



Thirteenth International Conference on

# The Arts in Society

## 2018 Special Focus:

How Art Makes Things  
Happen—Situating Social Practice in  
Research, Practice, and Action

Emily Carr University of Art + Design  
Vancouver, Canada  
27–29 June 2018

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COMMON GROUND



The Arts in Society

Thirteenth International Conference on the  
**The Arts in Society**

*“How Art Makes Things Happen—Situating Social Practice in  
Research, Practice, and Action”*

27–29 June 2018 | Emily Carr University of Art + Design | Vancouver, Canada



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**Thirteenth International Conference on the Arts in Society**

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by Common Ground Research Networks, NFP

[www.cgnetworks.org](http://www.cgnetworks.org)

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Designed by Ebony Jackson and Brittani Musgrove



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Dear Arts in Society Conference Delegates,

Welcome to Vancouver and the Thirteenth International Conference on the Arts in Society. My Common Ground Research Networks colleagues and I are so pleased you have joined us for this year's event.

Over the course of more than three decades, Common Ground has given voice to many thousands of creative and scholarly speakers and authors—people with things to say about the world and who are saying them to change the world.

We have a strong commitment to providing opportunities for such people to meet, share, and learn from each other. This conference brings together researchers, practitioners, and scholars from a wide range of disciplines who have a common interest in the themes and concerns of The Arts in Society Research Network. As a result, topics are broached from a variety of perspectives, interdisciplinary methods are applauded, and mutual respect and collaboration are encouraged. Through our meeting, we talk, learn, and gain inspiration.

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. CG Scholar provides a “help economy” where peers are credited for their mutual contributions in The Arts in Society Research Network. We encourage all conference participants to explore CG Scholar—an internet venue for intellectual interaction and imagination.

Common Ground has nurtured scholarly inspiration for more than three decades as an organization deeply engaged with the critical questions of our time. As a media innovator, we are creating the spaces and technical conditions in which, collectively, we can discuss the role of the arts in society.

I am grateful to all of you for sharing your work at this conference. Additionally, I thank my Arts in Society Research Network 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,

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*

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

University of Illinois Research Park  
2001 South First Street, Suite 202  
Champaign, IL 61820 USA

Ph: +1-217-328-0405  
Fax: +1-217-328-0435  
Web: [cgnetworks.org](http://cgnetworks.org)

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Common Ground Research Networks   
CGResearchNetworks   
CGRNetworks   
[cgscholar](http://cgscholar.com) 

# The Arts in Society Research Network

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



# The Arts in Society | About the Research Network

The Arts in Society Research Network is dedicated to the concept of independent, peer-led scholars, researchers, and practitioners, working together to build democratic bodies of knowledge, related to topics of critical importance to society at large. Its members are brought together by a shared commitment to 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 conference is built upon four key features: Internationalism, Interdisciplinarity, Inclusiveness, and Interaction. Conference delegates include leaders in the field as well as emerging 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 research network by attending this 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 network colleagues that will continue well into the future.

## Publishing

The Arts in Society 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 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 Arts in Society Journal Collection. Publication proposal and manuscript submissions are also welcome.

## Membership

As an 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 community 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.







# The Arts in Society | **About the Research Network**

## Social Media



[www.facebook.com/ArtsInSociety](https://www.facebook.com/ArtsInSociety)



[@artsinsociety](#) | [#AIS18](#)





# The Arts in Society | Themes

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



# The Arts in Society | Themes

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





## The Arts in Society | 2018 Special Focus

Thirteenth International Conference On  
**The Arts in Society**  
*How Art Makes Things Happen —  
Situating Social Practice in Research,  
Practice, and Action*

27–29 June 2018  
Emily Carr University of Art + Design  
Vancouver, Canada

Conference Partner: 

### How Art Makes Things Happen—Situating Social Practice in Research, Practice, and Action

Social Practice endeavours to model, perform, and enact new and more just ways to live in the world together. It provides an active site from which to investigate the intentions and capacities of social activations mediated by artistic processes. Social Practice takes form in public spaces, community sites, and relational settings, drawing upon a wide range of material, conceptual, and transdisciplinary approaches. As this area of practice continues to expand into academic and cultural institutions around the world, hosting this special focus within the context of this conference presents the opportunity to explore the field at an international scale.

Within the conference, guests, attendees, participants, and presenters will have the opportunity to explore this special focus and more through a range of engaging discursive and experimental gatherings. These opportunities include but are not limited to: perambulating dialogical spaces; discursive forms of hospitality and sustenance; agonistic exchanges; off-site and time-insensitive forms of sharing and archiving; and public tracings and mappings of key questions and concerns.

All submissions for the 2018 Arts in Society Conference and its special focus, “How Art Makes Things Happen—Situating Social Practice in Research, Practice, and Action,” in particular, are warmly encouraged to propose unexpected, convivial, and relational ways to engage their topic for a multi-disciplinary and diverse audience.



# The Arts in Society | **Scope and Concerns**

## **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 Arts in Society | Advisory Board

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 research network. Board members are invited to attend the annual conference with a complimentary registration 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 foundational contributions, ongoing support, and continued service of the following 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
- **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
- **Ella Shohat**, New York University, New York City, USA
- **Marianne Wagner-Simon**, Freies Museum, Berlin, Germany

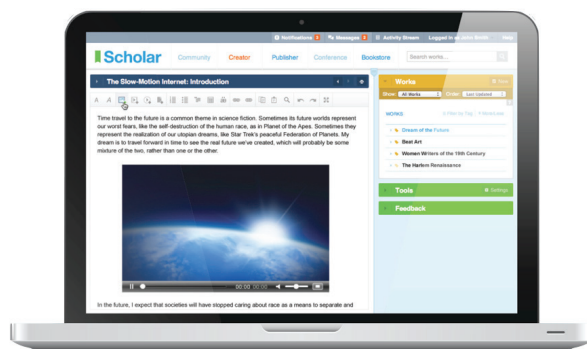




## A Social Knowledge Platform

### 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

- Building your *academic profile* and list of published works.
- 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

