issues such as environmental problems, healthcare, class warfare, or global warming, for example, are key to successful production of art that communicates and supports critical engagement. The tools, materials, and processes discussed and the artworks produced by students represent new understandings as well as transferable and trans-disciplinary skill sets that are imperative for the twenty-first-century global citizen. Participants in this hands-on workshop will engage in trans-disciplinary research focused on a real-world topic of their choice. They will be guided in a process of developing ideas, skill-building and then creating their own artist page, zine, comic panel, or 3D figure, to communicate their message for transformative learning - informing, advocating, or protesting contemporary socio-cultural or political issues. Mixed-media materials for 2D and 3D art production provided by presenters.  <i>Arts Education</i></p> <p><b>The Art of Reading Art: Communication Aspects of Contemporary Art</b>  Anna Koenigova, PhD Student, Art Education, Masaryk University, Brno, Czech Republic  Simon Kriz, PhD Student, Masaryk University, Brno, Czech Republic  How to achieve that the contemporary art will not be just for the "chosen?" The workshop demonstrates different approaches to learning through contemporary artistic creation in a gallery environment, with the help of a visual artist / teacher / curator. An example is the teachings of the art theorist and art educator from Brno, Igor Zhoř, who argued that an ideal teacher of art is an art teacher and a practitioner in one person. Within a complex understanding of the theme / art subject the emphasis is an inter-picture, linking classical and new art techniques, science and art. This interconnection helps the audience critically think not only on the ontogenetic, technological, but also show the meaning line of contemporary creation, and brings the viewer to the new level - meaningful search. The aim of the workshop is to move from the recipient to the interpreter. In this workshop, participants split into small groups will try out three approaches (practical art activities) to help develop their own perception of fine art and its future mediation. Together we will explore classical techniques inspired by Dalibor Chatrný and Milan Knižák demonstrated at the “ART IS HERE” exhibition, using new media (our own mobile phones) to explore the boundaries of identity and similarity, and finally get into the post-conceptual level of contemporary art in which they blend together both classical and new technologies based on the original artwork.  <i>Arts Education</i></p>



Friday, 21 June	
10:20-12:00	<b>PARALLEL SESSIONS</b>
<b>Room 2 - 301</b>	<p><b>Realms of Engagement</b></p> <p><b>Scent and Seduction: The Power of Scent in the Stories of Katherine Mansfield</b>  Dorothy Abram, Providence, RI, United States  It was an audacious insult to put in writing, but Virginia Woolf did just that when she took offense at how writer Katherine Mansfield smelled at their first meeting. Woolf wrote in her diary on October 10, 1917 that her first impression of Mansfield was that she “stinks like a—well civet cat that had taken to street walking,” referring to the animalic base notes and excessive amounts of the perfume that Mansfield apparently was wearing. This episode is significant for this study of smell in Mansfield’s writing: it demonstrates Mansfield’s love and use of scent. It made me wonder, then, if Mansfield’s love of perfumes, scents, and smells also would be reflected in her writing and what meaning they would carry in her stories. Scent was more for Mansfield than a perfume choice. Though various scents make appearances throughout Mansfield’s short stories, critics have neglected to examine how they serve the themes, plots, or characters of the stories. The role and function of scents in Mansfield’s short stories, I argue, are to reveal her personal interpretations and the social and political meanings of the scenes in which they are placed. Mansfield uses scent to challenge class status and the hegemony of heterosexuality. We know, furthermore, that Mansfield was precise and intentional in her writing, choosing words for their rhythm and cadence as if she were writing a score. Thus, we must examine the effect of scent descriptions in her short stories for the meaning they contribute to the whole.  <i>Arts Theory and History</i></p> <p><b>Bodily Knowledge in Dance Transferred to the Creation of Sculpture</b>  Maria Da Nazare Feliciano, Professor, Visual Arts, Palm Beach State College, Palm Beach Gardens, FL, United States  This essay examines the possibility that dance bodily knowledge can be transferred to the creation of sculpture and it can greatly improve the illusion of the sense of movement in three-dimensional forms. I argue this subject by focusing on the corporeal sensory skills that set dancers apart from those without dance experience. This is a challenge to the status quo because the manner in which we are taught to perceive and create objects of art hinges mainly on the sense of sight. Vision has been the primary sense used by man to create, judge, and review artworks. This article asserts that a heightened sense of spatial awareness and somatic perception developed with dance education and practice affects the art one creates. Research shows that we do not perceive the world and the things in it only visually but also through our body’s sensory system, such as the reception of stimuli through the sense of touch and produced within the human organism by movement and tension, the sensing of one’s muscles, bones, heart beat, and breath. Findings suggest that dance education has the potential to sharpen one’s perception of the body in movement, and this knowledge can greatly improve the manner an artist represents the illusion of movement in figurative sculpture.  <i>Arts Education</i></p> <p><b>Mnemodrama: The Theatrical Experiments of Alessandro Fersen</b>  John Green, Professor, Theatre, Columbia College, Chicago, IL, United States  The term Mnemodrama was coined by the Polish/Italian theatre artist Alessandro Fersen (1911-2001) to describe an embodied training technique that he developed over a period of thirty years in his Studio in Rome. The core of the technique was a theatrical simulation of ritual object manipulation employed by shamans in traditional societies to induce an altered state of consciousness. Fersen’s experiments provided the contemporary performer with a psychic training which enabled her to explore different aspects of her persona, rediscovered from both the autobiographical and archetypal levels of her unconscious. The paper presents a case for viewing Alessandro Fersen as a pioneer of mid-20th Century experimental theatre practice, specifically from the standpoint of the interdisciplinary nature of his experiments: performance combined with anthropology, ethnology, and psychology; and argues for the continuing relevance of his work in a post-dramatic landscape, in which issues such as the investigation and presentation of “self” and the re-actualizing of ancient concepts of “community” through performance, have become rich fields for exploration.  <i>Arts Theory and History</i></p> <p><b>Beyond the Singular Lens: Sensuous Dispositions and Narrative Enquiry at the "Beach Art Gallery"</b>  Louise Ryan, Adjunct Fellow, Research Associate, Institute Associate, School of Social Sciences and Psychology/Institute for Culture and Society, Western Sydney University, Australia  Despite being often dismissed as incapable of producing “real knowledge” as considered theoretically weak by Western scientific traditional standards, narrative inquiry has long been of interest to researchers seeking qualitative data, especially for those attempting to understand the multi-sensory and embodied experience. The use of experimental or creative writing (including Indigenous story telling techniques) to evoke the complexity of such encounters has been promoted as the as an ideal medium to express and describe what Lorimor calls “sensuous dispositions” (2005:84), particularly non-visual experiences (taste, touch, hearing, smell) of time and place. This paper proposes a narrative inquiry methodology and offers preliminary findings from a research project that seeks to understand the nature and shape of liminality produced at Sculpture by the Sea (an annual public art exhibition staged at Bondi Beach Sydney Australia) by exploring and interpreting audience experiences, encounters and aesthetic/social interactions with public art. Through empirical analysis and drawing on key debates, this paper will furnish the claim that as people increasingly buy into shared, embodied, multi- sensory experiences that encourage the negotiation and adoption of new and creative behaviours, researchers are encouraged to transform their own positionality within disciplines and re-assess theories of knowledge acquisition and meaning-making.  <i>The Arts in Social, Political, and Community Life</i></p>

Friday, 21 June	
10:20-12:00	<b>PARALLEL SESSIONS</b>
<b>Room 3 - 302</b>	<p><b>Identities, Memory, and Community</b></p> <p><b>The Spartan Art Project: How a Mid-Century Travel Trailer brought the Arts to Twisp, Washington</b>  Ellen Avitts, Associate Professor of Art History, Art + Design, Central Washington University, Ellensburg, WA, United States  Twisp, Washington, sits in the foothills of the Northern Cascades. The closest major cultural center, Seattle, is 200 miles to the southwest. This paper tells the story of how, through the work of a few dedicated artists, Twisp, a town of 900 residents, became an artistic hub of north-central Washington. The Spartan Art Project began in 2012 when three artists, disheartened at the local gallery's focus on "tourist art" took matters into their own hands. They purchased a 1951, 36' Spartan Imperial Mansion travel trailer that was in distressingly horrible condition and through hard work and community involvement turned it into a successful art venue. To date, the Spartan Art Project has featured nationally acclaimed fine artists, scholarly presentations on the arts, and musical performances. Community support and engagement is so strong that the trailer is typically overly full, with event goers spilling out onto the surrounding patio during venues. The goal of the project is to provide a space where art can do its job, which is, according to its creators, catharsis. It is a space that the community feels a part of, rather than just visitors to. It is a self-proclaimed artist's free zone, where artist can exhibit and perform without censorship and without having to bend to the demands of consumerism. According to Jeff Winslow, one of the founders, it is about taking a chance, creating a no-overhead art space so that the organization can respond to the needs and desires of the community, not the landlord.  <i>The Arts in Social, Political, and Community Life</i></p> <p><b>Act I, Scene I: Endless Journey Back Home</b>  Elif Bas, Assistant Professor, English Language Teaching, Bahcesehir University, Istanbul, Turkey  The world is witnessing the greatest refugee crisis since World War II. Many theatre practitioners around the world are responding to this humanitarian crisis in different ways. Young Turkish playwrights are also grappling with this issue but in a more unique perspective as Turkey is a country of both emigration and immigration. One of the interesting aspects of contemporary Turkish plays is that they interrogate the concept of "home" differently than foreign playwrights. Like many playwrights, Turkish plays also reflect the lives of refugees who have no hope of returning to their homes that were destroyed by war. But they also put forth the futile search of home in one's own country which is physically there but is nonexistent to a segment of the Turkish society. As the plays show, the escalating polarization and the repressive policies of the government are not the "only" reasons that brought about this situation. Accordingly, this paper examines the plays of young Turkish playwrights, puts forth their understanding of home and identity through interviews and questions the role of theatre in times of such great crisis.  <i>2019 Special Focus—Art as Communication: The Impact of Art as a Catalyst for Social Change</i></p> <p><b>Immersed in the Tradition or Submerged by Tradition?: Sean-nós Singing</b>  Joe Mac Donnacha, Academic Coordinator, College of Arts, Social Sciences and Celtic Studies, National University of Ireland Galway, Ireland  This paper I will describe the tradition of Sean-nós (Old Style) singing in the Irish language and its current status. I will be questioning whether this form of singing (and similar art forms) has a future as a performance art form that has relevance to the modern age or whether it can only exist as a cultural relic of a society that no longer exists. I will be questioning whether these art forms suffer by being labeled as 'traditional' or 'heritage' as this leads to a social and academic discourse which tends to focus almost exclusively on their importance to the 'tradition' and on what is 'traditional' about the art form. This discourse tends to lose sight of the fact that all art forms, if they are to remain vibrant and dynamic and relevant to the society which nurtures them, must be allowed to evolve and change and that each generation has the right to recreate the art form in its own image.  <i>The Arts in Social, Political, and Community Life</i></p>



Friday, 21 June	
10:20-12:00	<b>PARALLEL SESSIONS</b>
<b>Room 4 - 303</b>	<p><b>Pedagogies of Art Integration</b></p> <p><b>The Power of Interdisciplinary Collaborations in Art Studio</b>  Barbara Westman, Associate Professor, Art, Slippery Rock University of Pennsylvania, Slippery Rock, PA, United States  Developing skills and talents through traditional art studio curriculum, and as a result developing a portfolio, may not be a sufficient pedagogy in the 21st century university. Introducing innovative collaborations among related or unrelated studio disciplines may be a necessity to broaden students' knowledge, professional and interpersonal skills. The Net and iGenerations, the current student population, are defined by their technology and effective use of media. They are organized and can multitask, but often limit their communication to the closest circle of classmates isolating themselves. In art studios, the hands-on approach to the creative process naturally creates a self-sufficient environment for a student. Through interdisciplinary collaborative projects, on-line and on campus, students have a unique opportunity to work with other art and non-art students. The interdisciplinary collaborations, such as with science, enrich students by developing better communication skills, critical thinking, adaptability, by broadening knowledge and expanding their inspiration. This paper will try to shed new light on studio experience and practices, and how it impacts students.  <i>Arts Education</i></p> <p><b>Cleopatra in the Classroom: Activities and Interventions in Performance</b>  Sarah Elizabeth Roberts, Associate Professor, Theatre and Performance, University of the Witwatersrand, Johannesburg, South Africa  Neka Da Costa, Lecturer, University of the Witwatersrand, South Africa  As director and designer, we adopt the broadest possible definition of the arts to accommodate literary, visual, and performing media that are intertwined in theatre-making. As South African academics and professional practitioners, we are obliged to prioritize the project of transformation and invest in the capacity of our discipline to commit to decolonization. We probe mechanisms in theatre (as a medium of encounter and exchange) that may activate the understanding of, and participation in, debates that address the inequities of an imperial legacy. We anchor our discussion in the staging of a condensed version of Antony and Cleopatra as a schools touring production, with the entangled ideological and pedagogical issues this project implied. This ninety-minute performance, followed by a question and answer session, provides scope to focus on issues of participatory inclusion, accessibility and relevance. We propose that the ensemble, as a model of collective action, performs a message in excess of simply facilitating the goal of making a set-work clearer to learners as a primary target audience. Communicating through voice and image, the ensemble produces an animated treatment of narrative that might otherwise be perceived as alienating and archaic. The ensemble, as a unit, corresponds with the concept of a cohesive egalitarian community capable of collective action. This social form has political and cultural purchase in Southern Africa, where the concept of Ubuntu articulates notions of being and belonging. Communicating this concept is crucial to creating robust, contemporary theatre that contests and re-imagines narratives from a critically informed position.  2019 <i>Special Focus—Art as Communication: The Impact of Art as a Catalyst for Social Change</i></p> <p><b>Promoting Arts Co-Curricular Enhancement: How a Cross-faculty Collaboration Transformed the Undergraduate Experience</b>  Brittany Harker Martin, Assistant Professor, Werklund School of Education, University of Calgary, Calgary, Alberta, Canada  Dawn Johnston, Associate Dean, University of Calgary, Calgary, Alberta, Canada  Michael Holden, Youth Leadership Facilitator, University of Calgary, Calgary, Alberta, Canada  The Arts Co-curricular Enhancement (ACE) experience was designed at the University of Calgary to encourage students to participate in co-curricular, arts-based opportunities on-and-off campus. At the same time, ACE became a mechanism to document and reward students already actively participating in arts-based experiences outside their formal program. This paper shares details on the novel program design, describes how ACE contributes to the University's overall strategy, and includes preliminary findings from focus groups as part of a study on the Scholarship of Teaching and Learning. It also includes the narrative of how scholars and staff from different faculties collaborated to transform the undergraduate experience in such a way that co-curricular arts became a recognized part of post-secondary education.  <i>Arts Education</i></p> <p><b>Three Approaches to Critical and Creative Knowledge of Software in Art Education Based on Software Art: Knowing through Interaction, Analysis, and Making</b>  Master Adam Franc, PhD Student, Department of Art Education, Masaryk University, Brno, Czech Republic  This paper provides a reflection on possible contributions of software art to a more complex understanding of everyday and ubiquitous phenomenon – software. For that reason, it develops three complementary approaches to the knowledge of software in the context of art education. The first approach is based on first-hand experience with software artwork (interaction). Software artworks frequently reveal, critically investigate, and reinterpret computational operations of software and concepts which stand behind its creation, development and ways of its using and perception in various cultural contexts. In a certain sense, software artists formulate, through their creative coding practice, personal critical statements about software. Thus, software art produces through its performative and interactive dimension the specific non-conceptual kind of knowledge typical of art in general. Students of art education can benefit from this type of knowledge because it allows them to obtain different experiences of software based on feelings, bodily affects and sensory perceptions. In the second approach, students transform these acquired experiences (by discussion and textual reflection) into concepts, ideas, inventive artistic strategies, and critical perspectives regarding software (analysis). The third approach is focused on encouraging students to develop their programming skills and make software artworks. The process of creative coding is considered as a creation of their own unique critical and emotional statement about diverse facets of software – critical making in the context of art education.  <i>New Media, Technology and the Arts</i></p>



Friday, 21 June	
10:20-12:00	<b>PARALLEL SESSIONS</b>
<b>Room 5 - 304</b>	<p><b>Aesthetics as Transitive Processes</b></p> <p><b>Creative Arts Strategies as a Catalyst for Promoting Student Health and Wellbeing</b>  Tara Michelle Winters, Senior Lecturer, Elam School of Fine Arts, University of Auckland, Auckland, New Zealand  Barbara Snook, Teaching Fellow, University of Auckland, Auckland, New Zealand  According to the World Health Organisation (2018) mental illness affects more than half the population world-wide. This is a disturbing statistic by any standards. Add to that the stress of deadlines, assignments and emotional problems related to the age and stage of the student population, and it is not surprising that the role of the University lecturer is changing. Mental-health professionals point out that art students face distinct and particularly intense kinds of stress that students in many other areas of study do not. Enduring characteristics of learning (personal growth, the shift to self-authorship) and long-standing pedagogic practices (public critique, assessment) contribute to the anxieties associated with such a potentially transformative learning experience. This situation is under-researched and mostly absent from contemporary pedagogic discourse in creative arts subjects. Our paper will focus on how to use creative arts strategies to attend to this aspect of teaching, particularly with students exhibiting signs of stress. We will unpack what we mean by "creative arts strategies" and give examples that we have gathered from our colleagues in our respective departments. The aim of our work is to contribute to present understandings of student development in the creative arts with a focus on mental health and wellbeing.  <i>Arts Education</i></p> <p><b>Using Art as a Tool for Co-theorizing in Research with Women: Implications for Action and Social Change</b>  Mary Elizabeth Vaccaro, PhD Candidate, School of Social Work, McMaster University, Hamilton, Canada  Art is a powerful method for research, that can be used to engage women to think critically about their own lives, identify shared sites of social injustice and vision a better future. Drawing on two community arts research projects, this paper explores using art as a tool for co-theorizing with marginalized women about social change. Through creating a "collective collage," the "Under a Magnifying Glass Study," funded through the Interdisciplinary Health Research Group, explored the experiences of health and social service use for mothers living with HIV (MLWH). Women met as a group, bringing in items to add to the collage, which resulted in a piece of artwork that enabled women to identify their shared barriers and make recommendations for social change. In 2017, the [in]visible (Women's College Hospital, Toronto) project engaged 30 women experiencing homelessness, in two-hour 'arts-based' think tanks, to make recommendations for women's housing development. Women drew, photographed, wrote and sang about their preferred housing in these workshops. The findings have been curated into an art video and the recommendations are being used in the development of two housing programs for women in Canada. These two studies use art as a catalyst for engaging women in making meaning of research data and transforming their individual stories into collective visions for social change. This paper will show the art created by women through the collaging and arts-based think-tanks, and will explore the implications of using art to involve women as co-theorizers on research projects.  <i>2019 Special Focus—Art as Communication: The Impact of Art as a Catalyst for Social Change</i></p> <p><b>Disability Aesthetics and Empathy: A Logical Fit for a Desirable Outcome, but How to Get There</b>  Debra Keenahan, Lecturer, Humanitarian and Development Studies, Western Sydney University, Penrith, Australia  Embodied variations defined as disabilities, are inherent in the human condition; are part of every culture; and found as a theme throughout art. The concept of Disability Aesthetics (DA) as currently formulated, focuses on aesthetic representation of corporeal differences in the visual arts. A significant intention in the development of the area of DA was to shift the valuation and social status of the disabled away from that of pariahs on the peripheries of representation. However, DA adheres to a restrictive definition of the term aesthetics anchored in the judgement of beauty. As such, despite the best of intentions, DA as currently narrowly conceptualised cannot achieve its intended social change. Rather, this work argues DA needs to explore the broader sense of aesthetics as a sensory-affective process. This work proposes a more subtle and expansive concept of DA drawing on the Critical Disability Studies (CDS) framework of disability bringing to bear contemporary understandings of aesthetics as a transactive process. Considering aesthetics as a transitive process, encouraging representation of embodied differences within a CDS framework, focusses upon the politics of identity at the site of the individual's interactions within the social environment. Such a conceptual shift and resultant artistic applications aims to increase empathy in the viewer. This transactive approach to DA is evidenced in the artistic work of the author who has achondroplasia dwarfism. Through shifting focus to the lived experience of embodied difference I show DA is critically positioned to achieve empathy for those too long considered undesirably different.  <i>2019 Special Focus—Art as Communication: The Impact of Art as a Catalyst for Social Change</i></p> <p><b>A Supported Studio</b>  Chloe Watfern, Scientia PhD Scholar, Art &amp; Design, University of New South Wales, Sydney, Australia  Supported studios are unique contexts where professional artists with intellectual disabilities are provided with practical and strategic assistance to develop their practices and exhibiting careers. This paper presents insights from an ongoing ethnographic engagement with Studio A, a leading supported studio in Sydney, Australia. Experimenting with the possibilities afforded by "thick description," it invokes a typical day at the studio as artists and staff, friends and colleagues, interact with each other and their materials. It draws upon examples of specific artists' practices to consider how the work they create in the studio might communicate elements of their unique lived experiences to a wider public.  <i>The Arts in Social, Political, and Community Life</i></p>