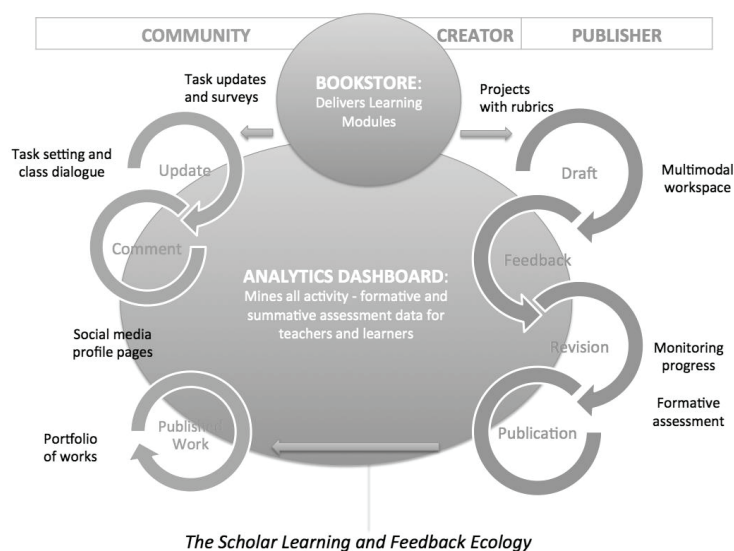
**Scholar** is a social knowledge platform that *transforms the patterns of interaction in learning by putting students first*, positioning them as knowledge producers instead of passive knowledge consumers. **Scholar** provides scaffolding to encourage making and sharing knowledge drawing from multiple 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 email us at [support@cgscholar.com](mailto:support@cgscholar.com) if you would like the complimentary educator account that comes with participation in a Common Ground conference.

- 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:

33% (2017)

## 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

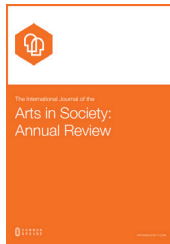
## Reviewers

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 Arts in Society | Collection Titles



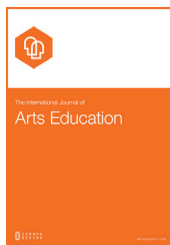
### The International Journal of the Arts in Society: Annual Review

**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.



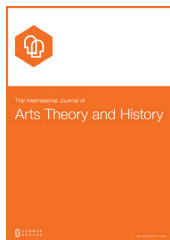
### The International Journal of Arts Education

**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 Arts in Society | Collection Titles



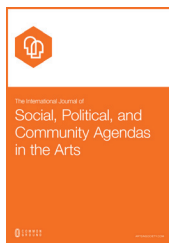
### The International Journal of New Media, Technology, and the Arts

**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>

**ISSN:** 2326-9987 (print) | 2327-1787 (online)

**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 Publication Process

Our long-time authors are no-doubt familiar with using our CGPublisher system to submit and track the progress of articles for publication. After fifteen years of dependable service, we are making preparations to give CGPublisher a well-deserved retirement. As we preparing for this exciting change, some of the familiar processes will be changing. Authors will still receive messages throughout each phase of the publication process and can contact [support@cgnetworks.org](mailto:support@cgnetworks.org) with any questions or concerns.

### Step 1: Review the Requirements

All article submissions must meet the Article Requirements listed on our Author Guidelines page: <http://cgnetworks.org/support/author-guidelines>. Before submitting your article, please thoroughly review these requirements, and revise your article to follow these rules. Initial submissions that do not meet these requirements will be returned to the author(s) for revision.

### Step 2: Upload the Submission

Once you have revised your initial submission to meet the article requirements, please visit our Article Submission page: <http://cgnetworks.org/support/submit>.

### Step 3: Checking Progress

Once your article is received, you will receive updates on the status of its progress. During this time, legacy submissions will continue to be managed in CGPublisher while newer submissions will be managed internally by the editorial staff. Authors of both newer and legacy submissions will continue to receive status updates on the progress of their article.

- CGPublisher users can see the status an article by logging into CGPublisher at [www.cgpublisher.com](http://www.cgpublisher.com) and status updates will be sent via email from [cgpublisher.com](mailto:cgpublisher.com).
- Authors of newer submissions can learn the status an article by contacting [articlestatus@cgnetworks.org](mailto:articlestatus@cgnetworks.org) and status updates will be sent via email from [articlestatus@cgnetworks.org](mailto:articlestatus@cgnetworks.org).

### Step 4: Initial Submission Accepted for Peer Review

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 referees and sent for review. Please note, during this time authors are eligible to be selected as a reviewer for other articles in this same stage. Full details regarding the rules, expectations, and policies on peer review can be found on our Publication Ethics page listed under the Peer Review Policies section and our Publication Ethics and Malpractice Statement section: <http://cgnetworks.org/journals/publication-ethics>.

### Step 5: Peer Review Decision

When both referee reports are returned, and after the referees' identities have been removed, you will be notified by email and provided with the reviewer reports. Articles that have been 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: <http://cgnetworks.org/support/change-note-journal-article>. If an article is not accepted by peer review after this second opportunity, it will be withdrawn from consideration.

### Step 6: Membership Confirmation

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: <http://cgnetworks.org/support/register-for-a-membership>. Please note, a paid conference registration includes a complimentary Research Network Membership, which will allow you to skip this step.





# The Arts in Society | Submission Process

## 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: <http://cgnetworks.org/journals/hybrid-open-access>.

## Step 8: Prepare the Final Submission

After the publication agreement is final, you will have thirty 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: <http://cgnetworks.org/support/final-submission-downloads-and-guides>. This includes such criteria as the correct use of the Chicago Manual of Style (seventeenth edition) and the other listed requirements: <http://cgnetworks.org/support/chicago-manual-of-style-citations-quick-guide>. Articles that have been accepted with revisions will require a change note to be included with the final submission. Articles that do not meet these requirements will be returned for revision until these requirements are satisfied.

## Step 9: Final Checks (“Ready for Typesetting” in CGPublisher)

Once we have received the final submission of your article, our Publishing Department will give your article a final review. During this step, CGPublisher users will see a workflow status listed as “Ready for Typesetting,” indicating that the final submission is ready for inspection.

## Step 10: Copy Editing and Proof Inspection

If the final submission meets the Final Submission Requirements, the article will enter Copy Editing. 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.

## Step 11: Article Publication

Individual articles are published “Web First” to our CG Scholar Bookstore: <https://egscholar.com/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. Be sure to keep your CG Scholar profile up-to-date (<https://egscholar.com/identity>) and add your ORCID iD (<https://orcid.org/register>) to maximize your article visibility.

## Submission Timeline

You may submit your article for publication to the journal at any time throughout the year. The rolling submission deadlines are as follows:

- Submission Round One – 15 January
- Submission Round Two – 15 April
- Submission Round Three – 15 July
- Submission Round Four – 15 October

Note: If your article is submitted after the final deadline for the volume, it will be considered for the following year’s volume. The sooner you submit, the sooner your article will begin the peer review process. Also, because we publish “Web First,” early submission means that your article will be published with a full citation as soon as it is ready, even if that is before the full issue is published.





## Hybrid Open Access

All Common Ground Journals are Hybrid Open Access. Hybrid Open Access is an option increasingly offered by both university presses and well-known commercial publishers.

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Common Ground's open access charge is \$250 per article—a very reasonable price compared to our hybrid open access competitors and purely open access journals resourced with an author publication fee. Digital articles are normally only available through individual or institutional subscriptions or for purchase at \$5 per article. However, if you choose to make your article Open Access, this means anyone on the web may download it for free.

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Common Ground is proud to announce an exciting new model of scholarly publishing called Institutional Open Access.

Institutional Open Access allows faculty and graduate students to submit articles to Common Ground journals for unrestricted open access publication. These articles will be freely and publicly available to the whole world through our hybrid open access infrastructure. With Institutional Open Access, instead of the author paying a per-article open access fee, institutions pay a set annual fee that entitles their students and faculty to publish a given number of open access articles each year.

The rights to the articles remain with the subscribing institution. Both the author and the institution can also share the final typeset version of the article in any place they wish, including institutional repositories, personal websites, and privately or publicly accessible course materials. We support the highest Sherpa/Romeo access level—Green.

For more information on how to make your article Open Access, or information on Institutional Open Access, please contact us at [support@cgnetworks.org](mailto:support@cgnetworks.org).





# The Arts in Society | Journal Awards

## International Award for Excellence

The Arts in Society Research Network presents an annual International Award for Excellence for new research or thinking in the area of the arts in the society. 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 journal and the annual The Arts in Society Conference. 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. The remaining nine top papers will be featured on our website.

## Award Winner, Volume 12

**Courtney Davis**, Utah Valley University, Orem, USA

## For the Article

“So, Sue Me: Legal Actions as a New Staging Ground for Performance Art,” *The International Journal of the Arts in Society: Annual Review* Volume 12 Issue 1

DOI:10.18848/1833-1866/CGP/v12i01/25-30.

## Abstract

The utilization of ready-made content is a powerful current in contemporary art, taking the form of such practices as parody, rephotography, photomontage, simulation, and quotation. Whether used in part or in whole, appropriated imagery is often intended to question meaning and originality in contemporary culture. Yet, despite its ubiquity, the incorporation of pre-existing imagery is not without risk. Since the 1960s, copyright cases have escalated among notable artists, such as Andy Warhol and Jeff Koons. In many such cases, the unlicensed reuse of imagery plays a strong role in the creation of message, particularly with works intended to be a commentary on consumerism or popular culture. Yet, some artists, such as American photographer Richard Prince, seem to create artworks in order to invite legal reprisal, as if ensuing copyright lawsuits are the true subject matter, not the appropriated content itself. The purpose of this article is to explore and introduce a new artistic category, which the author classifies as legal performance art. Participants range from legal counsel and the judiciary to members of the press and the consuming public. Pleadings, exhibits, and press coverage become part of conceptual framework of the performance. This radical shift in venue and scope challenges the traditional definition of the artwork, fragmenting it amongst countless sites, thereby revolutionizing the concepts of production, participation, and viewership.





## The Arts in Society | **Subscriptions and Access**

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As part of each conference registration, all conference participants (both virtual and in-person) have a one-year digital subscription to the entire The Arts in Society Journal Collection. This complimentary personal subscription grants access to both the current volume of the collection as well as the entire backlist. The period of complimentary access begins at the time of registration and ends one year after the close of the conference. After that time, delegates may purchase a personal subscription.

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For more information, please visit:

- <http://artsinsociety.com/journals/hybrid-open-access>
- Or contact us at [subscriptions@cgnetworks.org](mailto:subscriptions@cgnetworks.org)

### **Library Recommendations**

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# The Arts in Society Book Imprint

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



## Call for Books

Common Ground is setting new standards of rigorous academic knowledge creation and scholarly publication. Unlike other publishers, we're not interested in the size of potential markets or competition from other books. We're only interested in the intellectual quality of the work. If your book is a brilliant contribution to a specialist area of knowledge that only serves a small intellectual community, we still want to publish it. If it is expansive and has a broad appeal, we want to publish it too, but only if it is of the highest intellectual quality.

We welcome proposals or completed manuscript submissions of:

- Individually and jointly authored books
- Edited collections addressing a clear, intellectually challenging theme
- Collections of articles published in our journals
- Out-of-copyright books, including important books that have gone out of print and classics with new introductions

## Book Proposal Guidelines

Books should be between 30,000 and 150,000 words in length. They are published simultaneously in print and electronic formats and are available through Amazon and as Kindle editions. To publish a book, please send us a proposal including:

- Title
- Author(s)/editor(s)
- Draft back-cover blurb
- Author bio note(s)
- Table of contents
- Intended audience and significance of contribution
- Sample chapters or complete manuscript
- Manuscript submission date

Proposals can be submitted by email to [books@cgnetworks.org](mailto:books@cgnetworks.org). Please note the book imprint to which you are submitting in the subject line.



## **Call for Book Reviewers**

Common Ground Research Networks is seeking distinguished peer reviewers to evaluate book manuscripts.

As part of our commitment to intellectual excellence and a rigorous review process, Common Ground sends book manuscripts that have received initial editorial approval to peer reviewers to further evaluate and provide constructive feedback. The comments and guidance that these reviewers supply is invaluable to our authors and an essential part of the publication process.

Common Ground recognizes the important role of reviewers by acknowledging book reviewers as members of the Editorial Review Board for a period of at least one year. The list of members of the Editorial Review Board will be posted on our website.