Friday, 21 June	
10:20-12:00	<b>PARALLEL SESSIONS</b>
<b>Room 6 - 305</b>	<p><b>Creative Practice Showcase</b>  <b>Researchers and innovators present projects or art programs and initiatives. All presentations should be grounded in presenters' research experience. Promotional conversations are permissible, however, products or services may not be sold at the conference venue.</b></p> <p><b>What Color is Water?: Connecting Communities to Their Water through Art Making and Dialogue</b>  Robin Scully, Art Program Director, Student Affairs/Student Engagement, Virginia Tech, Blacksburg, VA, United States  Designed as a socially engaged art project which prompted awareness of water quality, the exhibit included a wide range of art styles, including the first paintings of two year-olds, to the artwork of well-known regional artists. A total of 588, 9 x 9 inch watercolor paintings were collected over a two year period through Virginia Tech's Perspective Gallery Art Reach program. Undergraduate student staff, known as "Art Reachers," worked within the mountain communities of central Appalachia by asking participants the question, "What Color is Water?" What evolved was a dialogue which dovetailed with the community members painted responses. As national attention has turned to the poor water quality of cities such as Detroit, Michigan and the problems associated with fracked gas extraction and transportation in America's rural regions, the project was designed to encourage people to viscerally connect with their water supply and ultimately become good stewards of our fragile resource. The culmination of the project was a site specific installation created by the art program director and ten student staff members. Over 2000 patrons attended the exhibit in 8 weeks. In addition to students receiving academic credit for participation, the exhibit was used as a focal point for The Mother's Water Justice Conference in June 2018,  <i>2019 Special Focus—Art as Communication: The Impact of Art as a Catalyst for Social Change</i></p> <p><b>Rehumanizing Screentime through the Arts</b>  Gil Oliveira Teixeira, German Language Professor, Modern Languages, Duquesne University, Pittsburgh, PA, United States  My presentation tackles the underlying and rapidly growing social disconnect in the "real world" associated with the hyper-connectivity in the digital realm. We are losing timeless and basic human social skills like maintaining eye contact or engaging fully focused in a face to face conversation. Most of the solutions to this problem that I came across are based on a reactionary return to how things were in the pre-digital world, in total denial of our here and now. They impose some sort of a ban on digital devices in space or time. I believe that the problem is not in the tool itself but in its usage and that's why I've created CEEMI, a digital Trojan horse that challenges groups of people to play music together using the same tools that are separating them. The vision behind CEEMI is to harness the power of technology and music combined to connect people in real time, in a live setting. It's not so much about humans interacting with technology, but about technology as a means to human interaction.  <i>New Media, Technology and the Arts</i></p> <p><b>The Cacophony of Choice: Viewing Collaborative, Inclusive and Participatory Installation Art through the Lens of Democracy</b>  David Sanchez Burr, Assistant Professor, Department of Art and Art History, Lake Forest College, Lake Forest, IL, United States  Deeply associated with the notion of democracy, the terms collaboration, inclusion, and participation permeate our current speech to help imagine our futures. Artist David Sanchez-Burr has been working on projects that help reveal the depth by which art can demonstrate the spectacle of our time, while simultaneously looking at democracy to find answers. Through site specific installations and performance, Sanchez-Burr creates a complex cacophony and set of harmonics that are stirred by the emergence of the audience: an itinerant community encouraged to navigate, modify, and help author the experience of the work. Through installations set in non-traditional art exhibition spaces as well as museums and community art centers, David Sanchez-Burr creates the conditions through which audience participation dictates the outcome of the experience. Artwork that is inclusive of and focused on important tenets of democracy can convey the characteristics of specific social dynamics such as choice, shared responsibility, and freedom of speech. In recent works "nowhereradio" and "new citadel" interactions have resulted in a wide array of audience expressions ranging from violently throwing elements of the installation across the room, to intense introspection and careful consideration of the materials. The ideas of individuals that form the general public are never in complete alignment with the ideas and concepts of the artist. The fundamental revelations that can occur through participatory art are as much an element of chance as they are representative of social behavior. Embracing this cacophony serves as a vehicle for art to express our moments of democratic crisis.  <i>The Arts in Social, Political, and Community Life</i></p> <p><b>Makerspace: How the Maker Movement Can Empower Women, Minorities and Under-represented Students</b>  Anna Pinkas, Associate Professor, Media Arts &amp; Technology, Borough of Manhattan Community College, New York, NY, United States  How does a "Makerspace" become more than a buzz word? How can it foster collaboration and success - especially for students who are underrepresented in the Arts &amp; Technology world? We'll explore how BMCC's (The Borough of Manhattan Community College) students used the school's new Makerspace to create a strong community, create projects that reflect their unique perspective on the world, and make big academic and career strides. BMCC is the largest Community College in New York City, serving over 24,00 students - many of them the first in their family to pursue a college degree. 70% of the student body identifies as Black/African American/Hispanic or Latino, and the school has students from over 155 countries. This uniquely diverse setting has the potential to be at the forefront of social, economical and moral reform as America (and much of the rest of the Western World) confronts inequality and racism. As a professor in BMCC's "Media Arts &amp; Technology Department" and one of the person in charge of building and managing the new Makerspace, I am a direct witness to how Art, Technology and the DIY spirit at play there can change lives.  <i>Arts Education</i></p>

Friday, 21 June	
10:20-12:00	PARALLEL SESSIONS
Room 7 - 307	<p><b>Critical Practice</b></p> <p><b>Limited Perspectives, Pertinent Gaps and the Outline of Freedom: Composition as a Culturally Conscious and Critical Practice</b></p> <p>Hannes Dufek, Composer, Improviser, Musician, Free-lance, Graz, Austria</p> <p>New music, or an experimental approach to music-making is faced with an increasingly difficult field in which to unfold itself today. While it's true that there are more entertainment possibilities and cultural opportunities than ever before, and audiences are growing, sadly, the programme makers usually do not especially look for new and challenging modes of cultural expression. Much rather, there is a tendency, presumably in accordance with nowadays's turn to nationalist and right-wing policies noticeable all over Europe, to exclude such modes and go for established forms and approaches. Even more problematic, though, is the observation that commodification, advertisement communication and the logic of sales now seem to pervade every part of our life, leaving no breathing space, no attention unproduced, no agenda for the subject in full. In this situation, New music is challenged, I argue, with an identity question. If it is to survive as a valid cultural activity, it must at the same time become more accessible and understandable and still retain its sense of critique and heterogeneity. In recent years of my work as a composer, pondering this complex situation, also as part of my PhD, I have found – if tentative, partial and of course subjective – solutions to this problem. Participation and altered roles, accessibility and different formal and material approaches, and a general understanding of music-making as a social process are key concepts to these solutions. In this talk I will give an overview of my reasoning and present these ideas in context.</p> <p><i>The Arts in Social, Political, and Community Life</i></p> <p><b>Social and Artistic Approaches in Scandinavian Art and Extreme Metal</b></p> <p>Alicja Sulowska, Student, Bauhaus-Universität Weimar, Weimar, Germany</p> <p>Black metal, a genre connecting old-Norse tradition with radical artistic expression and aspiration towards breaking the social and musical taboo in culture, stands in between two seemingly different visual poles. Because of these aesthetic connotations, the main focus of the article is the study of visual analogies between works of Dahl, Kittelsen and the expressionists and their discursive re-work and usage by black metal artists. Following the development of Scandinavian art, especially the national romanticism, as well as expressionism in literature, art and film, the article analyses the types and sources of theoretical correlation between artistic tradition in Scandinavia and modern extreme metal music in these areas. Based on concepts from philosophy, history of art, media and literature studies, the article examines the importance of artistic manifestos of the epochs, juxtaposed with main guidelines of black metal (considered a social and artistic movement), and the matter, in which the genre re-claimed expressionist and romantic art in both visual and discursive (i.e. through ekphrasis) way. The important part of the study is the exploration of references to symbolism, Gothic novel and horror literature, as well as some futurist postulates (as stated in Marinetti's manifesto) in both expressionism and black metal. That, in connection with Nietzsche's theories exploited in Munch's work and extreme metal, realizes the article's aim to categorize and draw an outline of an interdisciplinary art and music theories within the genre's stylistic and ideologic development.</p> <p><i>Arts Theory and History</i></p> <p><b>From Classical Reception to Art-critique: Artworks as Heuristic Mediations for an Ethically-committed Archaeological Evaluation of the Present</b></p> <p>Fabio Waki, PhD Candidate, Department of Letters, University of Coimbra, Coimbra, Portugal</p> <p>My paper examines Oscar Wilde's conception of art-criticism and Michel Foucault's conception of critique in light of contemporary theories on classical reception, which I associate with my own reading of Foucault's theories on archaeology and the archive, in order to discuss how a combination of these two conceptions may help us articulate a broader understanding of art criticism: one I will refer to as art-critique, and which addresses the rational, imaginative and aesthesiogenic tensions intrinsic to every artwork as heuristic mediations to produce ethically-committed archaeological evaluations of the present. I therefore intend to discuss a hermeneutical hypothesis that is interested in subjectively approaching artworks as present-tense archives, as heuristic mediations for disclosing and realising orders of the present according to certain ethical commitments, as affective and intellectual grammars, lexicons and thesauri that may help the critic territorialise, deterritorialise and organise the tumultuous order of her present. What I intend, therefore, is to suggest a criticism routine: a routine that appraises the aesthetic potency of an artwork with basis on its formal and material characteristics, but which expands this very potency by studiously evincing or eliciting the possible dialectical connections that such artwork establishes with pressing political matters of the critic's present—matters that, even if they are not this artwork's specific objects of analysis, nor contemporaneous with it, still reflect, symptomise and enlighten social malaises current in the critic's reality.</p> <p><i>2019 Special Focus—Art as Communication: The Impact of Art as a Catalyst for Social Change</i></p> <p><b>Marvel's Black Panther: Identity Politics and the Cultural Logic of Late Capitalism</b></p> <p>Tiago Vieira, Graduate Student, University of Lisbon, Coimbra, Portugal</p> <p>Throughout 2018, Marvel's "Black Panther" produced a major hype among scholars, cinema critics and fans. Many have argued that the movie was groundbreaking when compared to the conservative traditions of the mainstream Hollywood cinema by providing a revolutionary utopian vision of a world where black people and women are no longer oppressed. We argue, however, that the three Academy Awards winner leads the viewers to the dead ends of identity politics - where there is no true emancipation from the structural violence of capitalism since its core characteristics are never deeply defied. We consider that "Black Panther" is a fine example of the cultural logic of our times, in which the producers of mainstream culture are able not only to reproduce the system-preferential ideological trends but also - and more importantly - to co-opt most of the existing expressions of resistance with anti-capitalist potential. We conclude by arguing that the only way out from the capitalist mechanisms of oppression is the acknowledgment of the inter-sectional nature of human identity, which demands either the replacement of identity politics by solidarity politics or the forging of new broad, inclusive identities - and that is precisely what "Black Panther" doesn't promote.</p> <p><i>The Arts in Social, Political, and Community Life</i></p>

Friday, 21 June	
10:20-12:00	<b>PARALLEL SESSIONS</b>
<b>Room 8 - 309</b>	<p><b>Interpretative Frameworks</b></p> <p><b>Follow the Footprint: An Ancient Mesoamerican Motif</b>  D. Bryan Schaeffer, Visiting Assistant Professor, Foreign Languages, Thomas More University, Crestview Hills, KT, United States  The purpose of this paper is to examine the footprint as utilized in several codices and other documents of Postclassic Mesoamerica in order to illuminate its loaded capacity to signify various categories within the overarching rubric of travel and movement. As its indexical quality usually produces only perfunctory notice, the footprint motif has profound conceptual implications that have been glossed over. The footprint's use by Nahua, Mixtec, and other indigenous scribes, as it is relentlessly and rigorously repeated in different linguistic and ethnic groups' artistic production, is typically noted by scholars in one or two sentences and nothing more. My contention in this paper is that the footprint provides us with a clarity of Mesoamerican conceptions of how movement is not just physically indexed, but also historically, ideologically, politically, and spatially charged. As I examine certain visual uses of the human footprint, I will explicate its engaging employment through various interpretive frameworks that demonstrate it is not necessarily a "natural" representation but one that guides the viewer from the image to the culture to the history of that culture and into an indigenous Mesoamerican production of knowledge through visual media.  <i>Arts Theory and History</i></p> <p><b>Windscares : Seeing Myth through Photography</b>  Lillyana Toushek, PhD Researcher, School of Education; CIFAS, Charles Darwin University, Darwin, NT, Australia  Placed in a 'world of increased communication, travel and migration', the artist becomes 'homo viator', one crossing through signs and formats to relate to the contemporary traits of mobility in society. A traveling artist in an unfamiliar environment, instead of collecting postcard views, has a more specific focus, seeking to represent an engagement in the decentralization of the self. As a photographer, one can explore the disturbance of the habitual placement of personality by being enveloped by the unfamiliar as a means of expression. This can be linked to the experience of the place itself and the mythologies that are connected to its history. This paper will show, through discussion of images, a search through encounters of winds and seas in different places, to find social and personal affinities with the environments represented. Using abstract landscape photography, a visual translation of what can be described as the 'quality of being 'honey-eyed' becomes the discovery of being embroiled in an external experience. This is a view opposed to the touristic brushing against the surface, questioning the ways the world is to be experienced through the liminal spaces of the travel encounter, seeking where the body is lingering between the unfamiliar and the habitual, getting deeply involved in the space itself. The narrative derives from readings and commentaries on art, as well as on travel and perception, searching for solid links between travel and visual representation of mythology through contemporary art and theory.  <i>Arts Theory and History</i></p> <p><b>Intersection of Drawing and Imagination in Poetry of Rumi: Rumi in the Garden</b>  Behzad Nakhjavan, United States  It's difficult to imagine architecture without representational sketches and drawings that lead to its completion during the construction of buildings. These drawings are multi-faceted in their origins. They are means of communicating ideas regarding a constructional detail of artifacts within the horizontal or vertical landscape, but also they can be works of art in itself and means of representing thought and imaginary reality as has been demonstrated throughout history of art and architecture by people like Piranesi. One can dwell in Piranesi's imaginary drawings as one equally can find refuge and sustenance in interiority and depth of Rumi's Poetry. The collection of drawings presented here are based on Rumi's poems, an attempt to reveal the concentrated vision of Rumi's meditative spaces in his mystical odes (ghazals) and quatrains (rubai) by exploring the single motif of Sufi landscape where the subjects evoke an atmosphere of solitude and aloneness.. Empty foregrounds in these illustrations allow viewer to enter the drawing while shadows help breakdown the sense of scale and perspective creating an intensely meditative space to dwell. Rumi was not interested in poetry. It was for him a way of being. The spontaneous words chanted during the Sufi dances, the short poems, as well as mystical odes were often without logical cohesion. Like these illustrations, they have a unity that comes from deep devotion and quest for religious experience.  <i>Arts Theory and History</i></p>