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

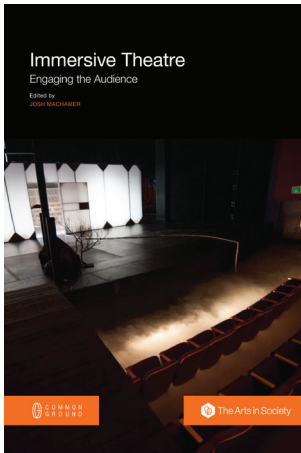
- A brief description of your professional credentials
- A list of your areas of interest and expertise
- A copy of your CV with current contact details

If we feel that you are qualified and we require refereeing for manuscripts within your purview, we will contact you.



## Immersive Theatre: Engaging the Audience

Josh Machamer (ed.)



### ISBNs:

978-1-61229-918-1 (hbk)

978-1-61229-919-8 (pbk)

978-1-61229-920-4 (pdf)

150 Pages

### Community Website:

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

### DOI:

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

*Immersive Theatre: Engaging the Audience* is a collection of essays that look to catalogue the popularization of “immersive” theatre/performance throughout the world; focusing on reviews of works, investigations into specific companies and practices, and the scholarship behind the “role” an audience plays when they are no longer bystanders but integral participants within production. Given the success of companies like Punchdrunk, Dream Think Speak, and Third Rail Projects, as current examples, immersive theatre plays a vital role in defining the theatrical canon for the 21st century. Its relatively “modern” and new status makes a collection like this ripe for conversation, inquiry, and discovery in a variety of ways. These immersive experiences engage the academy of “the community” at large, going beyond showcasing prototypical theatre artists. They embrace the collaborative necessity of society and art – helping to define the “stories” we tell and the WAY in which we tell them.

### Editor Bio:

**Josh Machamer** is a University Distinguished Teaching Award recipient and the current chair of the Theatre and Dance Department at Cal Poly San Luis Obispo. An MFA graduate of Penn State University, he has extensive college/university and professional directing credits, as well as production experience within the television and film industry. In the field of international education, Josh has served as: a faculty leader in university programs abroad; an exchange coordinator; an invited artist in locations such as London, Sarajevo, Dakar, and Prague. Additionally, he just recently finished an eight-year stint as a part-time faculty professional with the Pacific Conservatory Theatre, teaching courses and having performed on stage.



## Ordinary Wars: Doing Transdisciplinary Research

Genevieve Durham DeCesaro and Elizabeth A. Sharp\*



### ISBNs:

978-1-61229-842-9 (pbk)

978-1-61229-843-6 (pdf)

111 Pages

### Community Website:

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

### DOI:

10.18848/978-1-61229-843-6/CGP

Transdisciplinary projects are messy, complicated, and exhilarating. They stretch the collaborators, sometimes uncomfortably, beyond the predictable, expected, and routine ways of engaging with research. Making public the private tensions of “ordinary” cultural expectations associated with singlehood, marriage, and motherhood, the authors used a kinesthetic analysis of social-science qualitative data to create an evening-length professional dance concert. *Ordinary Wars: Doing Transdisciplinary Research* is an exploration of the project, from its inception through its current state. It focuses on providing readers with an understanding of the ways in which working collaboratively on a transdisciplinary project is both incredibly challenging and unpredictably rewarding. Our project has been fraught with fears of distortion and dishonesty, punctuated with questions of truth, fiction, acts of commission, and acts of omission. It has also been accompanied by groundbreaking ideas, feelings of triumph, and exponential growth.

In this book, we invite readers “backstage,” exposing our discomfort, missteps, confusion, successes, and lessons learned. We explore how ordinary practices (i.e., disciplinary paradigms, social expectations of femininity) constitute complex, yet barely visible battlegrounds on which wars are often fought in silence. We offer readers a vision of the larger project as a means of affecting change in the academy, our respective fields, and in our communities through making visible what we have come to understand are extraordinary *Ordinary Wars*.

### Author Bios:

**Genevieve Durham DeCesaro** is Vice Provost for Academic Affairs and an Associate Professor of Dance at Texas Tech University. Her choreography has been commissioned and performed across the country, with notable presentations at Virginia Tech, Spelman College, and the John F. Kennedy Center for the Performing Arts in Washington, D.C. She serves on the National Board of the American College Dance Association, holding an elected Directorship of the South-Central Region. She maintains an active performance career and focuses her research in the areas of feminism in dance, transformative curricula, and equity in dance education.

**Elizabeth A. Sharp** is an Associate Professor of Human Development and Family Studies and an affiliate faculty member of Women’s Studies at Texas Tech University and recently held an Honorary Fellow at the Institute of Advanced Study, Durham University, England. Her work examines the intersection of gender and familial ideologies. Using feminist frameworks, her research focuses on single women, recently married women, and weddings. She has published broadly in the fields of Human Development and Family Studies, Sociology, Psychology, and Family Therapy.

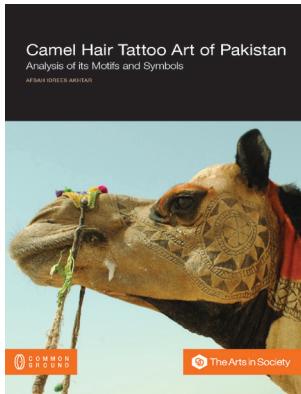
\*Indicated equal authorship. The authors are listed in alphabetical order.





### Camel Hair Tattoo Art of Pakistan: The Analysis of its Motifs and Symbols

Afsah Idrees Akhtar



**ISBNs:**

978-1-61229-888-7 (hbk)  
978-1-61229-889-4 (pbk)  
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118 Pages

**Community Website:**  
[artsinsociety.com](http://artsinsociety.com)

**DOI:**

10.18848/978-1-61229-890-0/CGP

The unique and mystifying camel hair tattoo art practiced in the remote desert of Cholistan, Pakistan is a distinctive blend of art, philosophy, and mysticism. The artists make beautiful motifs by cutting the hairy coat of the camels. This technique involves cutting rough and coarse hair of the camel with scissors in multiple stages to make patterns and symbols covering the entire body of the camel. Later, the hair-tattoo artists adorn the tattooed camels further by applying natural red and black henna dyes to these geometrical and vegetal motifs. The embellishment of these camels pays homage to their beloved Sufi, who stands as their symbol of the Divine mercy. Seeking spiritual enlightenment, the owners bring these beautiful camels with them when visiting the shrines of the Sufis.

This book also explores the roots of the symbols and motifs used in this unknown art. Some of the fascinating discoveries include striking similarities with the motifs of the ancient Indus Valley Civilization and prehistoric rock art, pointing to the continuation of the art heritage since times immemorial. These desert pastoralists and nomads, living in isolation in the deprived and pitiable region of Cholistan, carry a rich and abounding heritage and tradition in the form of camel hair tattoo art which the world should know, understand, protect, and promote.

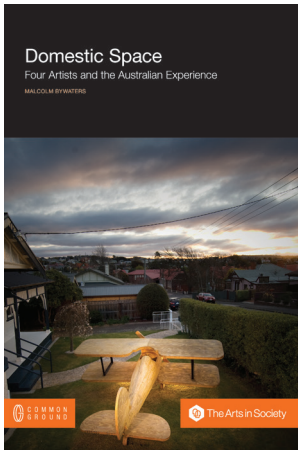
**Author Bio:**

**Afsah Idrees Akhtar** is an ambitious, emerging art historian who has her M.Phil. in art history from University of the Punjab, Lahore, Pakistan and received her Bachelor's in painting from National College of Arts, Lahore, Pakistan. In her eighteen years of teaching, she has taught a diverse range of art subjects at various universities. She has presented at multiple conferences including the Arts in Society conference at the Imperial College, London, where she highlighted the unique art of camel hair tattoo. Her interests explore symbols and motifs used in the traditional arts and crafts of Pakistan.



### Domestic Space: Four Artists and the Australian Experience

Dr. Malcolm Bywaters



#### ISBNs:

978-1-61229-873-3 (hbk)

978-1-61229-874-0 (pbk)

978-1-61229-875-7 (pdf)

190 Pages

#### Community Website:

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

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*Domestic space: Four Artists and the Australian Experience* focuses on the practices of three mid-career artists, Shaun Wilson, Stephen Haley, and Malcolm Bywaters (the author), and one established artist, Lyndal Jones. The book is a comprehensive examination of key artworks specific to domestic space that have been produced by these four artists. Shaun Wilson produces videos based upon the death of his father as a manifestation of house and home; the paintings and new media of Stephen Haley extend the understanding of Australian suburbia into a new territory dominated by the apartment city; Lyndal Jones uses a regional landmark house combined with her performance experience as a statement on the home as sustainable environment; Malcolm Bywaters' artwork appropriates the biplane motif as a sculptural form representing childhood and, by association, house, home, and family. *Domestic Space* investigates the creative process of these artists and demonstrates the role and significance of their artwork in the appreciation of domestic space in Australian visual culture.

#### Author Bio:

**Dr. Malcolm Bywaters** is a senior lecturer in the Tasmanian College of the Arts, Inveresk. For the past thirty years, Dr. Bywaters has worked as an artist, exhibition curator, and gallery director. He has a Diploma of Fine Art from Ballarat University, a Graduate Diploma from Victorian College of the Arts, a Masters Degree from RMIT, and a Ph.D. from The University of Melbourne, Australia. Dr. Bywaters research interests reside within the theme of creativity, culture, and society. His specific research interest concerns the use of the domestic space in Australian visual artwork.





# The Arts in Society Conference

*Curating global interdisciplinary spaces,  
supporting professionally rewarding  
relationships*



# The Arts in Society | About the Conference

## 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





# The Arts in Society | About the Conference

## 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)



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



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



Institute of Cultural  
Capital, UK (2012)



Liverpool Biennial,  
Liverpool, UK (2012)



Melbourne Festival,  
Melbourne, Australia (2004)



Pantheon 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. Contact us at [support@artsinsociety.com](mailto:support@artsinsociety.com) to become a partner.





# The Arts in Society | About the Conference

## 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 Arts in Society Conference offers a tangible and meaningful opportunity to engage with scholars from a diversity of cultures and perspectives. This year, delegates from over 32 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 research 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 research 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 research 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.





# The Arts in Society | Ways of Speaking



## 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.



## The Arts in Society | Ways of Speaking



### 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 research network YouTube channel. Full papers based on 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. Final posters must be submitted at least one month prior to the conference start date. Full papers based on the virtual poster can also be submitted for consideration in the journal.





# The Arts in Society | Daily Schedule

## Wednesday, 27 June

8:00–9:00	Conference Registration Desk Open
9:00–9:15	Territorial Acknowledgement and Welcome
9:15–9:35	Conference Opening—Phillip Kalantzis-Cope, Chief Social Scientist, Common Ground Research Networks, Champaign, IL, United States
9:35–9:50	Welcome Address—Cissie Fu, Dean, Faculty of Culture + Community, Emily Carr University of Art + Design, Vancouver, Canada, and Co-Founder, Political Arts Initiative; Ariane Noël de Tilly, Sessional Faculty & Conference Coordinator for the Faculty of Culture + Community, Emily Carr University of Art + Design, Vancouver, Canada; Justin Langlois, Associate Professor and Assistant Dean of Integrated Learning, Faculty of Culture + Community, Emily Carr University of Art + Design, Vancouver, Canada
9:50–10:50	Plenary Session—Hannah Jickling, Artist, Vancouver, Canada; Helen Reed, Artist, Vancouver, Canada; Vanessa Kwan, Artist, and Curator, Grunt Gallery, Vancouver, Canada <i>“Building the Big Rock Candy Mountain”</i>
10:50–11:05	Coffee Break
11:05–11:50	Talking Circles
11:50–13:05	Parallel Sessions
13:05–14:05	Lunch
14:05–15:45	Parallel Sessions
15:45–16:00	Coffee Break
16:00–17:40	Parallel Session
17:40–18:30	Wrap-Up Session
18:30–19:00	Performance: Y-T-B-T { e a r w i n g s } is a cluster of alternative listening-specific participatory opportunities produced by Tiny Disasters™, a collaboration between Caroline Park and Julie Andreyev. { e a r w i n g s } facilitates occasions for individual and social acts of listening, to emerge unconventional forms of sensing-feeling-knowing. { e a r w i n g s } invites participants to transform and transgress through listening-actions. Human bodies are coaxed into becoming-animal as earcreatures enacting radical forms of listening, destabilizing customary ways of knowing that favour seeing/languageing. Tiny Disasters will perform a yet-to-be-titled live sonic action. They will plug-in twin theremins for an infinite reverb of continuous improvisational listening-responding, with bird communications.