Friday, 21 June	
10:20-12:00	<b>PARALLEL SESSIONS</b>
<b>Room 9 - 308</b>	<p><b>Art through Media</b></p> <p><b>Expression as a Tool to Research the Creative Potential of Software: Signs, Symbols and Language as a Means of Expression</b></p> <p>Monika Szucsova, PR, Media, Photography, Centre for New Media Art, Vašulka Kitchen Brno, Brno, Czech Republic</p> <p>Digital communication technologies represent communication apparatus within which today's techno-cultural society operates. Machines create images that are meant for other machines, the creative movement of software art had a couple of decades ago introduced and uncovered the aesthetic and performative qualities of its programming code. The objective of the paper is to interpret the context that will help to understand the process of artistic work using software as a way to comprehend the contemporary culture. It aims to look at the categories of perception and interpretation of software art through the category of expression as a way to recognize the world, and as a means for evaluating conceptual contents in a creative way. Furthermore, it argues that the semiotics theory is in a deep relationship with the modes of expression. Humans have invented a multitude of using the language as a means of communication. Artists-programmers use the computer language to program their artworks but have to engage with human readable language that supports the expression through the programming creativity. Software art is understood as a creative practice that works with programmable media, thus it uses software code as the material for the manifestation of its own aesthetics. Therefore, in order to understand software art, we need to be familiar with its language as a tool for creation and ways in which it is expressed and identified. The evaluation criteria for learning about this type of creation thus imply to be seen through a cross-disciplinary framework (computer science, linguistics, arts).</p> <p><i>New Media, Technology and the Arts</i></p> <p><b>Data Design: Exploring Drawing Practice</b></p> <p>Nicholas Rodgers, Subject Leader, Printed Textiles and Surface Pattern, Leeds Arts University, Leeds, United Kingdom</p> <p>Designing with data for infographics etc. has a rich, recent history with work such as McCandless' Information is Beautiful and Knowledge is Beautiful having a significant impact on graphics related design education. Similarly, the early work of practitioners such as John Maeda now inform a great deal of thinking and practice in these areas. Whilst there is now a significant impact on textile design practice and education through the use of Adobe Creative Suite and programmes such as AVA there appears to be limited investigation of methods that can introduce coding as an integral aspect of the design process. Developing skills in creating imagery and pattern using computer code is not routinely taught. In this project, I will explore strategies that introduce an awareness of computer coding and its creative possibilities in textile design. I will test the hypothesis that students with limited knowledge of creative coding can develop a conceptual understanding of the subject through an exploration of drawing practices. Action Research workshops will introduce students to drawing methods where they explore the use of algorithms and data to create pattern. Learners will test how we can construct similar patterns using creative coding. Through a series of interviews and focus groups there will be an evaluation of the teaching methodologies to propose a second stage of workshops based on the findings from stage one.</p> <p><i>Arts Education</i></p> <p><b>Audio-visual Arts Communication, Culture and Aesthetics: 25 Frames Per Second, Billions of Cultural Frames</b></p> <p>Nélia Cruz, PhD Student, Faculdade de Letras, Universidade de Lisboa, Lisbon, Portugal</p> <p>João Abreu, Professor, Lisbon School of Communication and Media Studies, Portugal</p> <p>António Polainas, Invited Professor, School of Theatre and Cinema- IPL, Portugal</p> <p>This paper presents a part of the research project entitled "25 frames per Second: Audio-visual Arts Communication, Culture and Aesthetics" the result of a cooperation protocol established between the public broadcaster (RTP) and the School of Arts and Humanities, University of Lisbon. Our research group was created in 2015 and it seeks to develop four lines of action / reflection based on the audio-visual arts: the first line – entitled Ephemeral and Memory – aims at surveying what exists in the Portuguese audio-visual archives and problematizing its preservation criteria; the second line – History, Theory and Critic – seeks to contextualize forms and themes, to analyse and interpret contents, to relate aesthetic experience and technical possibilities; the third line – Poetic and Technic – aims at making a critical analysis of aesthetics and audio-visual grammar; finally the fourth line – Audio-visual Culture – focuses on understanding the importance of the audio-visual mediation in the construction and practice of the everyday life. Reflecting on a work of television always encompasses the articulation of the public and the private, the past and the future, the local and the global, according to their relations to image, sound and movement, inquiring about this kind of artistic creation. This project aims to show how a specific Portuguese perspective is reflected in audio-visual narratives, and how those narratives reflect foreigners perspectives. How could we create tools to analyse it, in order to contribute to the contemporary thought on the television landscape as an art.</p> <p><i>New Media, Technology and the Arts</i></p> <p><b>Lost in Transcription: A Sculptural Approach to Analysing Group Conversation Using a Transcription Array</b></p> <p>Michael Mc Loughlin, Recordist, Researcher, Artist, Dublin, Ireland</p> <p>This paper I will discuss a methodological tool; a system of presenting group conversation for analysis that is cognisant of the spatial nature of group conversation and of the time based nature of the conversation. I will refer to the system used as a 'transcription array' as it spatially presents the transcription of each individual contributing to a conversation in its own space/time relative to the contributors' physical position within the conversation. The process has developed through art practice, be it an art practice that researches conversational interaction between groups of people and the sense-making that occurs within that conversation. As such it presents a practical intersection between visual art, sociology (particularly the fields of ethnomethodology/conversation analysis). It builds on an approach to audio recording conversation spatially and the necessity to develop a method of analysis faithful to the breath of the spatial data these recordings offer. The paper will address the following questions: How can we represent transcribed group conversation in a manner that allows for an analysis reflective of the time and spatial characteristics of the conversation? How can we analysis space in transcribed conversation, observe patterns of contribution and the complexity of interaction? Why is it important to be able to analyze a conversation in this way?</p> <p><i>New Media, Technology and the Arts</i></p>
12:00-13:00	<b>Lunch</b>
13:00-14:40	<b>PARALLEL SESSIONS</b>



Friday, 21 June	
13:00-14:40	PARALLEL SESSIONS
Room 1 - 300	<p><b>Transformative Movement</b></p> <p><b>Social Practice Artwork and Alternative Performances: Gender and Alternative Pleasure Dynamics within the Social Dancing of Kizomba</b></p> <p>David Collins, Course Leader, Art &amp; Performance, Leeds Arts University, Leeds, United Kingdom</p> <p>The teaching of Afro-Latin partner dance forms including Salsa, Bachata, Cha Cha Cha and Kizomba, routinely encourages participants to perform their gender within a rigid paradigm of heteronormative power-relations. Although many dancers are challenging the conventions of male-leading and female-following, through initiatives such as queer-tango and same-sex ballroom dance, there is virtually no evidence of social-dance role-reversal within mixed-sex couples ie. women leading men. This is a case study of a Role-Swap Kizomba course run in the city of Leeds in the UK, which aimed to challenge the twin taboos of men-following-women and women-leading-men in Afro-Latin social dance. To discover whether social dancers were open to dance-role reversal within a heterosexualised context. The course was constructed as both, a socially-engaged artwork and a social experiment. This study draws data from: questionnaires completed by dancers who attended the classes; ethnographic observation of the process and its outcomes; interviews with members of the larger Kizomba dancing community. The most significant results were the relative ease with which participants adapted to the new roles and the feelings of pleasure that many, particularly the men, reported from the experience. The paper also reports on follow-up experimentation with new approaches to shared leading which developed from the initial course.</p> <p><i>2019 Special Focus—Art as Communication: The Impact of Art as a Catalyst for Social Change</i></p> <p><b>Using Dance as a Language in the Architecture of Social Justice Education: Awareness and Advocacy</b></p> <p>Andrew Carroll, Associate Professor, School of Theater and Dance, University of South Florida, Tampa, FL, United States</p> <p>In 2010, University of South Florida Dance Professor Andrew Carroll was approached by The Florida Department of Health to develop a dance video intended to be utilized as a new vehicle to depict correct procedures of effectively cleaning a hospital room. This initial creative research project served as a starting point of using dance as a language to educate on medical and social issues. This project was administered to The FDOH and led to two additional commissions. The video additionally was used by hospital systems nationally who were eager to explore the idea of using the arts to lend interest to relevant medical educational cleaning initiatives. This springboard creative research project served as a spin off point to use this medium to create videos using dance and the arts to educate and create awareness for the social justice issues of bullying, dating violence, suicide awareness, human sex-trafficking, and cyberbullying. The videos were implemented to organizations worldwide who advocate on these issues and were lauded for their ability to capture and engage interest, as well as providing a conduit for discussions of the respective subject matters. Many of the organizations have requested future work in this medium, laying a foundation attesting to the strength of the arts to intersect with society for a greater good. The presentation will highlight the creative aspects of these projects and the outcomes which ensued.</p> <p><i>The Arts in Social, Political, and Community Life</i></p> <p><b>The Sovereign Experience of the Performing Artist</b></p> <p>William Buse, Director, Counseling, The Juilliard School, NY, United States</p> <p>In 2009 the author was charged with the task of constructing a counseling service for the aspiring artists at the Juilliard School in New York City. This task required a confrontation with an ethos particular and pervasive to this institution, that is, the sovereign - an absolute experience that implicitly shapes and authorizes the life of the artists and the counselors in the school. The author links this psychological, sovereign experience of the artist with the anthropologically-framed sacrificial offering of the scapegoat, a highly sanctioned loss that serves a socially affirming, organizing function for the school as well as society, today as in antiquity. This equivalence of artistic production and human expenditure is based on the work of French social theorist Georges Bataille and linked to the construction of a new philosophy for counseling the students within the school. The structural form of the fugue is adopted for this paper from the curriculum of the school to depict the collaborative interplay between the perspectives of three fields – anthropology, psychology, and the performing arts – as they constitute and influence the culture of The Juilliard School.</p> <p><i>The Arts in Social, Political, and Community Life</i></p> <p><b>Thinking Gestures in the Ecosphere</b></p> <p>Barbara Formis, Lecturer, Philosophy, Sorbonne University, Paris, France</p> <p>Can a gesture think? How do we think about bodily movements? Could we hope to comprehend and understand better a problem through practice? Informed by practice-based research the Gesture Laboratory of the School of Arts at the Sorbonne university is exploring a performative workshop for art production and scientific research called Ecosphère: an ecosystem several levels interact with each other: matter, energy, human bodies and living things. The ecosphere of the Gesture Laboratory is a space of silence; gestures and bodies take precedence over words and invent other modes of communication and transmission. The ecosphere is a practice where a network of links is collectively woven, thought is generated around a major theme and from the elements brought by the participants. It is a situation of gestures and bodies, a context where speech is made tacit to capture the movement of ideas. The ecosphere is a space of coexistence where something beyond yourself is housed. It is a collective space. The ecosphere is a space where you are in a situation of listening, attention and response. It is a space of mutual respect, sympathy, neighbourhood, and relationship. The experimental "ecosphere" system provides a benevolent welcome to all singularities. Everyone takes their place according to who they are, and moves in an interactive network. Relationships are built in the form of gestures made in pairs or in groups. People who enter into a relationship are carried by movement, which eventually leaves a trace in space and dissociates itself from moving bodies.</p> <p><i>The Arts in Social, Political, and Community Life</i></p>



Friday, 21 June	
13:00-14:40	PARALLEL SESSIONS
Room 2 - 301	<p><b>New Theories for a Digital Age</b></p> <p><b>From Medusa to the Hamster Wheel: An Alternative History of Photography and a Plea for New Theories in the Digital Age</b>  Stafford Smith, Associate Professor of Photography, Visual and Media Arts, Grand Valley State University, Allendale, MI, United States  Starting from the premise that Medusa was the first photographer, turning her subjects into mineralized objects to be leisurely gazed upon, this talk plots photography's course from those decisive moments B.C., as the medium evolved both technically and conceptually; changing its meaning from death and the past to the fleeting yet perpetual activity of the present. It takes a humorous look at the evolution of photography to make the case that the philosophies that undergird much of the critical thought on the medium should be called into question to see if they are still relevant in the digital age. Is photography, as espoused by Susan Sontag and Roland Barthes, still a medium of the past and death, or has it become an agent of the perpetual present, trapping users in an infinitely spinning hamster wheel of distraction? Is photography even used to represent reality anymore, or is it completely dedicated to an amplification of the persona? Jean Beaudrillard had imagined a single Matrix-like simulacrum in which we all lived. But we are now faced with individual simulacra, each representing a self-imposed ideal that we must live up to. How do we consider theories on the gaze in the age of the selfie? Is there a difference between the photographer's and the subject's gaze anymore? Does the editor's gaze matter when anyone can self-publish? Educators in photography need to move beyond megapixels, RAW files and Photoshop to consider the conceptual changes that the digital age has bestowed upon us.  <i>New Media, Technology and the Arts</i></p> <p><b>Playing the Bard: At the Intersection of Immersive Theatre and Technology</b>  Amanda J. Nelson, Assistant Professor, Theatre &amp; Director, MFA Arts Leadership, School of Performing Arts, Theatre, Virginia Tech, VA, United States  Natasha Staley, Associate Professor of Voice and Acting, School of Performing Arts, Theatre, Virginia Tech, VA, United States  While immersive theatre is not new, in recent years it has become ever more popular. Interactive theatrical experiences push the boundaries of traditional theatre, blurring the line between audience and creator. Shakespeare's Garden: An Immersive Sound Stroll Through His Sonnets, Soliloquies, and Scenes was a multidisciplinary collaboration exploring the intersection of immersive theatre and technology. Guided by spatial audio and images projected onto large room partitions, audience members followed a meandering path through the transformed black box. Actively engaged in their own exploration, audience members experienced recordings of Shakespeare texts and garden soundscapes. The interactive nature of this project was of particular interest to the collaborators. How will audiences react to a "sound stroll"? How will audiences engage with their fellow audience members during the experience? How will spatial, aural, and visual environments affect the way in which an audience responds to and engages with Shakespeare's texts? Will they "hear" his words more fully, reaching a higher level of understanding? The project proved successful with more than 1,000 audience members attending and several hundred sharing their own experiences through exit surveys and posts on social media. The popularity of the project, led to the development of a virtual reality version of the work: a new incarnation, expanding the concepts of place, space, and interaction into the digital realm. Sharing observations and reflections on the process and implementation, this case study explores how a group of collaborators, from diverse disciplines, came together to explore the possibilities of storytelling through technology.  <i>New Media, Technology and the Arts</i></p> <p><b>Transformative Learning through Dynamic Design: Motion and Interaction in User-driven Environments</b>  Jon Krasner Krasner, Professor, Communications Media, Fitchburg State University, Franklin, MA, United States  The interplay between motion and interaction has allowed artists and graphic designers to provide richer learning experiences that deepen our understanding of the world. From small, portable devices that mobilize and compress information, to mediated, immersive spaces that blend physical and digital media, the co-existence between motion and user-driven interaction can make our experiences more transformative, experiential, and collaborative. The range of learning environments, from mobile applications to large-scale, exhibition spaces, has become increasingly cinematic and have allowed users to become more active in engaging with the world. Large-scale video architecture, for example, enables generative animations to be created in real-time based on the input of live data from multiple users. This enhances learning and problem-solving by encouraging dialogue and information sharing within a supportive context. Graphic design case studies, assignments, and examples of undergraduate student work will examine how the interplay between motion and interaction can enhance learning and foster deeper communication.  <i>New Media, Technology and the Arts</i></p> <p><b>Size Matters: Proportional Variance in the Representation and Viewing of the Human Figure</b>  Joan Wines, Professor, English, California Lutheran University, Thousand Oaks, CA, United States  The human figure dominates art, differently in different ages but through many historical periods and in most, although not all, cultures. The terms life-sized, miniature, and over-sized remind us that we view the scale and proportion of human figures in an artwork on the basis of our own real body dimensions. Certainly, size helps determine how human images will affect a viewer, but it is seldom the main factor in a work's success. The 30 x 20 inch Mona Lisa is as broadly admired as Michelangelo's over-sized David. The artists keep perpetual control of the size ratio between their human images and the people who view them. Today's new technologies have given the viewers this control. Screen sizes alter their experience of proportionality—viewing over-sized human figures on movie screens, various sizes on TV screens, and smaller images on tablets and smartphones. Observers of the actual statue of David typically respond with awe at its aesthetic strength, symbolism, and historical context. Smartphone viewers see David's image not only as small but also as contextualized by proscribed narratives—plus numerous other cached images and messages waiting for screen time. What are the physiological and psychological effects of experiencing varying proportional differences between human images and real humans? Does size really matter? My guess is yes—it matters a lot. And I am impatiently waiting on brain scientists and psychologists for more specific, sure-to-be intriguing answers.  <i>New Media, Technology and the Arts</i></p>



Friday, 21 June	
13:00-14:40	PARALLEL SESSIONS
Room 3 - 302	<p><b>Experimental Learning</b></p> <p><b>Teaching Creativity: Collaboration, Intuition, and Invention for Individuals and Groups</b>  Matthew Suttor, Professor, Yale School of Drama, Yale University, New Haven, CT, United States  Individual creation requires extensive practice, but also to “think without thinking.” For 20 years, I have observed students make art the leading comprehensive drama school in the United States. I teach interdisciplinary classes to “innately” talented students – from diverse backgrounds – with already refined “learned” skills. I intend to talk about the mechanisms that drive creative decision-making, enabling students to access their individuality, and trust working with others. My teaching process focuses on encouraging students to make such risk-taking “mental leaps,” by seeking an intersection between innate and learned behavior. This process makes good art, or at least something better than rigid art making or unfocused art making. And while some have learned to access their creativity, regardless of background, they all must learn to collaborate. Together in class, we focus on observation. What do you see? What do you hear? Time and time again I witness this process produce extraordinary art.  <i>Arts Education</i></p> <p><b>Challenging Visual Bias: Meaning-Making and the Power of Music in an Audiovisual Sensory Experience</b>  John L. Vitale, Professor, Schulich School of Education, Nipissing University, Canada  Research has concluded that vision is the most dominant sense for humans who do not exhibit sensory difficulties. For the overwhelming majority of the population, therefore, particularly in the West, we live in a world that is visually biased. Yet, I contend that it is our auditory sense that subconsciously and covertly provides the lion’s share of meaning and context for us in our everyday lives. I refer to this inherent contradiction as the “great paradox.” As a means of further exploring and explaining this “great paradox,” my themed paper session is threefold. First, I will examine the visual bias of our modern-day society, including specific theoretical and practical examples. In addition, a brief historical analysis of visual bias will also be provided. Secondly, I will investigate the “great paradox” by initially exploring the critical role that sound plays in the growth and development of humans from the fetus to the pre-school child. Thirdly, I will theoretically and practically demonstrate the belief that music is the pivotal and decisive variable in an audiovisual sensory experience. In sum, this paper will demonstrate that music (the auditory world) is a critically powerful and significant aspect the entire human experience that challenges visual bias in a clandestine manner. This paper will provide important theoretical, philosophical, and practical connections for educators and practitioners of Music, the Arts, and Media.  <i>Arts Education</i></p> <p><b>Dialogue as a Means to Co-construct Children’s Experiences of Art</b>  Sarah Belanger Martel, Graduate Student, Educational Sciences, Université du Québec à Trois-Rivières, Trois-Rivières, Canada  Encounters with artworks are often portrayed (and studied) as silent, individual and sometimes rather private experiences. Yet, art is equally known to be a powerful vector for sharing with others, feeling and thinking in ways that are held, by many, to be universal. Entering the vast field of the experience of art from the perspective of its connection with the collective, the research project on which this communication is based also looked at encounters with artworks lived as shared events. Developing an open dialogue with small groups of six to eight years olds visiting a contemporary art exhibition, the author looked at what is happening when children are prompted to discuss their ideas, feelings and interpretations as they engage with the artworks and with others. Adopting a constructivist grounded theory approach, this project focused on children’s discourses to renew our understanding of what is verbalized, but also of what takes place in the collective encounters with artworks. Its results highlighted the co-construction of the experience of art as a space to be-with : expressing and learning about ways of being with the artworks, but also about ways of being with the world and with each other. Presenting the research project that took place over the course of the summer 2018, this communication will expand on its emerging theorization to open up a discussion on the innately democratic character of the experience of art and the potential this conceptualization holds for arts education.  <i>Arts Education</i></p> <p><b>The Humanising Potential of Art: Political Theatre and Peasants in Brazil</b>  Kelci Pereira, Teacher, Licenciatura em Educação do Campo, Universidade Federal do Piauí, Bom Jesus, Brazil  Jane Pereira, professora, Literatura, IFB, Brasília, Brazil  In the text we explore the pedagogical processes of artistic formation, particularly in relation to theatrical language, based on a political and popular approach. This is the description and analysis of a theatrical production workshop, which is part of the experiences of the Brazilian Theatrical Collective called Peasants Scenes. This group is formed by students and professors of the course, Rural Education, of the Federal University of Piauí (UFPI), who have chosen political theatre as an instrument of expression of the difficult reality of peasants in Brazil. In a scenario of resistance of the rural people like ours, we understand the emancipatory pedagogical power of art, when social form and aesthetic form are articulated dialectically. In addition, we consider that the historical basis of the epic theatre and the oppressed, can contribute decisively to this task to show, narrate and record the problems suffered by the peasant peoples of contemporary Brazil. Finally, experiences such as these show pedagogical ways capable of recovering the political dimension of art in this context of multiple oppressions.  <i>Arts Education</i></p>