# The Arts in Society | Daily Schedule

## Thursday, 28 June

8:00–9:00	Conference Registration Desk Open
9:00–9:20	Daily Update—Phillip Kalantzis-Cope, Chief Social Scientist, Common Ground Research Networks, Champaign, IL, United States
9:20–10:20	Plenary Session—Stephen Duncombe, Co-Founder, The Center for Artistic Activism, New York, USA, and Professor, Media and Culture, New York University, New York, NY, United States; Steve Lambert, Co-Founder, The Center for Artistic Activism, New York, USA, and Associate Professor, New Media, State University of New York at Purchase, New York, NY, United States <i>"Making Art Work"</i>
10:20–10:35	Coffee Break
10:35–12:15	Parallel Sessions
12:15–13:15	Lunch
13:15–14:00	Parallel Sessions
14:00–14:10	Transition Break
14:10–15:25	Parallel Sessions
15:25–15:40	Coffee Break
16:40–16:55	Parallel Sessions
16:55–17:40	Wrap-Up Session

## Friday, 29 June

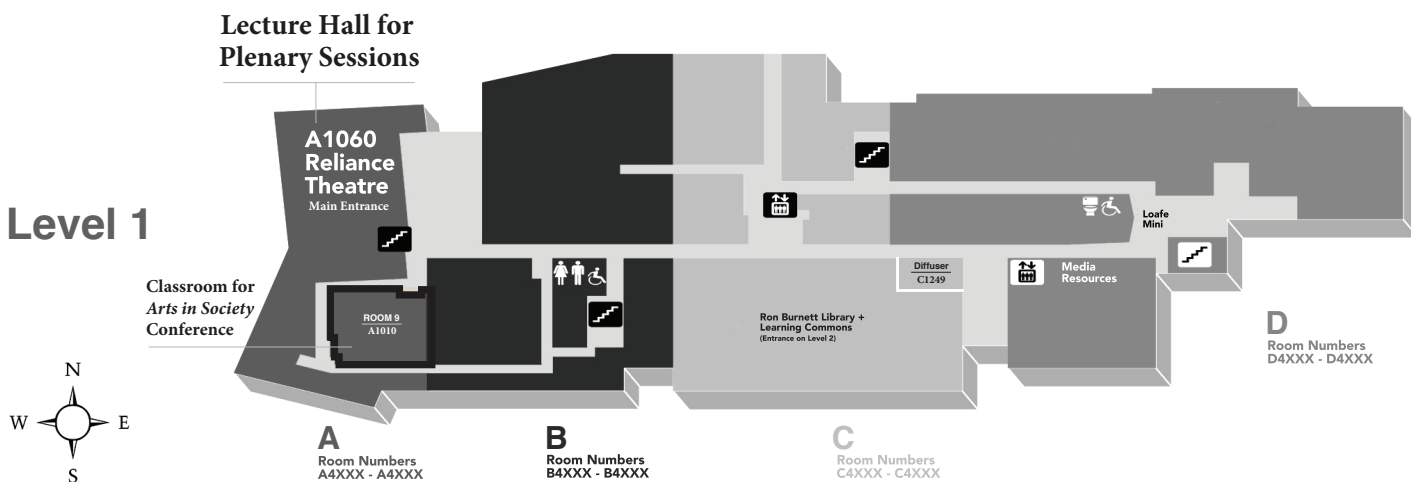
8:00–9:00	Conference Registration Desk Open
9:00–9:20	Daily Update—Phillip Kalantzis-Cope, Chief Social Scientist, Common Ground Research Networks, Champaign, IL, United States
9:20–11:00	Parallel Sessions
11:00–11:20	Coffee Break
11:20–13:00	Parallel Sessions
13:00–14:00	Lunch
14:00–15:40	Parallel Sessions
15:40–16:00	Coffee Break
16:00–17:00	Plenary Session—Amber Frid-Jimenez, Canada Research Chair, Art and Design Technology, and Associate Professor, Emily Carr University, Vancouver, Canada; Richard William Hill, Canada Research Chair, Indigenous Studies, Emily Carr University of Art and Design, Vancouver, Canada <i>"Technologies of Amplification"</i>
17:00–17:30	Closing Session and Awards Ceremony



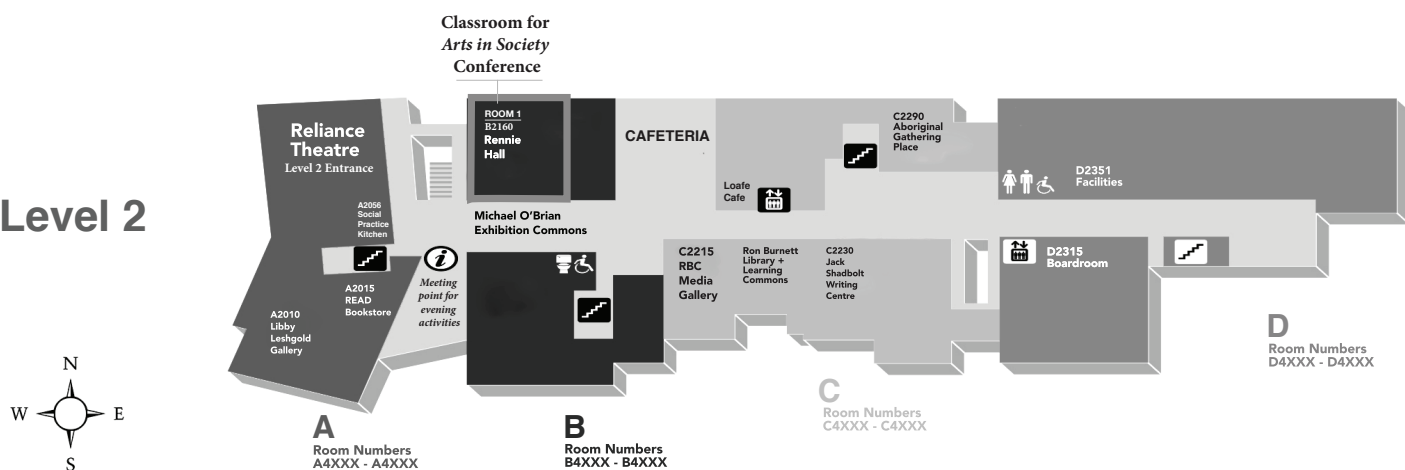


# The Arts in Society | Venue Map - Levels 1–2

## Level 1



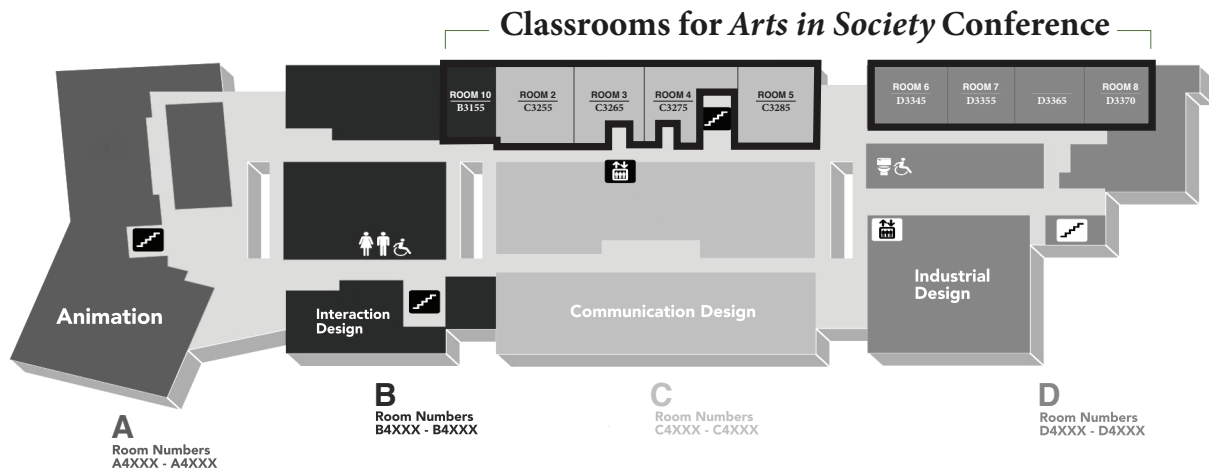
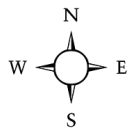
## Level 2



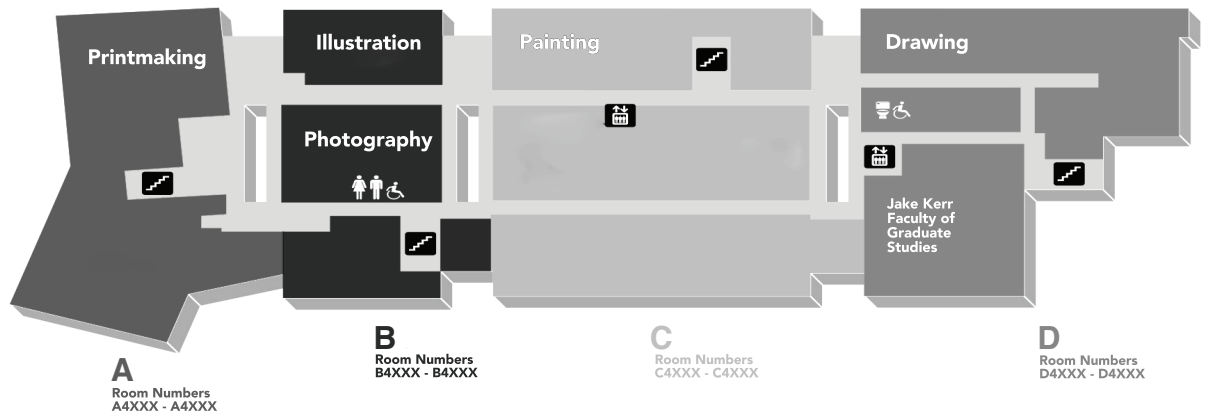


# The Arts in Society | Venue Map Levels 3–4

## Level 3



## Level 4





# The Arts in Society | Conference Highlights

## Featured Sessions

### { e a r w i n g s }

**Caroline Park**, Assistant Professor, New Media + Sound Arts, Emily Carr University of Art and Design, Vancouver, Canada

**Julie Andreyev**, Associate Professor, Design + Dynamic Media, Emily Carr University of Art and Design, Vancouver, Canada

**Wednesday and Thursday, 27–28 June 2018 | Time: Ongoing Exhibit**

**Location: RBC Media Gallery**

{ e a r w i n g s } is a cluster of alternative listening-specific participatory opportunities—an exhibition, workshops, and a performance—produced by Tiny Disasters™, a collaboration between Caroline Park and Julie Andreyev. { e a r w i n g s } facilitates occasions for individual and social acts of listening, to emerge unconventional forms of sensing-feeling-knowing. { e a r w i n g s } invites participants to transform and transgress through listening-actions. Human bodies are coaxed into becoming-animal as earcreatures enacting radical forms of listening, destabilizing customary ways of knowing that favour seeing/languageing.

Experience vibrational listening through the acoustics of your own bones. Attendees may engage co-creatively with an installation of aural architecture, and are encouraged to move about the gallery in a slow and spatial manner, in order to activate various physical acoustics including participants' own heads/cranial structures. New sonic textures are experienced in real-time in this way, and as such each vibrational listening experience is unique to each attendee.

### 50+ Years of Living

**Pia Massie**, Emily Carr University of Art and Design, Vancouver, Canada

**Wednesday, Thursday, and Friday, 27–29 June 2018 | Time: Open during lunch**

**Location: Diffuser, C1249**

Having gathered a lot of images from events that took place in 1968 that seem to be mirrored in 2018 for my course, The Ethics of Representation: All My Relations, this video incorporates the music and some of the most important recorded speeches of this time period, creating a kind of hinge points medley cross-cutting these tsunamis of activism. This short video will examine revolutions, the role of art in activism, and the reasons behind a socially engaged practice. The work would squarely fall under the heading of a mapping of the key questions and concerns for arts in society.





## The Arts in Society | Conference Highlights

### As the Crow Flies

**Cameron Cartiere**, Professor, Faculty of Culture + Community, Emily Carr University of Art and Design, Vancouver, Canada

**Wednesday, Thursday, and Friday, 27–29 June 2018 | Time: 10:00–14:00 (10:00 AM–2:00 PM)**

**Location: Second floor, near A2056 (see page 47 for map)**

“As the Crow Flies” is a community-engaged public art project that brings creative connections to urban birds directly into the hands of the citizens of Vancouver. “As the Crow Flies” is a 10-kilometer community public art project consisting of several artworks. This seven-month series includes a public sculpture, a temporary public sculpture, large-scale community-engaged interventions, projections, workshops, performances, and mural.