Friday, 21 June	
13:00-14:40	PARALLEL SESSIONS
Room 4 - 303	<p><b>Integrating Arts</b></p> <p><b>Building Creative Community through the Arts: Arts Education as Catalyst for Creativity, Educational Engagement</b>  Nanhee Joo, Arts Program Manager, Arts Education Team, Chungnam Arts and Culture Foundation, South Korea  As an art education program manager at Chungnam Arts and Culture Foundation, I've been organizing weekend arts education program "Dreaming Attic" which aims to shape the local community as a platform where local artists display their creativity, school-age children showcase their works and interact with each other. Since 2016, I have collaborated with more than 41 art organizations in our 15 cities and counties to make people enjoy artistic daily life for 3 years. By organizing this project, I encouraged the participation of the public and provided the opportunity to nurture their creative ideas and interest in art. Especially celebrating UNESCO International Arts Education Week, which was held in every May, I aimed to reinforce the value of art education, cultural diversity and social cohesion. It was a successful event with 2,500 participants. 'PLAY' is my motto to work. P is for Partnership and Passion; L is for Learn; A is for Action. And the last Y is for Youth. I want to share how I organize a unique tailor-made cultural program to the community with this PLAY spirit in your conference on The Arts in Society.  <i>Arts Education</i></p> <p><b>Reality Bites: Working in a School to Support Arts Integration</b>  Barbara Snook, Teaching Fellow, University of Auckland, Auckland, New Zealand  Schools are complex institutions where teachers' different personalities come together in a combined vision to teach in a manner that will motivate learning. The needs of children are complex, individual and varied, and at a small rural school in the north of New Zealand, six teachers have committed to using Arts Integration as a teaching method, in order to meet the needs of their students. The school's population is 95% Maori and the socio-economic circumstances of the parent body is very low. The teaching and learning process is realised through arts activities where students engage in doing, making, problem solving and collaboration. While research suggests that students will benefit from engaging in enjoyable activities and learning through doing, change is not always easy and unexpected events can hinder a straightforward change to the new pedagogical approach of Arts Integration. This paper will reveal the hidden problems in a whole-school approach to Arts Integration and how these problems are dealt with in the interests of the children at Oturu School.  <i>Arts Education</i></p> <p><b>Audio Description Shifting Perceptions</b>  Jacqueline Homer, Head of Production, DADAA Ltd, Fremantle, Western Australia, Australia  The aim of this paper is to provide an overview of how DADAA has challenged the Western Australian arts and disability sector and the wider community into embracing Audio Description as an inclusive practice. Audio Description is a service that DADAA has been providing since 2015. It allows people who are blind or vision impaired access to arts and cultural events similar to the experience of the rest of society. Without Audio Description, this segment of society will be excluded from full participation. Prior to 2015, only volunteers have been audio describing traditional type theatre performances about 10 times annually in one theatre venue. To date, over 4 years, DADAA has audio described over 350 performances, events and exhibitions. Our AD audience base has expanded significantly since we began as we audio describe varied non-conventional arts and cultural activities in non-traditional venues. Being responsive to our AD audience has helped us achieve this. In the last 2 years, we have also seen a cultural shift in the perception of the arts sector, government agencies and corporate sectors. An increasing number of organisations have included audio description in their arts and cultural programming. However, change is still progressing at a gradual rate. The learnings has been identifying strategies of educating the community into actively including people who are blind or vision impaired in the arts in our society. How do we make access an inherent way of thinking when programming in the arts as opposed to it merely being an afterthought?  <i>2019 Special Focus—Art as Communication: The Impact of Art as a Catalyst for Social Change</i></p> <p><b>The Art of Magic as Theory and Method for the Study of Religion, Spirituality and Society</b>  Leonardo Breno Martins, Professor, Social Psychology, University of São Paulo, São Paulo, Brazil  Camila Chagas, Master's Student  For centuries, artists have been using principles of illusionism to entertain and delight spectators. Leaders of some religions use part of the same principles in faith healings and to convince followers about certain spiritual principles, such as, among other authors, the anthropologist Claude Lévi-Strauss showed in his classic texts. Even swindlers use principles from the art of magic (such as storytelling ability, misdirection or cold reading) to deceive the unwary, for example by stealing (like pickpockets), or by emulating paranormal powers (as some false psychics do). The purposes of each one in using these common principles are among the bases of what separates the artists from the others. In any case, to be successful in their purposes, these persons seemed to understand, on the basis of intuition and trial-and-error learning, certain aspects of individual and social functioning. This was one of the reasons why, since the nineteenth century, researchers like Alfred Binet and others have devoted themselves to understand the art of magic and its impact on society. After a hiatus in the mid-twentieth century, the academy has become very interested in magic again, since its theories and methods have proved useful for understanding processes related to religion, spirituality, and society. The authors present a synthesis of the main findings of this field, with emphasis on their studies on religion and spirituality related to magic art. To illustrate all this content, the first author will make a presentation as a magician all over the theoretical exposition.  <i>The Arts in Social, Political, and Community Life</i></p>



Friday, 21 June	
13:00-14:40	<b>PARALLEL SESSIONS</b>
<b>Room 5 - 304</b>	<p><b>Conceptual Shifts</b></p> <p><b>A Journey of Learning and Becoming through Performing: A New Application of Prosthetic Pedagogy</b>  Elise Kieffer, Doctoral Student, Teaching Assistant, Art Education, Florida State University, Tallahassee, FL, United States  The concept of prosthetic pedagogy, as developed by Charles Garoian (2013), provides the framework for using the artificial-real worlds created by the arts to influence and impact teaching practices. The prosthetic space or encounter is artificial or separate from the artist and audience, and yet is felt as authentically and deeply as if it were part of their being. The characters written by an author might become real friends in the heart of their creator. The landscape within a painting might become a true mental place of refuge for the viewer. Garoian explored prosthetic pedagogy through visual arts and museum experiences. This research further examines prosthetic pedagogy by applying it to the performance space of the theatre. The art of theatre builds worlds onstage and through performance that allow performers to be and exist apart from their physical selves in the realm of prosthetic reality. The prosthetic pedagogy of art allows for both the audience and participant to step outside of themselves to learn, grow, and discover. The artist and audience are able to transcend the natural and real world to enter a place of internal reality. In that internal space, the prosthetic device is a real extension of the individual. Through a blend of autoethnographic reflection and contemporary research, this presentation considers theatrical artistic experiences as an application of prosthetic pedagogy.  <i>Arts Education</i></p> <p><b>Assessing the Subtle Aspects of Art: Ways of Seeing, Ways of Knowing, Ways of Learning</b>  Jayant Athavale, His Holiness Dr, Research, Maharshi University of Spirituality, Ponda, Goa, India  Sean Clarke, Spiritual Science Research Foundation  When artwork is assessed in the modern era, it is based on various criteria such as the subject, mastery of the brushstroke, use of colours, aesthetics, etc. Most often, the ways of seeing, knowing and learning art do not include an assessment of the subtle-vibrations that it emits. The Maharshi University of Spirituality (MAV) has 37 years of spiritual research experience. This research has been conducted by using aura and subtle-energy scanners along with the advanced sixth sense of its research team. One important principle gleaned from the research is that the subtle-vibrations of any object should be considered when assessing its overall value to society. All works of art, too, emit subtle-vibrations that can significantly affect the viewer and the surrounding environment. These subtle-vibrations can be positive or negative in nature and will accordingly have a corresponding effect on viewers. Paintings that emit negative vibrations can have long-lasting negative effects on the viewer that may not be immediately apparent. The spiritual state and spiritual level of the artist and of his mentor are important criteria that will contribute to the type of subtle-vibrations that will be associated with their art. Considering these findings, it would be prudent to reassess the actual worth of artwork as many expensive and renowned paintings were found to emit negative subtle-vibrations. If art schools were to embrace the concept of painting spiritually purer art, it would fundamentally change the way art is taught, assessed and appreciated along with enhancing the viewers' experience.  <i>Arts Education</i></p> <p><b>New Contextual Strategies in Site-specific Art</b>  Seda Ozen Tanyildizi, Lecturer, Visual Communication Design, İzmir University of Economics, İzmir, Turkey  Today, the context in which a work of art moves away from traditional approaches and begins to incorporate new strategies has created a need to offer new categories, classifications, titles or definitions regarding art and site relationships. Artists now attempt to create a communicational approach aiming to reinterpret and revive the site or develop a new identity for it in line with different goals and objectives. Discovering the contextual structures within the variety of works can be related to the hybrid position of current art practices. Evaluating the hybrid works and experimental formats which are the products of an interdisciplinary structure in terms of practice methods and strategies, depends on studying the correspondence of ideas between various positions. The aim of this study is to analyse the position of new alternatives for site-related art and question in what context a work of art should be evaluated. By doing so, this study highlights the current statements on multifaceted approaches in site-specific art benefiting from the artists' own experiences and the cases they themselves witness.  <i>Arts Theory and History</i></p> <p><b>Exploring the Pedagogic Turn to Art as Research in Higher Education</b>  Anita Sinner, Department of Art Education, Associate Professor, Concordia University, Montreal, Quebec, Canada  The pedagogic turn to art as research advances experimental perspectives, reflective assessments, methodological innovations, and ethical issues and concerns in relation to a host of areas in the field of education. To open deliberation on the wider constellation of artwork scholarship, a case for latitudes as a disposition is made to take into account the need for breadth in our reception of research. Bridging this proposition, doctoral dissertations offer a survey of the pulse of current practices. This shifts conversations to consider knowledge clusters as pedagogically intensive thresholds, where the rendering of research is always contingent on the form, before content. Such changing protocols and practices draw attention to this exciting new vernacular beginning to take shape within the educational inquiry.  <i>Arts Education</i></p>

Friday, 21 June	
13:00-14:40	<b>PARALLEL SESSIONS</b>
<b>Room 6 - 305</b>	<p><b>Communicating Social Change</b></p> <p><b>Getting Our Hands Dirty: Material Encounter in Sculptural Practice as a Communicator of Social Change</b>  Eleanor Barrett, Co-Director, GRAFT Lancaster CIC, United Kingdom  This paper uses original research to investigate the importance of intervention from contemporary sculptors in wider discussions about material, arguing for a practice-based approach to developing a new critical language. This will enable us to understand how artists communicate material experiences to audiences, and how this embodies urgent social discourses. Material is the subject of current debates in sociology, philosophy and feminism: it can expose imbalances of power and social hierarchies. In contemporary sculpture, there is an emerging trend which draws on the politics embedded in material. Artists are immersing themselves in innovative material-led practice, using it to transmit information about their socio-economic status and to question social truths. Constant polarization of material and theory means that art writing is ill-equipped to reflect contemporary sculpture, and understanding of its direct social impact is reduced. Three key points are made. First, the lack of discourse surrounding material in sculptural theory is evidenced in discussions of key critics since the 1960s, namely Rosalind Krauss and Lucy Lippard. Second, the importance of creating space for material in art criticism is identified from analysis of current debates which are directly influencing art, including Object-Oriented Ontology and New Materialism. Most importantly, the case is then made that that artists are crucial contributors, due to their encounters with material in an experimental studio context. This claim is substantiated from the analysis of interviews with sculptors, placing artists at the centre of a new critical language for sculpture which acknowledges material as communicator of current social dialogues.  2019 <i>Special Focus—Art as Communication: The Impact of Art as a Catalyst for Social Change</i></p> <p><b>Beyond Toxic Reproduction: The (Eco-)Aesthetics of Negative Affect in Contemporary Anthropocene Narratives</b>  Allison Mackey, Profesora de Literatura Inglesa, Letras Modernas, Universidad de la Republica, Montevideo, Uruguay  How might literature help us understand how the Anthropocene feels? Cvetkovich's work on depression as the "structure of feeling" governing neoliberal capitalism invites us to consider "why we live in a culture whose violence takes the form of systematically making us feel bad." However, when it comes to anthropogenic climate change, it seems as though the default position is to seek to avoid feeling bad about it, since negative emotions are equated with pessimism and resignation, and are thus seen as barriers to positive collective action. In this paper, I draw on recent examples of global eco-fictions to think about what good can possibly come out of feeling bad. I am most keenly interested in narratives that move away from historically toxic androcentric and anthropocentric visions of care, and instead toward an ethics of connection that recognizes the porous entanglements between the human and the non-human. Embracing the negative implications of Anthropocene thinking, these narratives explore the potential of negative responses—such as guilt, remorse, and terror—to encourage positive communal action. Exhibiting eco-centric ethics of care, they invite us to consider whether the ability to feel responsible, understood fundamentally as being able to respond, might point toward negative effects as potentially generative and collective, rather than as fundamentally paralyzing and individualizing, emotions.  2019 <i>Special Focus—Art as Communication: The Impact of Art as a Catalyst for Social Change</i></p> <p><b>Mapping the Discourse on the Health-promoting Impacts of Community Arts</b>  Charlotte Lombardo, MPH Program Director and Graduate Coordinator, Dalla Lana School of Public Health, University of Toronto, Toronto, Canada  Art-making and creative expression are powerful tools for personal and social learning, growth and transformation. This rationale is at the essence of the practice known as community arts (CA). CA have been defined as artistic activity based in a community setting characterized by dialogue and co-creation with the community. CA initiatives are increasingly being positioned as "whole person approaches" for improving health at individual and community levels, drawing on the WHO definition of health as a "complete state of physical, social and mental well-being". CA programs cite goals ranging from improving the social and emotional well-being of participants, to promoting civic dialogue and community building. A growing body of literature seeks to substantiate the health-promoting impacts of arts initiatives. This work however, has been hampered by complexities of practice, and disagreement about what constitutes the best or most valid forms of evidence. This talk will explore current understandings of health-promoting impacts of CA, discuss the underlying goals, epistemologies and tensions of CA impact analyses, and identify potential ways forward.  <i>The Arts in Social, Political, and Community Life</i></p> <p><b>Ritwik Ghatak's and Glauber Rocha's Experimentalisms and Theorizations of Political Films: A Global South Complementarity</b>  Else R. P. Vieira, Professor, Brazilian and Comparative Latin American Studies, Queen Mary University of London, London, United Kingdom  This paper will approximate the blend of formal innovation and political commitment in two Global South monumental auteurs: Bengali Ritwik Ghatak (1925-1976) and Brazilian Glauber Rocha (1939-1981). It will demonstrate that Ghatak's sense of historical urgency translated into a ground-breaking film language in the contexts of the Post-Partition crisis and later Independence is comparable to that of Cinema Novo, Brazil's parallel cultural signifier whose main exponent is Rocha. Further advancing a complementary of their theorization, it will revisit Rocha's 1964 masterpiece Black God White Devil (1964) and respective teleology of history impelled by the spirit of rebellion through Ghatak's striking metalanguage on the value of silence in film. Conversely, it will approach Ghatak's momentous 1973 A River Called Titas via Rocha's ground-breaking theorization, "An Aesthetics of Hunger" (1965).  <i>The Arts in Social, Political, and Community Life</i></p>



Friday, 21 June	
13:00-14:40	<b>PARALLEL SESSIONS</b>
<b>Room 7 - 307</b>	<p><b>Structure and Form</b></p> <p><b>Labyrinths: From Wayana Aparai Patterns to Generative Art</b>  Daniela Kutschat Hanns, Professor, Design Department, Faculty of Architecture and Urbanism, University of São Paulo, São Paulo, Brazil  Leandro Manuel Velloso, Researcher, University of São Paulo, São Paulo, Brazil  Mauricio Galdieri, Researcher, Brazil  References to labyrinths and their structures and constructions are part of the imaginary in varied cultures and eras. There are records of mazes in cave paintings, mythologies, art and world heritage monuments. In the last century, authors such as Carroll, Borges, and Echo wove relations between labyrinths and narrative structure of fiction. Theorists describe network and navigation states and experiences in hypermedia environments, as well as thought structures, based on analogy and study of labyrinths. The symbolic meaning of the labyrinth and its representations is here associated with the symbolic meaning of the graphs found in the arts of the Wayana and Aparai. Many graphs have visual structures and geometries that refer to labyrinths and labyrinth patterns, so we investigate relationships and origin of the graphics. In our study, we identified that these patterns reflect the transmission of the culture and history of that culture. They are based on: mythical narratives that originate labyrinthine spatial and geographical structures and stories transmitted orally; deep observation of nature, fauna and flora in an animistic perspective (supernatural beings and other beings); transfer of patterns, including patterns found in jaguar skins, snakes and lizards, among other animals; variations and creativity of each artisan. Part of the challenge is the generative programming of labyrinths based on the drawings and graphic modules present in the Wayana and Aparai culture. The programming strictly follows the labyrinth typologies described below and the original drawings and graphs of the Parende culture studied, also referenced herein.  <i>New Media, Technology and the Arts</i></p> <p><b>3-D Projection Technology and the Theme Park's Dark New Narrative</b>  Charlie Mitchell, Associate Professor, School of Theatre and Dance, University of Florida, Gainesville, FL, United States  Being conveyed and tantalized with the thrill of near death has always been a fact of the theme park ride experience. However, fantasy landscapes such as Disney World and Universal Studios have created a new breed of conveyance utilizing 3-D projection technology which has dramatically shifted the primary focus of the ride from generating pure sensation as a form of pleasure to a narrative which endorses studio film properties. The result is highly transformative. This paper will show how a lack of agency that is expected and, on some level, welcomed by patrons has been coupled with an unveiled message that they are unimportant to whatever artistic world the ride utilizes. I will explore how this trend is a natural extension of the crowd-controlling devices that exist in most parks -- trams that move you from monumental parking lots, stamps, cards or wristbands that track you, labyrinth-like architectures that route lines of patrons to ride entrances, and "fast passes" that remove the spontaneity of the park experience and replace it with strict appointments. I will show how this mode of story-telling encourages cultural commodification and the docility of the patron in a more profound way than being funneled through the gift shops that dot the parks.  <i>New Media, Technology and the Arts</i></p> <p><b>Digital Art in the Age of Blackboxing and Blurring</b>  Pedro Alves da Veiga, Professor Auxiliar Convocado, DCEt, Universidade Aberta, Lisboa, Portugal  This article presents an artistic and technological proposal of creative exploitation of contemporary aestheticisation processes, thriving on the spectacularisation of the mundane. As individuals are expected to lead aestheticised lives, documenting and sharing them through black-boxed mechanisms, the enjoyment of social, cultural and entertainment experiences in the physical world has become increasingly dependent upon onlineness. Mobile communication devices act as black boxes, blurring the divide between virtual and material by means of augmentation. The mobile screen offers a cinematic, digitally augmented view of the world, where a wealth of digital media hovers silently, often anchored to physical locations. But this remarkable collection of digital graffiti can also be regarded as prima materia by artists and researchers, and become a critical playground, meaningfully contributing to the sharpening, focusing and de-blurring of contemporary society.  <i>2019 Special Focus—Art as Communication: The Impact of Art as a Catalyst for Social Change</i></p> <p><b>The Symbolic Aspects of Words Denoting Color in English and Georgian Proverbs</b>  Natela Mosiashvili, Teacher, Tbilisi State University, Georgia  The article aims at a comparative exploration of the words denoting basic colors in the proverbs of two different languages, namely Georgian and English, the study encompasses the problem of research – both in comparison and in contrast - of the two non-related languages. In general, color terms in languages possess associations bestowed upon them by the language communities. These associations may be similar, thus shared by various cultures or different, in this sense unique to some culture. In order to study these issues, I analyzed the semantics of proverbs and sayings containing the color words in Georgian and English. The research revealed that color words are used quite often in Georgian and English proverbs and sayings. I encountered most frequently white, black, red and green. Analysis of the English and Georgian sayings and proverbs revealed certain regularities that are discussed in the article. Thus, the conducted study has succeeded in revealing important specific and universal features of the lexical-semantic field of color in a comparison of the English and Georgian proverbs.  <i>The Arts in Social, Political, and Community Life</i></p>

Friday, 21 June	
13:00-14:40	<b>PARALLEL SESSIONS</b>
<b>Room 8 - 309</b>	<p><b>Catalysts Impacts</b></p> <p><b>Modernism in the Caucasus: Systematic Comprehension</b>  Tamar Paichadze, Professor, Tbilisi State University, Georgia  Avant-gardism was considered in Caucasian culture as an artificial turn for demonstrating style and originality. Analytics of the “settlement” of modernist-avant-gardist schools in the Caucasian art (culture) reality is in the first place connected with the correct understanding of the definition of terms. Modernism in Caucasus in the colonial period (20-ians of XX century ) was considered as artificial, mannered, meaningless, pseudo-positional and unnecessary happening in culture. Modernism had a different creative image in different countries, form and what is the most important different choices. Nevertheless, the methodological scheme of a sequence of Avant-gardism trends is as follows as in all culturological publications: Symbolism, Impressionism, Expressionism, Futurism, Dadaism, Cubism, and Surrealism. Each of these embodiments of Modernist mentality played important role in the cultural life and art theory of the country. This strategy turned out to be different for Caucasia. the theoretical analytics of Modernism in Caucasia had explicitly the fact that it could be perceived as an artistic creative method. i.e. literature of the method, which, unlike the European examples, had never acquired political loading.  <i>Arts Theory and History</i></p> <p><b>Drama Integration and Oral Language Development in Head Start Programs: Setting the Stage for Effective Instruction in Preschool Classrooms</b>  Kelly Mancini Becker, Lecturer, The University of Vermont, VT, United States  Catherine Miller, Associate, Learning Design, Carnegie Foundation for the Advancement of Teaching, United States  Integrating dramatic play, which encourages multiple modes of communication, seems like a natural developmental fit into preschool language and literacy instruction. In fact, some correlational studies have found benefits for early cognitive and language development (Robinson, 2013). In a meta-analysis, Podlozny (2000) found some evidence that drama integration can have a positive impact on early elementary oral language development. Despite this evidence, the integration of drama is not a regular practice in preschool classrooms and research on its outcomes is sparse. This paper is an attempt to fill that void and to explore and evaluate a program that integrates oral storytelling and drama into Headstart programs in multiple sites. This is part of a multi-phase study designed to support arts-integration, specifically drama and oral storytelling in early childhood education settings. We will share first-phase outcomes of a networked design-study using the partnership of a core group of stakeholders (preschool teachers, administrators, artists, state-level organizations and university researchers) determined to scale up drama instruction in the service of early language development for low-income and ELL children in Head Start programs. We will share tools and processes developed and describe the rapid-cycle design-experiment process we used to identify and refine productive drama-language integration practices in preschool settings.  <i>Arts Education</i></p> <p><b>Memories of the Grenada Revolution, 1979-83</b>  Oliver Benoit, Researcher, St. George's University, West Indies, Grenada  In October 1983, internal conflicts within the ruling party (New Jewel Movement) resulted in the executing of the Prime Minister and many of his cabinet members. Shortly after, a United States-led military invasion ended the rule of the revolutionary government. As the Grenada Revolution approaches its 40th anniversary in 2019, a majority of Grenadians, particularly those born after 1983, are unaware of this significant event, and the impact it has had and continues to have on Grenadians. Therefore, this art research-based project is about the role of art in memory. The overarching goal is to provoke and reawaken dormant memories about the Grenada Revolution 1979-1983 using the voices of a cross-section of Grenadians who recount their experiences during the Revolution. Art installations will be used to display and make these memories available to the public who might find these memories helpful in understanding Grenada's revolutionary history.  2019 <i>Special Focus—Art as Communication: The Impact of Art as a Catalyst for Social Change</i></p> <p><b>Not (Yet) the “Chinese Century”: The Global Endurance of the US Cultural Industries</b>  Tanner Mirrlees, Associate Professor, Communication and Digital Media Studies, University of Ontario Institute of Technology, Toronto, Canada  More than four decades have passed since international communication and media studies scholars coined the term “cultural imperialism” to conceptualize, describe and attempt to redress the asymmetrical power relations between the US and developing countries. New research on the media and cultural developments in Brazil, Russia, India, China and South Africa (the “BRICS”) highlighted new and emerging cross-border media and cultural relations that are irreducible to a US-centric cultural imperialism. Nonetheless, this paper demonstrates the continuity of a US-centric cultural and media imperialism. New powers are rising in the global system, but the US is still number one with regard to its grip on the lion's share of key power resources vis-à-vis the BRICS, and China. The BRICS collectively and China singularly do not “rival” the US's combined economic, military and media-cultural power, which is preeminent. While internationally expansive media and communication sectors are emerging in China, India and elsewhere, the US continues to be home to most of the world's largest communication and media companies.  <i>The Arts in Social, Political, and Community Life</i></p>



Friday, 21 June	
13:00-14:40	<b>PARALLEL SESSIONS</b>
Room 9 - 308	<p><b>Supportive Transitions</b></p> <p><b>It's Music and we Came to Play Instruments: Teaching for Engagement in Classroom Music</b> Emily Wilson, Lecturer, Melbourne Graduate School of Education, University of Melbourne, Melbourne, Australia To address concerns about student dissatisfaction with school music classes, there has been significant interest in adopting more engaging teacher practices. One approach thought to make classroom music more meaningful for students by drawing their outside musical lives into their school music experiences is the Musical Futures program. Musical Futures incorporates the learning processes of popular musicians and is characterised by learning that is student-driven and peer-directed, with an emphasis on immersive music experiences. This ethnographic research investigates how teachers make use of Musical Futures and identifies the teacher practices which support student engagement in classroom music. Findings draw on participant-observation of music lessons, interviews and focus groups involving two music teachers and four classes of children aged ten to sixteen years. The research has identified that the connections between student engagement and classroom music teaching are complex, interconnected and interdependent in a way not anticipated in the music education research literature. <i>Arts Education</i></p> <p><b>Arts-health Assemblage: The Processes and Components Shaping Wellbeing in Participatory Art</b> Michael Koon Boon Tan, Assistant Professor, School of Art, Design and Media, Nanyang Technological University, Singapore The concept of assemblage by Deleuze and Guattari has inspired a turn towards a relational approach to health and well-being. However, exploration of assemblage theory in the field of arts and health is currently limited. This paper offers a way of understanding the processes through which participatory arts activities contribute to the participants' well-being through empirical research of an art program in a nursing home. I conceptualized art-health assemblage and argue that the emergent of wellbeing is dependent on multiple interrelated elements at play in participatory art, which requires combining individualized attention to the participant, well-being outcome, and ensuring the quality of the environment and activities for participatory arts. <i>The Arts in Social, Political, and Community Life</i></p> <p><b>Are We Different, But the Same? : Creative Arts Practitioners and Researchers Exploring Ways to Make Us Think Differently</b> Jennifer Munday, Academic, Faculty of Arts &amp; Education, Charles Sturt University, Australia Arts based research has many possibilities and can have an art form at various or different points in the spectrum of research. It could be the creation of an artwork itself; or the artwork might be the object of study; art might be collected as research data; or the process to exorcise aspects of the human condition. A group of geographically (and to a degree, academically) isolated creative arts practitioners and researchers have been meeting in a virtual space on a fortnightly basis to provide collegial support for each other as they wrestle with ways to turn their ideas into form. The conference presentation will describe the establishment and growth in the group and demonstrate the value of sharing insights, pains and pollinations between research, writing and creativity. Members of the Creative Practice Circle work with poetry, crochet, collage, soil and water on canvas, textiles, pastels, radio and creative writing. The practices vary but the members discuss questions about how we might attempt to understand or interpret what is being said in "languages" we do not understand. In bringing each of their research projects and products cooperatively together as a way forward to publication and exhibition, the Circle members have identified a collective theme – "Listening in the Anthropocene." The theme is a thread that will lead the group to create a tapestry of enquiry and dialogue presenting alternative views to the world around them. <i>2019 Special Focus—Art as Communication: The Impact of Art as a Catalyst for Social Change</i></p> <p><b>Material Culture in Art and Design</b> Keith Cadette, Design Lecturer, Creative and Festival Arts, University of the West Indies, Jamaica This paper advances the position that local craft should be viewed, understood and acknowledged as a dynamic medium of cultural expression and for its value to society. This concept was borne out of the need to respond to the apparent lack of awareness of the true value and significance of the practice of local craft making and the creation of craft products. The study addresses concerns about the noticeable lack of awareness, understanding and appreciation of the many roles and functions that are played out in the life cycle of these craft objects, mainly through the exploration of object-subject relationships. The thesis posits that these craft objects are valuable signifiers of cultural expression, as well as significant repositories of cultural information and communication. <i>The Arts in Social, Political, and Community Life</i></p>
14:40-14:55	<b>Coffee Break</b>
14:55-16:35	<b>PARALLEL SESSIONS</b>

Friday, 21 June	
14:55-16:35	<b>PARALLEL SESSIONS</b>
<b>Room 1 - 300</b>	<p><b>Creative Practice Showcase</b>  <b>Researchers and innovators present projects or art programs and initiatives. All presentations should be grounded in presenters' research experience. Promotional conversations are permissible, however, products or services may not be sold at the conference venue.</b></p> <p><b>If Your House Caught Fire: Telling Life-stories Using Family Photographs as a Catalyst</b>  Roddy Mac Innes, Associate Professor, School of Art and Art History, University of Denver, Denver, CO, United States  Representation and social justice is segregated on many levels, including generationally. My project recognizes senior members of society by presenting the opportunity to share life stories using family photographs as the catalyst. The project celebrates the diversity of senior citizens inhabiting Denver, Colorado, whether living independently or in retirement communities. Providing a platform for senior citizens to represent who they are, further reveals what we have in common, rather than what separates us. The project's principal goal is to reveal common humanistic themes preserved within the record of family photographs. I invite participation by asking, "if your house caught fire and you could only bring one photograph, which one would it be?" The photograph becomes a catalyst for telling life stories. Through a process of re-photographing old photographs held by their owner, with accompanying text, and exhibited in a group, what may previously have been regarded as a-snapshots, containing meaning for a few, is transformed into art with communal appeal. Art is the only intermediary able to visually articulate such powerful emotional correlations. Photography, because of its magical ability to freeze time and mirror reality is the ubiquitous visual medium, and therefore, the perfect vehicle to articulate such a project.  <i>The Arts in Social, Political, and Community Life</i></p> <p><b>Meaningful Transformation: Using Art and Design in Legal Education</b>  Jules Rochielle Sievert, Creative Director, Applied Design in Law, NuLawLab, Boston, MA, United States  Our project work and research allow us to build cross-disciplinary teams and community-based partnerships and our work draws upon the talents of artists and designers to identify and cultivate new approaches to transform legal education, the legal profession, and the delivery of legal services. Our goal is to use this type of pedagogy to co-create meaningful solutions that have the possibility of transforming the lives of the communities we partner with and work within. An example of this type of work can be found through an initiative called Stable Ground. This project addresses the complex relationship between chronic housing insecurity, its psychologically traumatic impact, and municipal housing policy through a participatory community-based art and culture program that is structured to inform the work of the City of Boston's Office of Housing Stability. This project allowed us to create a residency program that embedded artists, legal designers, and trauma experts into community settings that contributed to local visual/performing arts exhibits and art-making events. These events have included facilitated conversations among artists, residents, activists, organizers, experts, and municipal leaders, all structured to inform existing OHS services and those in development. Another example is the Boston Desegregation Archive: Annotated Case Law and Digital Reference. This project represents an effort between Nulawlab, Northeastern University Archives, and the Boston Research Center and focused on exploring the social and historical materials at the center of major legal cases in Boston related to race equity and desegregation.  <i>The Arts in Social, Political, and Community Life</i></p> <p><b>The Elemental Materials of Endurance: From Ancient Rome to the High Arctic Archipelago</b>  Bradley Borthwick, Assistant Professor, Art: Sculpture, Colby College, Waterville, MN, United States  I recently embarked on an expedition to the High Arctic archipelago of Svalbard, Norway. From aboard the barquentine Antigua, I gained access to landscapes that tended toward the sublime. Not unlike the collections of toppled stone found throughout the sites that I study in ancient Rome, the sheer magnitude of watching a daily recurrence of glaciers crumbling into the sea brought the ancient past into immediate focus. It seemed that the equivalent of the whole of Rome's Imperial Forum would be filled by no more than an hour's worth of glacial calving. Furthermore, my time spent on remote Svalbard beaches involved many hours of picking up plastic flotsam deposited by ocean currents. The scale of consumption common to much of the industrialized world, represented by millions of plastic throwaways, was in some strange irony overlaying the arctic shorelines that themselves would dissolve under the effects of global warming. From this experience, 'The Elemental Materials of Endurance' recognizes climate change and explores the anthropocentric cycle upon which our current epoch is perched. I am preoccupied by whether or not we (humans) are able to acknowledge our whereabouts along the cyclical nature of civilization. My field research acknowledges the photographic account, where evidence found in the High Arctic may coalesce with a record of ancient Roman ruins to inform a new body of sculptural work. I wish to present my research and its impact on my studio practice, with the hope to change the way we think about materials, craft, and consumption.  <i>2019 Special Focus—Art as Communication: The Impact of Art as a Catalyst for Social Change</i></p> <p><b>Turning an Object into an Extended Musical Instrument</b>  Salil Sachdev, Professor, Music, Bridgewater State University, Bridgewater, MA, United States  Every time an object is touched, it creates vibration. Mogees (a UK company) has introduced a technology that can recognize vibration to transform physical objects into touch-sensitive controllers. The Mogees sensor can detect vibrations from various materials such as wood, metal, plastic, and glass. It combines software and a vibration sensor to turn an object into an extended musical instrument. The presenter will demonstrate this on a musical instrument as well as on various objects.  <i>New Media, Technology and the Arts</i></p>





Friday, 21 June	
14:55-16:35	PARALLEL SESSIONS
Room 2 - 301	<p><b>The Challenged and Changing Museum</b></p> <p><b>The Museum as a Pedagogical Portal for Project Based Learning</b>  D. Rose Elder, Associate Professor, College of Food, Ag, Environmental Science Agricultural Technical Institute, The Ohio State University, Wooster, OH, United States  Peter Rutkoff, NEH Distinguished Professor, American Studies, Kenyon College, OH, United States  Our paper demonstrates methodologies that use art from two different museum collections to enhance the teaching and learning of cultural studies in project based learning. We adapt a model of “artifactual analysis,” a pedagogical inquiry in African Studies and American Studies that applies close reading of a work of art in context, by combining it with visual learning strategies (VSL) to arrive at an understanding of social, cultural and political meanings of the text. For example, the stools of Ewe chiefs' stools in the Volta Regional Museum reveal the socio-cultural history of the region. The stool is literally the seat of his power. He chooses the symbol that represents his view of his authority. In project-based inquiry, students move toward a deep study of how traditional Ewe culture adapted to the impositions of colonial control and, more recently, to the pressures of modern life. Similarly, VLS applied to William Sidney Mount's “Eel Spearing at Setauket” (1845) from the Fennimore Museum invites questions about social and racial content—from the farmhouse, to the African American woman, to her relationship with white boy, to the existence of free black communities in the North. VLS's power of inquiry demystifies the analysis of fine, folk, and material art and culture and asks students to trust their ability to see and to know. This heightens contextual interpretation and allows students to share research-based answers. Combining Artifactual Analysis and VLS enhances project-based inquiry. It reconnects the aesthetic and the social and revitalizes teaching and learning.  <i>Arts Education</i></p> <p><b>Of Artifice and the Artful</b>  Gita Pai, Associate Professor, History Department, University of Wisconsin, La Crosse, WI, United States  The illicit trade in cultural property, including theft, fraud, looting, and trafficking, is one of the largest and most challenging criminal activities globally. Implemented on an international scale, the illegal trade in stolen art and antiquities is worth an estimated \$6 billion annually. Although general art crime is often the third highest grossing crime (after money laundering and terrorist activities), it is confronted with only a fraction of the resources. Furthermore, national and international efforts to contain the practice struggle to be successful and the trade continues to be a growing problem. This paper explores the disturbing situation in the southeastern state of Tamil Nadu, India, where looters and smugglers employ trickery to steal medieval-period bronze statues of Hindu deities from temples and to sell them to eager collectors and museums abroad, leaving police officers to rely on innovative ways to apprehend the thieves, and villagers—bereft of their gods—to find artful solutions to worship. In this account of thievery, museum purchase, detective work, and religious practice, the Hindu deity is a transforming embodiment of the divine, black-market commodity, an art piece, and criminal evidence, underscoring the multiplicity, adaptability, and inventiveness involved in Hinduism, its divinities, and their representations.  <i>The Arts in Social, Political, and Community Life</i></p> <p><b>Interdisciplinary Perspectives in Curatorship and Ekphrasis</b>  Vincentiu Puscasu, Assistant, Department of Theater, Music and Visual Arts, University “Dunarea de Jos” Galati, Gala i, Romania  The following article proposal investigates the means by which the curatorial practice can claim a resistance against the phenomenon called entropy and its effects in contemporary artwork exhibitions. Starting from the second law of thermodynamics, the proposed methodology would include the classification of variables and their equivalent in the artistic paradigm. The values would be attributed based on the textual reference of the art corpus. By this I intend to state that cultural and artistic dissipation can be enriched by measuring the entropy and enthalpy of a curatorial system. The main hypothesis would state that the rhetoric exercise of depicting an art corpus can provide valuable (and perhaps computable) knowledge about the optimal curatorial instrumentation of the exhibition. A secondary hypothesis would imply the visualization of ekphrastic textual corpus as an object of art itself (a manifestation of art – kunswtollen). The final objective I want to point out is the possibility of integrating textual narratives and iconographic analysis into the curatorial practice by “reverse-engineering” the whole creative process of configuring an exhibition. This can be done by translating the theoretical art history into a practical approach. Therefore, the purpose of my paper is the enriching of curatorial methodologies using auxiliary resources (as physics, logic, rhetoric, and history of art), and perhaps a joint-perspective of the multiple art specters, reunited and adapted to a post-modern paradigm . My research should be read and classified as a speculative case study, based on my curatorial activity of 2018.  2019 <i>Special Focus—Art as Communication: The Impact of Art as a Catalyst for Social Change</i></p> <p><b>The Impact of Art, Beauty and Aesthetics as a Supplement to Gifted Education, Growth, Development and Social Change</b>  Michael Shaughnessy, Professor, Educational Studies, Eastern New Mexico University, Portales, NM, United States  Jayson Evaniuck, Assistant Professor, Eastern New Mexico University, Portales, NM, United States  The arts, beauty, museums and aesthetics are beneficial as textual stimulant in literature, memory, cognition, and wonderment in the growth and development of gifted, and talented children. This paper will focus on how and why beauty and aesthetics enhance learning, as well as personal growth and development. The encouragement of feelings and emotions lends to the development of the entire child, as well as to the development of curiosity, wonder and enchantment. This paper will call upon the foundational work of Pestalozzi, Comstock, Carson, and Milne's advocacy for wonderment and sensory leaning as well as the work of Aesthetics education advocates Harry Broudy and more recently Bruce Uhrmacher and Wilfred McClay. Artifacts and exemplars will be provided as well as current research into museum education.  <i>Arts Education</i></p>

Friday, 21 June	
14:55-16:35	<b>PARALLEL SESSIONS</b>
<b>Room 3 - 302</b>	<p><b>Empowerment, Advocacy, and Change</b></p> <p><b>Restoration and Extension of Traditional Culture in Rural Cambodia: Shifting Identity from Victims to Cultural Participants</b>  Kandice Hauf, Associate Professor of History, History and Society, Babson College, Wellesley, MA, United States  This proposed paper will examine how Cambodian artists are working to renew and extend engagement with traditional music at the village level. In particular, it will analyze the impact of Arn Chorn Pond in training poor young people as musicians and, with his Khmer Magic Music Bus (KMMB), bringing free traditional music performance and education to rural Cambodians. In addition to suffering from decades of civil unrest, historians estimate that 90% of the musicians, dancers, and artists died under the Khmer Rouge (KR) regime from 1975-1979. In their attempts at healing, remembrance, and empowerment, Cambodian artists have been using traditional culture to deemphasize the collective memory of the KR years, and shift Cambodians' identity from victims of genocide to producers of global culture. As a child Arn Chorn Pond survived the KR by playing music to entertain his guards then escaping to a Thai refugee camp. Arn was adopted by an American clergyman and in order to heal himself told his story as an advocate for human rights. Returning to Cambodia he co-founded the NGO Cambodian Living Arts (CLA) in order to find, support, record, and provide teaching opportunities for elderly musicians. CLA has also commissioned new operas performed in urban venues in Cambodia and Western cities. Realizing that many villagers had never heard traditional music, Arn started the KMMB in 2013. This paper asks if this availability of traditional culture might restore a positive cultural heritage to rural Cambodians.  <i>The Arts in Social, Political, and Community Life</i></p> <p><b>Art Practise as a Tool to Empower Communities: Using Art as a Medium for Personal Growth and Development in Remote Communities</b>  Eliska Skarolkova, Designer, Free-lance, Praha, Czech Republic  This research is about using art as a medium for personal growth and development in remote communities living in poverty and extreme conditions. The town of Mariakani and its surrounding villages in Kenya experience a high incidence of diseases. The prevalence of these diseases is caused in part by a lack of awareness about hygiene and common prevention practices, as well as by a heavily polluted environment. To exacerbate these conditions, extreme poverty creates gaps between the poor and the poorer which results in further social problems and lack of community respect. And unfulfilled self-actualization leads to lack of self-esteem, negatively impacting members of the entire community. There is a need for addressing both the physical and mental health challenges in the area. Creation of art has proved to have benefits on human's mental wellbeing that is closely related to physical health. The practice and the product of art can be a medium that spreads awareness about the causes and effects of these diseases. Using art makes the learning content more accessible by interacting with it in a playful way. Also, the creation of art helps us develop creative problem solving and imagination. Developing creativity and consciousness gives space for empowering the community to fight their daily problems and be able to live more as they like. This research discovers the influence of art on how people perceive the world, the benefits of art practice, and how we can harness this practice in the area of social sustainability.  2019 <i>Special Focus—Art as Communication: The Impact of Art as a Catalyst for Social Change</i></p> <p><b>A Community Arts Based Approach to Socially Just Integrated Knowledge Translation and Mobilization: A Research Study with and for Women Living with HIV in Canada</b>  Saara Greene, Associate Professor, Social Work, McMaster University, Hamilton, Ontario, Canada  Allyson Ion, Research Assistant, School of Social Work, McMaster University, Hamilton, Ontario, Canada  “Women, ART, and the Criminalization of HIV” (WATCH), is a community arts based research study investigating the multiple ways that the criminalization of HIV non-disclosure impacts women living with HIV across Canada. Body Mapping workshops took place in three Canadian provinces where participants were guided through a series of visual art exercises accompanied by an end of day sharing circle. Participants expressed their life journeys through drawing and painting, and chose colours, symbols, and words to communicate their experiences. The Body Maps stimulated possibilities for personal growth and transformation, and catalyzed dialogue about individual, communal, and structural issues. As part of our commitment to addressing social justice issues through arts based research, we included an arts based knowledge translation (ABKT) process during and following each workshop in two critical ways. First, we incorporated art making for the purpose of providing legal education and support to workshop participants. Second, we curated provincial, national and international Body Map Art Galleries to raise awareness about the personal, political, legal and social issues affecting the women and their communities. The Body Map galleries visually reflected the diversity of the women's social positionings, identities, and strengths, and the complexity surrounding HIV disclosure to sexual partners. This presentation will describe our approach to Body Mapping research, ABKT and knowledge mobilization. We will demonstrate the potential to use Body Maps as an innovative and effective approach to addressing social injustices through garnering the attention of legal advocates, health and social care policy leaders, and the general public.  <i>The Arts in Social, Political, and Community Life</i></p> <p><b>Performing Creativity towards a Pedagogical Praxis: Examining the Tensions Underpinning the Inclusion of a Radical Art Practice in Education</b>  Laurence Dube-Rushby, Artist-Art Consultant-PhD candidate, Creative Pedagogy, Arts University Bournemouth, United Kingdom  The research aims to investigate the ways in which a live art practice may be considered as a pedagogic experience. It may reveal new understandings of the potential role of live-art in secondary education and examines the tensions which underpin the inclusion of a radical practice in the education system. It will be underpinned by a radical constructivist epistemology and wishes to inform the development of a critical pedagogical framework under the light of performance study. The methodology I employed in this research follows a triangulation model integrating practice, theory and self-reflexivity. It takes a qualitative approach, using elements of auto-ethnography, ethnography and action research to include interviews, a focus group with artists and teachers, and participants- The project is set as an artist residency in secondary school to involve students in live art activities. During this time, discussions around the topics of Identity and Inter-subjectivity will generate actions that are reflected upon as metacognitive processes. The paper will present D-DARE as a Dialogic, Disruptive, Artistic, Reflexive Exploration, as an emerging methodology that is designed and refined through the process of research. I will present the first findings generated by action research and interviews. It will reveal the possible ways DARE may contribute to young people's developmental process. As an early stage researcher, the presentation of the paper will be an opportunity to generate peer reviews.  <i>Arts Education</i></p>



Friday, 21 June	
14:55-16:35	PARALLEL SESSIONS
Room 4 - 303	<p><b>Tensions in Representation</b></p> <p><b>Co-production Politics: China's State-driven Film Co-production with European States and the "One Belt One Road"</b></p> <p>Pengnan Hu, Master Student, Media, Cognition and Communication, University of Copenhagen, Copenhagen, Denmark</p> <p>Following its industrialisation sixteen years ago, the Chinese film industry has blossomed and China itself now constitutes the second largest film market in the world. One significant change accompanying this unprecedented expansion has been the Chinese government's active encouragement of film exports (by co-producing) as part of its drive to augment soft power. This is closely allied to China's most important foreign policy, known as One Belt One Road (OBOR), which aims to intensify China's influence in Eurasia. Hence, there has been a discernible shift in emphasis from Hollywood to Europe amongst Chinese State-lead co-productions. China has not only emerged as the second largest overseas film market for European films, but also continues to gain ever greater significance in this sphere. Thus, the politics which direct China's co-production trend deserve European filmmakers' attention. This paper relies on an analysis of policy, co-production data and case studies of Chinese-European co-productions to make a contribution to the development of co-production endeavours between European and Chinese filmmakers by addressing the following pertinent issues: The extent to which China's Westward-looking OBOR initiatives can be deemed to present opportunities for European filmmakers through state-driven film co-production. The ways in which China might commandeer China-Hollywood co-productions while simultaneously promoting co-productions with European Union member states. The means by which film policies, censorship and state-owned film companies can guide China's film co-productions. The constraints existing in relation to China's State-driven co-productions. The nature of "ideological correctness" and How does its artistic influence upon artistically influence film co-production.</p> <p><i>The Arts in Social, Political, and Community Life</i></p> <p><b>Illustrating Common Sense via the Arts Mediums of Film and Television: American and Russian Perspectives</b></p> <p>Tim Delaney, Professor, Sociology, SUNY Oswego, Oswego, NY, United States</p> <p>Anastasia Malakhova, Student, Saint Petersburg State University, St. Petersburg, Russian Federation</p> <p>In this paper, co-authors Tim Delaney and Anastasia Malakhova illustrate notions of common sense via the arts mediums of film and television in the United States and in Russia. The world of popular culture not only entertains us and reflects our cultural values and norms it provides valuable life lessons on common sense. Popular culture is generally recognized as the vernacular or people's culture that dominates any society at a given point in time. As the "culture of the people," popular culture is determined by the daily interactions between people and their everyday activities. The everyday interactions of people are also influenced by actors' perceptions of common sense as it is fairly common to hear expressions such as, "use your common sense," or "anyone with any common sense at all would've seen that coming." "Common sense" itself entails a certain level of vagueness and therefore this term will be explained as well. As the "people's culture," popular culture (e.g., film and television) is often the best medium to illustrate common sense.</p> <p><i>New Media, Technology and the Arts</i></p> <p><b>"Here's Looking at You, Kid": The Uses of Art in Contemporary Action Genre Films</b></p> <p>Dena Gilby, Walter J. Manninen Endowed Chair for Art History, Fine Art, Endicott College, MA, United States</p> <p>In reviewing the film John Wick: Chapter 2, the critic Margot Harrison notes: "Most American action films would use that fine-art motif solely to establish their bad guy as an effete product of European decadence. But John Wick: Chapter 2 is a different breed. From its scenes backdropped by New York's great bridges to its gunfight in the Roman Baths of Caracalla, the movie is as much in love with art and architecture as it is with ass kicking" ("Movie Review: Art Gets as Much Time as Action in 'John Wick: Chapter 2,'" Seven Days: Vermont's Independent Voice, February 15, 2017, <a href="https://goo.gl/LpNAeZ">https://goo.gl/LpNAeZ</a>). It is not only this film that "lovingly" features art and architecture; rather, a number of recent action films possess scenes that take place in galleries, museums, or famous architectural sites. This essay explores the use of and reasons for the appearance of art in Skyfall and John Wick: Chapter 2. What is revealed is that art goes beyond acting as mere decoration; art and architecture contribute significantly to the thematic aspects of the films.</p> <p><i>Arts Theory and History</i></p> <p><b>Examining Class, Caste, and De-notified Tribes in Marathi Cinema</b></p> <p>Rutuja Deshmukh, Student, School of Languages and Culture, SOAS University of London, London, United Kingdom</p> <p>This project proposes to look at the two Marathi films; one which won a national award and other was a huge hit which boosted the financial prospects of regional cinema further. The two films Fandry (2013) and Sairat (2016) are directed and written by Nagraj Manjule, now a popular director and writer in Marathi Film industry. In Fandry (2013), Jabya (Somnath Avghade), the film's dark-skinned protagonist, is an awkward yet winsome teenager from a family of de-notified tribe of Kaikadi, who lives in a shack at the fringes of the village. He has a crush on Shalu, a classmate, who hails from an upper caste and relatively upper class. It is set in Akolner, a tiny village near Ahmednagar, Fandry portrays the dichotomous rural India of today, where a public toilet is a luxury but an android is nearly ubiquitous. Whereas, Sairat (2016) is the story of Parshya, a Dalit teenager, and Archie, an upper caste girl- they fall in love and facing extreme wrath from the girl's family, finally manage to elope from their village in southeastern Maharashtra and start life afresh in the metropolitan city of Hyderabad. They are eventually found and murdered by Archie's family. The phenomenon of Dalit filmmakers, portraying the lived experiences, in cleverly crafted cinema, which is entertaining as well, has given a direction to a Dalit-centric cinematic paradigm. This cannot be looked at as a new wave Indian cinema; this is new mainstream cinema, which packs up a local entertaining appeal to it.</p> <p><i>The Arts in Social, Political, and Community Life</i></p>

Friday, 21 June	
14:55-16:35	PARALLEL SESSIONS
Room 5 - 304	<p><b>Identity Aesthetics</b></p> <p><b>Digital Democracy: Exploring the Growth of New Media Art in Egypt after the Arab Spring</b>  Adam Bull, PhD Candidate, King's College, London, United Kingdom  The Arab Spring marked a drastic transformation in the way that civic engagement and political protest was enacted and choreographed. One of the defining features of this transformation was the fact that digital technology and particularly social media platforms became the common method for the Arab people to define their vision for political and social change. Social media crystallized new forms of political participation through a rubric of online to offline political change. Amid this digital revolution was a burgeoning community of new media artists who sought to use digital media technology to create vibrant new art works that addressed the problems of political turbulence and Arab identity. The focus of my paper would be to explore how an independent Egypt art initiative named "Out of the Circle" is exploring the role, purposes, and intentions of digital artists in politically turbulent Egypt. One of the primary focuses of "Out of the Circle" is to map digital artists from across the Middle East and North African region, to foster a culture of engagement between artists. Many of the artists associated with this group explore the distinct intersection between digital art and politics, both telling a poignant story of Arab identity and a future for communities struggling with social and political difficulty. Some of the central themes of this presentation will include Arab identity, cross-cultural artistic engagement, and the intersection between digital art and contemporary models of collective action.  2019 <i>Special Focus—Art as Communication: The Impact of Art as a Catalyst for Social Change</i></p> <p><b>Past and Presence: Visual Culture and Mixed Race Identity in Hong Kong</b>  Kay Mei Ling Beadman, PhD Candidate, School of Creative Media, City University of Hong Kong, Hong Kong  "Race" is a discredited biological concept, but its constructed socio-historical impact informs contemporary discourse and continues to have pervasive real life affects. The mixed race body disrupts normative boundaries and draws attention to the instability of the very idea of fixed racial categories. Since the 1990s, mixed race has become an increasingly popular area of study in the social sciences, post colonial and historical studies with a handful of scholars focusing on 19th century mixedness that references the situatedness of Hong Kong and, as mixed race demographics increase, has led to the emergent academic field of critical mixed race studies, with a small subsection researching related art practices. However, most research is centered in North America and Europe, focusing on "Western" multicultural societies. This practice-based creative research project examines the representation of mixed race identity, particularly Eurasian, in visual cultural production in Hong Kong, set within historical and contemporary social frameworks. The aims of the research are to extend the discourse relating to mixed race identities and in so doing create visual artworks that provide space to engage with the complexity of hybridity in a mixed race narrative. The first part of my research examines the colonial period in Hong Kong, out of which several strands have emerged to form the basis of exploratory artworks and which I focus on here: embodiment, dress, fictive accounts, and the contemporary replication of certain 19th century attitudes which unintentionally re-inscribe stereotypical notions of fixed racial characteristics.  <i>The Arts in Social, Political, and Community Life</i></p> <p><b>The Jugend Magazine Project: The Evolution of Jugend Magazine Covers from 1896 to 1940, in Relation to Germany's History</b>  Nicole Arnell, Arkansas State University, AR, United States  My research explores the pioneering German magazine Jugend (1896-1940) in relation to the extreme changes within its country's borders during this time. I created a website displaying the timeline of Germany's history in relation to all 2,000+ covers of Jugend. Jugend magazine was so important that Germany's art nouveau style is called Jugendstil due in part to the publication. This fin de siècle euphoria and Germany's powerful industrial economy were both reflected in early Jugend covers. Darker times came with WW1, though Jugend covers displayed a reactionary sense of nationalism. In 1918-19, the Weimar Republic formed with Social Democratic ideals that were eventually skewed to legally bring Hitler to power by 1933. The Treaty of Versailles and the Great Depression both affected Germany's troubled economy. Hitler and his followers began to push their political ideology with the Beer Hall Putsch at the end of 1923. Within a decade, a totalitarian state propelled the Nazi regime to more extreme control of a populous while spreading its message through propaganda. WW2 began in 1939, a year before the final publication of Jugend. With these major historical events, one would assume Jugend covers would display Constructivist or Expressionist styles in the 1920s that would eventually swing back to traditional imagery drenched in forced political propaganda by the late 1930s. Though these shifts are present, the styles and propaganda are much more subtle than I expected. Theories behind why this occurred will be presented along with the informative website.  <i>Arts Theory and History</i></p>



Friday, 21 June	
14:55-16:35	<b>PARALLEL SESSIONS</b>
<b>Room 6 - 305</b>	<p><b>Art in the 21st Century</b></p> <p><b>Teaching Art Across Modalities and Spaces: A Reinvented Model</b>  Maia Toteva, Assistant Professor, Art History, Texas Tech University, Lubbock, TX, United States  In its various forms and permutations, Art Appreciation is one of the most ubiquitous art courses for non-majors taught at post-secondary art schools and college art departments. From a historical perspective, there is a long-standing relationship between the subject of Art Appreciation and the mission of university and college art department (Jones, 1974). The process of familiarizing non-majors with the basic tenets of art has also been linked with the aesthetic tradition of Renaissance humanism that taught students to appreciate the beauty of ancient literature, drama, and architecture (Efland, 1990). In the context of today's changing demographics and instructional technologies, the model of Art Appreciation faces new challenges and possibilities: from thematic approaches and electronic platforms, to multicultural paradigms and interdisciplinary methodologies. This paper discusses the transformational agenda and pedagogical considerations of a large Art Appreciation program that serves a variety of majors and fulfills the multicultural and creative core requirements of the university. The discussion examines the educators' efforts to promote student engagement and active learning as the program embarks on a plan for a theme-based restructuring. The transformative vision of the new structure is seen as an effort to integrate the teaching of art into the dynamic interdisciplinary, global, and technological frameworks of the 21st century.  <i>Arts Education</i></p> <p><b>Games as Artistic and Social Medium: Exhibitions about Critical Games in the 21st Century</b>  Alba García Martínez, PhD Researcher, Design and Visual Art, University of Barcelona, Barcelona, Spain  Games and art have crossed, at least since the beginning of the 20th century, as we can see in the use of the Exquisite Corpse of the Surrealists, in Duchamp's obsession with chess and in the Fluxus games boxes. During the last twenty years, the separation between games and art has dissipated as much for the artists as for the creators of games. The field in which games and art have converged, superimposed, collided, found and, above all, interacted has not yet been widely explored. This research is about finding new ways of thinking about games, new ways to use games to think about the rest of the world. How games can contribute as an artistic medium and how art can subvert games order of the power.  <i>2019 Special Focus—Art as Communication: The Impact of Art as a Catalyst for Social Change</i></p> <p><b>Whilst Wakanda/Imagining the Margins: How Speculative Narrative Explores Marginalized and Exiled African Identities</b>  Keenan Norris, Assistant Professor, American Literature and Creative Writing, San Jose State University, San Jose, CA, United States  This presentation will explore how speculative narratives often dubbed "Afro-futurist" are particularly important in this historical moment. As equatorial lands in Africa become increasingly uninhabitable due to climate change, spurring massive population migrations, and inner-city spaces in America are rapidly gentrified, the fate of the exiled is either ignored entirely or is typically portrayed in mainstream media as nothing more than a pawn in the global political competition between globalist and nationalist/fascist forces. Speculative narratives such as those crafted by Octavia Butler, Nalo Hopkinson and Muthoni Kiarie and the Cuban artists profiled in Rachel Price's "Planet/Cuba" present important revisions to this mainstream narrative. Valuing the future of displaced black populations in both hemispheres and in urban and rural spaces, these narratives imagine the margins. The presenter himself is completing a novel the plot of which turns on one boy's star-crossed confrontation with the environmental dirty secrets of the San Francisco Bay Area.  <i>The Arts in Social, Political, and Community Life</i></p> <p><b>Counter-images of the Female Body in the Work of Contemporary Latin American Photographers</b>  Maria Jose Bello, Academic, Arts, Uach, Valdivia, Chile  Counter-images of the Female Body in the Work of Contemporary Latin American Photographers. An Analysis of the Exhibition "Gentleman, this is a breast." Can a photographic perspective decolonize the representations of the female body? How do the limits of nude stereotypes, promoted through art history, change in this photographic exhibition? What new ways of thinking about and doing contemporary Latin American art have been influenced by recent feminist movements? Based on the theories presented in Encounters in the Virtual Feminist Museum by Griselda Pollock, this paper explores some of the complex relations between femininity, post-modernity, and self-representation in the images of nine female Latin American Photographers.  <i>Arts Theory and History</i></p>



Friday, 21 June	
14:55-16:35	<b>PARALLEL SESSIONS</b>
Room 7 - 307	<b>Community Connections</b>  <b>Festive Experience as Continuity and Innovation in Community: Configuring Joy and Meaning through the Treeline Stages at the Annual Pickathon Music Festival</b> Clive Knights, Professor and Director, Architecture, Portland State University, Portland, OR, United States Diversion Design/Build Studio is a student-led creative experiment exploring the rich experiential qualities of music, architecture and landscape through the design and realization of temporary celebratory spaces, in particular a 1000-person outdoor music performance venue called the Treeline Stage at the annual Pickathon Music Festival every August at Pendarvis Farm, Happy Valley, Oregon, USA. The initiative deploys two core strategies in the design and installation of these full-size festival structures the temporary diversion, use and return of standard industrial materials, and, the temporary diversion of human experience from the mundane to the festive, the latter being one of the three key dimensions of the capacity for manifesting beauty identified by Gadamer alongside play and symbol. Pickathon has been at the leading edge of a growing number of arts organizations committed to the idea that collective gathering around the arts, particularly festivals, need not require an enormous carbon footprint if it engages thoughtful design. The Pickathon story, now in its 20th year, involves a constant re-thinking of the way materials are used and how consumption can be minimized, such as banning bottled water. Its founders continue to insist upon a creative agenda in all aspects of the event, thus inspiring a crucial conversation between the sustainable and the poetic. Using the example of five unique Treeline Stage designs, this paper argues for the continued relevance of festival experience for human meaning, where an ethics of making and material responsibility lies at the foundation of the possibility of community. <i>The Arts in Social, Political, and Community Life</i>  <b>The Micropolitics and the Invisible Dimension of Portuguese Artist Collectives</b> Raquel Ermida, Researcher, Research Platform and Doctoral Practice, Almada, Portugal In these last two decades it can be observed a clear tendency among artists to work collectively. This is a cyclical phenomenon that can emerge in moments of political and economic uncertainty, as stated by Grant Kester. In Portugal a similar tendency has been noticed. However, the lack of a historiographic mapping of these collectives shows an evident need to undertake deeper research on the field in order to question the ratio essendi for a proliferation of artist collectives in some particular moments. Considering the concept of artistic common, the research aims at clarifying the role played by knowledge, language, codes, information and affects in the process of communication between the elements of a group and the production of the artistic work. What kind of semantic the dialogic basis of these collectives allows them to create? What sort of knowledge is produced when working collectively? Is it possible to speak specifically of a “savoir-faire artistique?” If so, can it make us reconsider the way of making art and the idea of art itself, when produced collectively? If the common is the biopolitical condition for life and democracy a form of life in common (Antonio Negri), is it possible to think a collective as a space of freedom where singularities can coexist, while suggesting new forms of sharing and producing the common? The research intends to determine whether art collectives have the capacity to reinvent the concept of democracy and be a transformative force of everyday action. <i>The Arts in Social, Political, and Community Life</i>  <b>The Artist Precariat : Art in the Age of Hyper-gentrification</b> Mary Kosut, Associate Professor of Sociology & Media Studies, Sociology, Purchase College, Brooklyn, NY, United States In New York City, the most famous, historic neighborhoods have at some point been home to painters, writers, musicians and cultural provocateurs. SoHo, Harlem, Washington Square park and the East Village were pollinated (not colonized) by artists. We value these places because they were sites of creative production and cultural experimentation; artistic laboring brought them to life and made them matter. Today these neighborhoods are landscapes of consumption, colonized by urban development that caters to the tastes and the wealth of the 21st century consuming class. Artists are still in New York, but are forced to live and work under conditions that are increasingly inhospitable due to sweeping structural changes that leave less privileged cultural producers scrambling – always on the run. Running from landlords, student loan bills, crummy credit scores and a profound feeling of powerlessness. There is a darkness. Some call it neoliberalism, the billionaire economy, hyper-gentrification, or global post-industrial capitalism. Whatever the label, the social contract is shattered. How can artists make it in an era of extreme wealth and widespread precarity? We may be coming to the end of a period where being an artist is synonymous with being urban. To quote Darren Walker, president of the Ford Foundation, “Without artists in many ways the city will be without life”. Artists are essential to the cultural landscape of the city...We need artists for New York to be New York.” Drawing on a five year ethnographic study, I explore artistic precarity in 21st century New York City. <i>The Arts in Social, Political, and Community Life</i>
16:35-17:00	<b>Closing Session and Award Ceremony</b>
	<b>Come join the plenary speakers and your fellow delegates for the International Conference on the Arts in Society Closing Session and Award Ceremony, where there will be special recognition given to those who have helped at the conference as well as announcements for next year's conference. The ceremony will be held in the plenary room at the Polytechnic Institute of Lisbon directly following the last session of the day.</b>





## The Arts in Society | List of Participants

Cameron Abbott-Betts	Freelance Artist	United Kingdom
Dorothy Abram	Johnson & Wales University	United States
Laurie Abramson	Montclair State University	United States
Luis Alcalá Galiano	Universidade de Santiago de Compostela	Spain
Pedro Alves da Veiga	Universidade Aberta	Portugal
Zahra Al-Zadjali	Sultan Qaboos University	Oman
Connie Amundson	University of Washington	United States
Heli Irmeli Ansio	Finnish Institute of Occupational Health	Finland
Hazel Antaramian	Fresno City College	United States
Irene Antolín		Switzerland
Nicole Arnell	Arkansas State University	United States
Jayant Athavale	Maharshi University of Spirituality	India
Ellen Avitts	Central Washington University	United States
Amos Bar-Eli	Holon Institute of Technology	Israel
Eleanor Barrett	GRAFT Lancaster CIC	United Kingdom
Elif Bas	Bahcesehir University	Turkey
Elena Bastidas	Nova Southeastern University	United States
Kay Mei Ling Beadman	City University of Hong Kong	Hong Kong
Sarah Belanger Martel	Universite du Quebec a Trois-Rivieres	Canada
Maria Jose Bello	Fotocinema Studio	Chile
Maenette Benham	University of Hawaii, West Oahu	United States
Vanessa Benites Bordin	Universidade do Estado do Amazonas	Brazil
Jill Bennett	University of New South Wales	Australia
Oliver Benoît	St. George's University	Grenada
Karl Rainer Blumenthal	Internet Archive	United States
Caryn Boehm	Peabody Essex Museum	United States
Bradley Borthwick	Colby College	United States
Abigail Bos	Kelowna Art Gallery	Canada
Marcia Bosits	Northwestern University	United States
Emily Bradfield	University of Derby	United Kingdom
Angela Brand Butler	California Baptist University	United States
Peter Brewer	Barry University	United States
Schuchlenz Brigitte	GrazMuseum	Austria
Sarah Brock	World Learning	Czech Republic
Emma Brodzinski	Royal Holloway, University of London	United Kingdom
Rodrigo Bruna	Universidad de Chile	Chile
Adam Bull	King's College London	United Kingdom
Sara Buoso	University of London	United Kingdom
William Buse	The Juilliard School	United States
Keith Cadette	University of the West Indies	Jamaica
Mary Callahan Baumstark	Lewistown Art Center	United States
Jillian Campana	American University in Cairo	Egypt
André Carmo	University of Lisbon	Portugal
Andrew Carroll	University of South Florida	United States
Briege Casey	Dublin City University	Ireland
Helena Caspurro	University of Aveiro	Portugal
Marina Castilla Ortega	University of Malaga	Spain
Melike Ceylan	University of Calgary	Canada
Amy Chan	M Plus Museum	Hong Kong
Joseph Chaves	University of Northern Colorado	United States
Yui Hong Chek	Ministry of Education	Singapore







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Fanny Ming Yan Chung	The Chinese University of Hong Kong	Hong Kong
Julie Codell	Arizona State University	United States
Jeffrey Colgan	Brooklyn Institute for Social Research	United States
Gemma Collard-Stokes	University of Derby	United Kingdom
David Collins	Leeds Arts University	United Kingdom
Joseph Cory	Samford University	United States
Elmarie Costandius	Stellenbosch University	South Africa
Cara Courage	Tate Exchange	United Kingdom
Madeleine Cowell	Melbourne Youth Orchestras	Australia
Donna Cox	University of Dayton	United States
Betsy Craig	Grove City College	United States
Nélia Cruz	University of Lisbon	Portugal
Neka Da Costa	University of Witwatersrand	South Africa
Anna Dadswell	Anglia Ruskin University	United Kingdom
Steve Daniels	Ryerson University	Canada
Elif Dastarli Dellaloglu	Sakarya University	Turkey
Anisha Datta	King's University College at Western University	Canada
Karla Del Carpio Ovando	University of Northern Colorado	United States
Tim Delaney	SUNY Oswego	United States
Sarah Denny Golab	Peabody Essex Museum	United States
Rutuja Deshmukh	SOAS University of London	United Kingdom
Evelina Deyneka	University Paris 8 Vincennes - Saint-Denis	France
David Diviney	Art Gallery of Nova Scotia	Canada
Laura Donkers	University of Dundee	United Kingdom
Laura Duarte Uliana	Faculdade Cásper Líbero	Brazil
Laurence Dube-Rushby	Universite des Arts Plastiques	France
James Duesing	Carnegie Mellon University	United States
Hannes Dufek	Freelance Artist	Austria
Yukihide Endo	Hamamatsu University School of Medicine	Japan
Raquel Ermida	Research Platform and Doctoral Practice	Portugal
José Carlos Espinel Velasco	Universidad Complutense de Madrid	Spain
Tammy Evans	Winston-Salem State University	United States
Jane Fiske	Fitchburg State University	United States
Maria Lisa Flemington	California State University, Los Angeles	United States
Barbara Formis	Sorbonne University	France
David Forrest	RMIT University	Australia
Arlinda Fortes	Sociedade Nacional de Belas-Artes	Portugal
Susana Foxley	Pontificia Universidad Católica de Chile	Chile
Adam Franc	Masaryk University	Czech Republic
Ana Luisa Fridman	Federal University of Rio Grande do Sul	Brazil
Alba García Martínez	University of Barcelona	Spain
Edith Georgi	Florida International University	United States
Sabine-Laure Giesbert		
Tali Gil	Art Institute of Oranim College	Israel
Tamsyn Gilbert	Common Ground Research Networks	United States
Dena Gilby	Endicott College	United States
Ya'ara Gil-Glazer	Tel Hai Academic College	Israel
Susana Gomes da Silva	Calouste Gulbenkian Museum	Portugal
Carmen González	University of Salamanca	Spain
Carol Gould	Florida Atlantic University	United States





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Saara Greene	McMaster University	Canada
Kate Greenway	Holy Trinity School	Canada
Lize Groenewald	University of Johannesburg	South Africa
Elena Hadjipieri	Cyprus Ministry of Education	Cyprus
Ian Hance	Charles Darwin University	Australia
Mary Harber	Camosun College	Canada
Kerric Harvey	George Washington University	United States
Kandice Hauf	Babson College	United States
Lynette K. Henderson	California State University, Northridge	United States
Trish Hensley	University of South Australia	Australia
Andrea Herrera	University of Colorado	United States
Heidi Hogden	Arizona State University	United States
Sara Hoke	Common Ground Research Networks	United States
Lui Hokoana	Maui College	United States
Jacqueline Homer	Disability in the Arts Disadvantages in the Arts (DADAA Ltd)	Australia
Willie F. Hooker	North Carolina Agricultural and Technical State University	United States
Joseph Hopkins	Samford University	United States
Ching Horng	National Chung Cheng University	Taiwan
Adam Houghton	Brigham Young University	United States
Thomas Houser	University of Georgia	United States
Pengnan Hu	University of Copenhagen	Denmark
Yi-hui Huang	Ease Stroudsburg University of Pennsylvania	United States
Brooke Hughes	Pacifica Graduate Institute	United States
Kenneth Tin Kin Hung	Facebook	United States
Keung Hung	The Education University of Hong Kong	Hong Kong
Allyson Ion	McMaster University	Canada
Nancy Jackson	Purdue University, Fort Wayne	United States
Perry James	Vanier College	Canada
Christopher Janney	PhenomenArts	United States
James Johnson Perkins	Nottingham University	China
Rhiannon Jones	University of Derby	United Kingdom
Namhee Joo	Chungnam Arts and Culture Foundation	South Korea
Kim Joo	University of Central Florida	United States
Janet Kagan	Art-Force	United States
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Pilar Kasat	Curtin University	Australia
Shirish Kathale	MIT Institute of Design	India
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Debra Keenahan	Western Sydney University	Australia
Johanna Keller	Syracuse University	United States
Dave Kemp	Ryerson University	Canada
Marisa Keuris	University of South Africa	South Africa
Elise Kieffer	Florida State University	United States
Seung Hwan Kim	Chungbuk University	South Korea
Nancy Kindelan	Northeastern University	United States
Lauren Kirshner	Ryerson University	Canada
Phillip Kisubika	Common Ground Research Networks	United States
Clive Knights	Portland State University	United States





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Mary Kosut	Purchase College	United States
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Jon Krasner Krasner	Fitchburg State University	United States
Arudhra Krishnaswamy	National University of Singapore	Singapore
Marie Kruger	Stellenbosch University	South Africa
Lillian Kuck	Ministry of Education	Singapore
Hanna Kupś	Nicolaus Copernicus University	Poland
Audrey Kwan	Ryerson University	Canada
Louis Laberge Côté	Ryerson University	Canada
Olivia Lafferty	Brown University	United States
Fidelia Lam	University of Southern California	United States
Tyler Law	Florida State University	United States
Kim Le	The University of Western Australia	Australia
Barbara Lekatsas	Hofstra University	United States
Makeba Lewis	University of the Arts London	United Kingdom
Yihan Vanessa Li	Nanyang Technological University	Singapore
Lei Li	Duke Kunshan University	China
Stephanie Liapis	Swarthmore College	United States
Kirsty Liddiard	University of Sheffield	United Kingdom
Jailson Lima	Vanier College	Canada
Carl Linstrum	Savannah College of Art and Design - Atlanta	United States
Julia Listengarten	University of Central Florida	United States
Brad Lister	Florida State University	United States
Charlotte Lombardo	University of Toronto	Canada
Alfredo Lopes	Emmanuel Anglican College	Australia
Maria Inês Lourenço	University of Lisbon	Portugal
Nina Luostarinen	University of Lapland	Finland
Maria Victoria Luzuriaga Bastidas	The New School	United States
Alice Lyons	Kids' Own Publishing Partnership	Ireland
Joe Mac Donnacha	National University of Ireland Galway	Ireland
Roddy Mac Innes	University of Denver	United States
Josh Machamer	California Polytechnic State University, San Luis Obispo	United States
Allison Mackey	Universidad de la Republica	Uruguay
Catherine Madden	University of Washington	United States
Jon Magnussen	University of Hawaii, West Oahu	United States
Anastasia Malakhova	St. Petersburg University	Russian Federation
Kelly Mancini Becker	The University of Vermont	United States
Alix Manning Jones	University of Derby	United Kingdom
Julie Marsh	University of Westminster	United Kingdom
Jari Martikainen	University of Eastern Finland	Finland
Brittany Harker Martin	University of Calgary	Canada
Hugo Martinez de Seabra	Calouste Gulbenkian Museum	Portugal
Leonardo Breno Martins	University of São Paulo	Brazil
Ruth Massingill	Sam Houston State University	United States
Filipe Matos	University of Lisbon	Portugal
Kate Mc Carthy	Waterford Institute of Technology	Ireland
Gail Mc Eachron	College of William and Mary	United States
Todd Mc Gahey	Jacksonville State University	United States
Michael Mc Loughlin	Artist	Ireland





## The Arts in Society | List of Participants

Mary McPartlan	National University of Ireland Galway	Ireland
Amy Melia	Liverpool John Moores University	United Kingdom
Stephen Mendonca		United States
Amara Merritt	Rhode Island School of Design	United States
Deborah Michaels	Sheffield Hallam University	United Kingdom
Magda Minguzzi	Nelson Mandela University	South Africa
Tanner Mirrlees	University of Ontario Institute of Technology	Canada
Charlie Mitchell	University of Florida	United States
Fiona Moola	Holland Bloorview Kids Rehabilitation Hospital and University of Toronto	Canada
Andrew Mount	Saint Mary's College of California	United States
Daria Muller Velasquez	National Research University Higher School of Economics	Russian Federation
Jennifer Munday	Charles Sturt University	Australia
Carol Munn-Giddings	Anglia Ruskin University	United Kingdom
Guillermo Alejandro Murguía	San Francisco State University	United States
Siebre Nachtergaele	University College Ghent	Belgium
Behzad Nakhjavan	Auburn University	United States
Joshua Kin-Man Nan	Hong Kong Baptist University	Hong Kong
Maria Da Nazare Feliciano	Palm Beach State College	United States
Kingsley Ng	Hong Kong Baptist University	China
Caitlin Nic An Ultaigh	National University of Ireland Galway	Ireland
Rafela Nicolau	Universidad Nacional de Educación a Distancia	Spain
Keenan Norris	San Jose State University	United States
Kevin Nute	University of Hawaii at Manoa	United States
Nãria Obiols Suari	Universitat de Barcelona	Spain
İlkay Canan Okkali	Trabzon University	Turkey
Ben Olguin	University of California, Santa Barbara	United States
Gil Oliveira Teixeira	Duquesne University	United States
Njål Ølne	Norwegian Academy of Music	Norway
Jennifer O'Mahoney	Waterford Institute of Technology	Ireland
Heather B. O'Reilly		
Nik Orr	University of Newcastle	Australia
Seda Ozen Tanyildizi	İzmir University of Economics	Turkey
Basak Ozkendirci	Altinbas Universtiy	Turkey
Gita Pai	University of Wisconsin, La Crosse	United States
Tamar Paichadze	Tbilisi State University	Georgia
Cláudia Paixão	Federal University of Santa Catarina	Brazil
Lisa Parkins	SUNY Empire State College	United States
Claudia Pato Carvalho	University of Coimbra	Portugal
John Pauley	Simpson College	United States
Amy Pederson Converse	Woodbury University	United States
Juliana Pepper	San Francisco Art Institute	United States
Kelci Pereira	Universidade Federal do Piauí	Brazil
Jane Pereira	Federal Institute of Brasília	Brazil
Shanali Perera	Digital Artsist	United Kingdom
Linda Perron	North Island College	Canada
Isadora Petrauskas	Edinburgh Napier University	United Kingdom
Kate Phillips	University of Derby	United Kingdom
Anna Pinkas	Borough of Manhattan Community College	United States
O. Gustavo Plascencia	University of North Texas	United States
Katherine Platt	Babson College	United States





# The Arts in Society | List of Participants

Marlena Pop	National R&D Institute of Textile Research	Romania
Jessica Poser	Springfield College	United States
Laura Potts	Norwich and Norfolk Festival	United Kingdom
Heidi Powell	University of Florida	United States
Cristina Pratas Cruzeiro	The Foundation for Science and Technology	Portugal
Katherine Preston	Brown University	United States
Vicki Purslow	Southern Oregon University	United States
Vincentziu Puscasu	University "Dunarea de Jos" Galati	Romania
Niranjan Rajah	Simon Fraser University	Canada
Siddharth Raje	Warligram Trust	India
Asha Rao	Camosun College	Canada
Claudia Reder	California State University, Channel Islands	United States
Vaughan Rees	University of New South Wales	Australia
Bryonie Reid	Quarto	United Kingdom
Golnesa Rezanezhad Pishkhani		
Cátia Rijo	Polytechnic Institute of Lisbon	Portugal
Sarah Elizabeth Roberts	University of the Witwatersrand	South Africa
Jules Rochielle Sievert	NuLawLab	United States
Nicholas Rodgers	Leeds Arts University	United Kingdom
Guillermo Andres Rodriguez Martinez	Universidad de Bogotá Jorge Tadeo Lozano	Colombia
Gilberto Assis Rosa	Faculdade Santa Marcelina	Brazil
Arianne Rourke	University of New South Wales	Australia
David Rowe	Western Sydney University	Australia
Ann Rowson Love	Florida State University	United States
Daniela Ruiz Moreno		
Louise Ryan	Western Sydney University	Australia
Salil Sachdev	Bridgewater State University	United States
Aaron Sala	University of Hawaii, West Oahu	United States
Jennifer Salk	University of Washington	United States
David Sanchez Burr	Lake Forest College	United States
Delfim Sardo	University of Coimbra	Portugal
D. Bryan Schaeffer	Thomas More University	United States
David Schwittek	City University of New York	United States
Christine Scoggin	Queensland University of Technology	Australia
Robin Scully	Virginia Tech	United States
Andrew Shahriari	Kent State University	United States
Tamar Sharabidze	Ivane Javakhishvili Tbilisi State University	Georgia
Michael Shaughnessy	Eastern New Mexico University	United States
Yea Hyung Shin	Chadwick International School	Afghanistan
Gordon Shockley	Arizona State University	United States
Anita Sinner	Concordia University	Canada
Eliska Skarolkova	Independent Scholar	Czech Republic
Theresa Slater	Pleasure Dome	Canada
Stafford Smith	Grand Valley State University	United States
Barbara Snook	University of Auckland	New Zealand
Sarvenaz Sohrabi	University of Southampton	United Kingdom
Ted Solis	Arizona State University	United States
Mattias Solli	Norwegian University of Science and Technology	Norway
Melinda Spooner	NSCAD University	Canada
Natasha Staley	Virginia Tech	United States





# The Arts in Society | List of Participants

Deborah Stevenson	University of Western Sydney	Australia
Ewa Sułek	Nicolaus Copernicus University	Poland
Alicja Sułkowska	Bauhaus-Universität Weimar	Germany
Weiwei Sun	Hubei Institute of Fine Arts	China
Saral Surakul	The University of Georgia	United States
Matthew Suttor	Yale University	United States
Monika Szucsova	Masaryk University	Czech Republic
Michael Koon Boon Tan	Nanyang Technological University	Singapore
Huaixiang Tan	University of Central Florida	United States
Donald Tarallo	Tarallo Design	United States
Johanna Taylor	Arizona State University	United States
Agnieszka Tes	Jesuit University in Krakow	Poland
Oona Tikkaaja	Hide & Seek Ltd.	Finland
Maggie Tobin	Nightingale Bamford School	United States
Kristina Tollefson	University of Central Florida	United States
Michel Tombroff	Artist	Belgium
Maia Toteva	Texas Tech University	United States
Lillyana Toushek	Charles Darwin University	Australia
Robert Tracy	University of Nevada, Las Vegas	United States
Will Turner	Derby County Community Trust	United Kingdom
Mary Elizabeth Vaccaro	McMaster University	Canada
Johannes Jacobus Adriaan Van Der Walt	North-West University	South Africa
Kristin Vanderlip Taylor	California State University, Northridge	United States
Rozina Vavetsi	New York Institute of Technology	United States
Leandro Velloso	University of São Paulo	Brazil
Tiago Vieira	University of Lisbon	Portugal
Davor Branimir Vincze		
Sara Vipond	North Island College	Canada
John L. Vitale	Nipissing University	Canada
Fabio Waki	University of Coimbra	Portugal
Chloe Watfern	University of New South Wales	Australia
Keri Watson	University of Central Florida	United States
Barbara Westman	Slippery Rock University of Pennsylvania	United States
Ceri Wilson	Anglia Ruskin University	United Kingdom
Emily Wilson	University of Melbourne	Australia
Joan Wines	California Lutheran University	United States
Tara Michelle Winters	The University of Auckland	New Zealand
Margot Marie Wood	Cape Peninsula University of Technology	South Africa
Wendy Woodson	Amherst College	United States
Emi Yagishita	Waseda University	Japan
Betty Yu	CUNY John Jay College of Criminal Justice	United States
Wei Zhao	The University of Huddersfield	United Kingdom
Rehan Zia	Bournemouth University	United Kingdom











## **Tenth International Conference on Sport & Society**

Ryerson University  
Toronto, Canada | 20–21 June 2019  
[sportandsociety.com/2019-conference](http://sportandsociety.com/2019-conference)



## **Twelfth Global Studies Conference**

Jagiellonian University  
Kraków, Poland | 27–28 June 2019  
[onglobalization.com/2019-conference](http://onglobalization.com/2019-conference)



## **Seventeenth International Conference on New Directions in the Humanities**

University of Granada  
Granada, Spain | 3–5 July 2019  
[thehumanities.com/2019-conference](http://thehumanities.com/2019-conference)



## **XVII Congreso Internacional sobre Nuevas Tendencias en Humanidades**

Universidad de Granada  
Granada, España | 3–5 de julio de 2019  
[las-humanidades.com/congreso-2019](http://las-humanidades.com/congreso-2019)



## **Seventeenth International Conference on Books, Publishing & Libraries**

University of Granada  
Granada, Spain | 5 July 2019  
[booksandpublishing.com/2019-conference](http://booksandpublishing.com/2019-conference)



## **Fourteenth International Conference on Interdisciplinary Social Sciences**

Universidad Autónoma Metropolitana  
Mexico City, Mexico | 10–12 July 2019  
[thesocialsciences.com/2019-conference](http://thesocialsciences.com/2019-conference)



## **XIV Congreso Internacional de Ciencias Sociales Interdisciplinarias**

Universidad Autónoma Metropolitana Unidad Xochimilco  
Ciudad de México, México | 10–12 de julio de 2019  
[interdisciplinasocial.com/congreso-2019](http://interdisciplinasocial.com/congreso-2019)



## **Twenty-sixth International Conference on Learning**

Queen's University Belfast  
Belfast, UK | 24–26 July 2019  
[thelearner.com/2019-conference](http://thelearner.com/2019-conference)



## **XXVI Congreso Internacional sobre Aprendizaje**

Universidad de Queen  
Belfast, Reino Unido | 24–26 de julio de 2019  
[sobreaprendizaje.com/congreso-2019](http://sobreaprendizaje.com/congreso-2019)



## **Tenth International Conference on The Image**

Manchester School of Art,  
Manchester Metropolitan University  
Manchester, UK | 5–6 September 2019  
[ontheimage.com/2019-conference](http://ontheimage.com/2019-conference)



## **Aging & Social Change: Ninth Interdisciplinary Conference**

University of Vienna  
Vienna, Austria | 16–17 September 2019  
[agingandsociety.com/2019-conference](http://agingandsociety.com/2019-conference)



## **Ninth International Conference on Health, Wellness & Society**

University of California at Berkeley  
Berkeley, USA | 19–20 September 2019  
[healthandsociety.com/2019-conference](http://healthandsociety.com/2019-conference)



## **IX Congreso Internacional de Salud, Bienestar y Sociedad**

Universidad de California, Berkeley  
Estados Unidos | 19–20 de septiembre de 2019  
[saludsociedad.com/congreso-2019](http://saludsociedad.com/congreso-2019)



## **Fourth International Conference on Communication & Media Studies**

University of Bonn  
Bonn, Germany | 26–28 September 2019  
[oncommunicationmedia.com/2019-conference](http://oncommunicationmedia.com/2019-conference)



## **IV Congreso Internacional de Estudios sobre Medios de Comunicación**

Universidad de Bonn  
Bonn, Alemania | 26–28 de septiembre de 2019  
[medios-comunicacion.com/congreso-2019](http://medios-comunicacion.com/congreso-2019)



## **Ninth International Conference on Food Studies**

National Kaohsiung University of Hospitality and Tourism  
Kaohsiung City, Taiwan | 24–25 October 2019  
[food-studies.com/2019-conference](http://food-studies.com/2019-conference)



## **Twelfth International Conference on the Inclusive Museum**

Muntref, Museum of Immigration  
Buenos Aires, Argentina | 7–9 November 2019  
[onmuseums.com/2019-conference](http://onmuseums.com/2019-conference)



## **Sixteenth International Conference on Environmental, Cultural, Economic & Social Sustainability**

Pontifical Catholic University of Chile  
Santiago, Chile | 29–31 January 2020  
[onsustainability.com/2020-conference](http://onsustainability.com/2020-conference)



## **XVI Congreso Internacional sobre Sostenibilidad Medioambiental, Cultural, Económica y Social**

Pontificia Universidad Católica de Chile  
Santiago, Chile | 29–31 de enero de 2020  
[lasostenibilidad.com/congreso-2020](http://lasostenibilidad.com/congreso-2020)



## **Fourteenth International Conference on Design Principles & Practices**

Pratt Institute, Brooklyn Campus  
New York, USA | 16–18 March 2020  
[designprinciplesandpractices.com/2020-conference](http://designprinciplesandpractices.com/2020-conference)



## **XIV Congreso Internacional sobre Principios y Prácticas del Diseño**

Pratt Institute, Brooklyn Campus  
Nueva York, Estados Unidos | 16–18 de marzo de 2019  
[el-diseno.com/congreso-2020](http://el-diseno.com/congreso-2020)



## **Sixteenth International Conference on Technology, Knowledge, and Society**

Illinois Conference Center at University of Illinois  
Research Park  
Champaign, USA | 26–27 March 2020  
[techandsoc.com/2020-conference](http://techandsoc.com/2020-conference)



## **Twelfth International Conference on Climate Change: Impacts & Responses**

Ca' Foscari University of Venice  
Venice, Italy | 16–17 April 2020  
[on-climate.com/2020-conference](http://on-climate.com/2020-conference)



## **Thirteenth International Conference on e-Learning & Innovative Pedagogies**

University of the Aegean - Rhodes Campus  
Rhodes, Greece | 23–24 April 2020  
[ubi-learn.com/2020-conference](http://ubi-learn.com/2020-conference)



## **XVI Congreso Internacional de Tecnología, Conocimiento y Sociadgies**

Universidad del Egeo - Campus Rodas  
Rodas, Grecia | 23–24 de abril de 2020  
[tecno-soc.com/congreso-2020](http://tecno-soc.com/congreso-2020)



## **Tenth International Conference on Religion & Spirituality in Society**

UBC Robson Square  
Vancouver, Canada | 30 April - 1 May 2020  
[religioninsociety.com/2020-conference](http://religioninsociety.com/2020-conference)



## **X Congreso Internacional sobre Religión y Espiritualidad en la Sociedad**

UBC Robson Square  
Vancouver, Canadá | 30 de abril–1 de mayo de 2020  
[la-religion.com/congreso-2020](http://la-religion.com/congreso-2020)



## **Tenth International Conference on The Constructed Environment**

University of California Berkeley, Clark Kerr Campus  
Berkeley, USA | 13–14 May 2020  
[constructedenvironment.com/2020-conference](http://constructedenvironment.com/2020-conference)



## **Twentieth International Conference on Knowledge, Culture, and Change in Organizations**

University of Illinois at Chicago,  
Student Center East  
Chicago, USA | 27–28 May 2020  
[organization-studies.com/2020-conference](http://organization-studies.com/2020-conference)



## **XX Congreso Internacional de Conocimiento, Cultura y Cambio en Organizaciones**

Universidad de Illinois en Chicago,  
Student Center East  
Chicago, Estados Unidos | 27–28 de mayo de 2020  
[la-organizacion.com/congreso-2020](http://la-organizacion.com/congreso-2020)



## **Thirteenth Global Studies Conference**

Concordia University  
Montreal, Canada | 4–5 June 2020  
[onglobalization.com/2020-conference](http://onglobalization.com/2020-conference)



## Twentieth International Conference on Diversity in Organizations, Communities & Nations

University of Milan  
Milan, Italy | 10–12 June 2020  
[ondiversity.com/2020-conference](http://ondiversity.com/2020-conference)



## XX Congreso Internacional sobre Diversidad en Organizaciones, Comunidades y Naciones

Universidad de Milán  
Milán, Italia | 10–12 de junio de 2020  
[ladiversidad.com/congreso-2020](http://ladiversidad.com/congreso-2020)



## Eleventh International Conference on Sport & Society

University of Granada  
Granada, Spain | 18–19 June 2020  
[sportandsociety.com/2020-conference](http://sportandsociety.com/2020-conference)



## Fifth International Conference on Tourism & Leisure Studies

University of Dubrovnik  
Dubrovnik, Croatia | 18–19 June 2020  
[tourismandleisurestudies.com/2020-conference](http://tourismandleisurestudies.com/2020-conference)



## Fifteenth International Conference on The Arts in Society

NUI Galway  
Galway, Ireland | 24–26 June 2020  
[artsinsociety.com/2020-conference](http://artsinsociety.com/2020-conference)



## Eighteenth International Conference on New Directions in the Humanities

Ca' Foscari University of Venice  
Venice, Italy | 1–3 July 2020  
[thehumanities.com/2020-conference](http://thehumanities.com/2020-conference)



## XVIII Congreso Internacional sobre Nuevas Tendencias en Humanidades

Universidad Ca' Foscari de Venecia  
Venecia, Italia | 1–3 de julio de 2020  
[las-humanidades.com/congreso-2020](http://las-humanidades.com/congreso-2020)



## Information, Medium & Society: Eighteenth International Conference on Publishing Studies

Ca' Foscari University of Venice  
Venice, Italy | 3 July 2020  
[booksandpublishing.com/2020-conference](http://booksandpublishing.com/2020-conference)



## Twenty-seventh International Conference on Learning

University of Valencia  
Valencia, Spain | 13–15 July 2020  
[thelearner.com/2020-conference](http://thelearner.com/2020-conference)



## XXVII Congreso Internacional de Aprendizaje

Universidad de Valencia  
Valencia, España | 13–15 de julio de 2020  
[sobreaprendizaje.com/congreso-2020](http://sobreaprendizaje.com/congreso-2020)



## Fifteenth International Conference on Interdisciplinary Social Sciences

National and Kapodistrian University of Athens,  
Athens, Greece | 20–22 July 2020  
[thesocialsciences.com/2020-conference](http://thesocialsciences.com/2020-conference)



## XV Congreso Internacional de Ciencias Sociales Interdisciplinarias

Universidad de Atenas  
Atenas, Grecia | 20–22 de julio de 2020  
[interdisciplinasocial.com/congreso-2020](http://interdisciplinasocial.com/congreso-2020)



## Tenth International Conference on Health, Wellness & Society

Université de la Sorbonne Nouvelle Paris 3  
Paris, France | 3–4 September 2020  
[healthandsociety.com/2020-conference](http://healthandsociety.com/2020-conference)



## X Congreso Internacional de Salud, Bienestar y Sociedad

Université de la Sorbonne Nouvelle Paris 3  
París, Francia | 3–4 de septiembre de 2020  
[saludsociedad.com/congreso-2020](http://saludsociedad.com/congreso-2020)



## Thirteenth International Conference on the Inclusive Museum

Museum of Lisbon  
Lisbon, Portugal | 3–5 September 2020  
[onmuseums.com/2020-conference](http://onmuseums.com/2020-conference)





Fifteenth International Conference on

## The Arts in Society

*Against the Grain: Arts and the Crisis of Democracy*

NUI Galway  
Galway, Ireland

**24–26 June 2020**

### Call for Papers

We invite proposals for paper presentations, workshops/interactive sessions, posters/exhibits, colloquia, creative practice showcases, virtual posters, or virtual lightning talks.

### Returning Member Registration

We are pleased to offer a Returning Member Registration Discount to delegates who have attended The Arts in Society Conference in the past. Returning research network members receive a discount off the full conference registration rate.

[ArtsInSociety.com/2020-Conference](https://ArtsInSociety.com/2020-Conference)



NUI Galway  
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