For several years, chART Project’s founder, Cameron Cartiere has been working with a team of artists, designers, scientists, conservationists, municipal partners, and school groups to address the loss of pollinators through Border Free Bees. This award-winning project uses environment-based art as the primary means for engaging a broad community to take positive action to improve conditions for pollinators, with tremendous success. With “As the Crow Flies,” the chART team is taking the same creative approach to highlight the concerning loss of bird species and real actions individuals can take to improve the odds for our feathered neighbours.

For the Art and Society Conference, participants will have the opportunity to engage directly with one of the “As the Crow Flies” projects. With “Fledglings,” the chART team has been working to create 6,000 ceramic baby Northwestern crows in community workshops using clay, hand-press molds, and simple ceramic hand tools. These ceramic figures have been made over the course of three months in workshops across Vancouver. Conference participants can help the team create birds as they close in on the 6,000 crow goal.

As the fledgling flock grows, it will roost in community centres along the 10-kilometer line until the final day of the Ornithological Congress, when the flock will be released to the public. This ceramic flock represents the real number of actual crows whose daily migration traverses the Vancouver skies every evening as they make their way back to the Still Creek Rookery in Burnaby. Yet when we observe crows, it is usually the adult birds we see. One seldom sees chicks or fledglings in the nest. The “dive-bombing” activity crows display is often in protection of these nests. The emphasis of this work is on the unseen inhabitants of the nest; to provoke an awareness of the vulnerability of these small creatures and to create a mindfulness of the multitude of other bird species trying to raise their young in our shared city.





# The Arts in Society | Conference Highlights

## Special Events

### Pre-Conference Tour: Art/Seen Vancouver

**Tuesday, 26 June 2018 | Time: 14:00–16:00 (2:00–4:00 PM) | Duration: 2 hours**

**Meeting Location: Outside Starbucks on the NE corner of Main Street and Terminal Avenue at the Main Street Science World Skytrain Station**

Join other conference delegates and plenary speakers the day before the conference for a walking tour of Vancouver's art scene:

The tour will touch on aspects of the themes of the conference and provide conference participants a look into how arts organizations connect arts to the context of Vancouver. Inside perspectives will be offered by directors and curators on the themes of organizational history, mandates, and programming as well as the challenges and successes of running organizations within the dynamic set of pressures of contemporary Vancouver. The tour will be focused in The Flats, Chinatown, and Main Street areas, which are the city's arts communities both old and newly developing. Comfortable walking footwear is recommended.

### Or Gallery: Pop-Up Bookstore

**Wednesday and Thursday, 27 and 28 June 2018 | Time: Open during lunch | Duration: 2 hours**

**Location: Emily Carr University of Art + Design**

Or Gallery is pleased to present a pop-up Or Bookstore at Emily Carr University of Art + Design on the occasion of the 2018 International Conference on the Arts in Society. The bookstore will be open on-site June 27 and 28 with items available for purchase.

Like the Or Gallery bookstore, the pop-up bookstore will feature artist publications, design publications, local and small-press publishing, and criticism and theory, with a special focus on books related to public engagement, social practice, and pedagogy.

### Special Conference Lunch: Social Practice Kitchen

**Wednesday, Thursday, and Friday, 27, 28, and 29 June 2018 | Time: During lunch**

**Location: Emily Carr University of Art + Design**

Social Practice Kitchen (SPK) is a weekly student-led by-donation community kitchen that fosters cultural exchange and relationship building across Emily Carr University. SPK invites students, staff, and faculty to create vegan meals and encourage the resident chefs to share a dish that is culturally or personally significant. SPK believes in providing vegan meals to be as accessible as possible to our diverse community, while also promoting affordable, healthy foods.

Each day SPK will share some of their own favorite cultural meals with a limited number of Arts in Society delegates. Participants will enjoy lunch and conversation on the role of food, dialogue, and events-based, socially-engaged making within an arts context. Each day will feature a different (culinary) artist, meal, and environment.

Participation on each day is limited to the first 25 people, so please sign-up early to secure your spot.





# The Arts in Society | Conference Highlights

## Conference Tour: Artist-Run Centers

**Wednesday, 27 June 2018 | Time: Directly following the last session of the day**

**Meeting Location: Main entrance of the university**

Participants of the 2018 Arts in Society Conference are invited to take part in an evening guided tour of artist-run centers on Wednesday, June 27. The tour will start after the last panels of the first day. Participants are asked to gather in the main entrance of the university in order to meet their guide for the evening tour that will include stops at the Western Front and the Or Gallery, among others.

## Conference Tour: UBC's Public Art Collection

**Thursday, 28 June 2018 | Time: 18:00 (6:00 PM) | Duration: 1.5 hours**

**Meeting Location: James Hart's Reconciliation Pole located on the University of British Columbia's campus**

Join the staff of the Belkin Art Gallery at the University of British Columbia for an outdoor walking tour of UBC's Public Art Collection that is organized specially for The Arts in Society Conference.

The tour will focus on the work of three artists from different Indigenous communities. We'll meet and begin the tour at Reconciliation Pole: Honouring a Time Before, During and After Canada's Indian Residential Schools (2015-17) by master carver and hereditary chief, 7idansuu (Edenshaw), James Hart of the Haida Nation. Next is Native Hosts (1991/2007) by artist and scholar of Cheyenne and Arapaho descent, Hock E Aye VI Edgar Heap of Birds. We'll conclude the tour at The Sun is Setting on the British Empire (2016) by Marianne Nicolson, who is an artist of Scottish and Dzawada'enuxw First Nations descent, a member tribe of the Kwakwaka'wakw. This is a great opportunity to discuss how artistic and cultural practices are used to address urgent, contemporary social and political concerns.

The tour will involve about 30-minutes of walking. Comfortable walking footwear is recommended.

## Closing Session and Awards Ceremony

**Friday, 29 June 2018 | Time: 17:00–17:30 (5:00–5:30 PM)**

**Location: Emily Carr University of Art + Design**

Come join the plenary speakers, panel members, and your fellow delegates for the Thirteenth International Conference on the Arts in Society's Closing Session and Awards 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 at Emily Carr University of Art + Design directly following the last session of the day.

## Conference Closing Reception

**Friday, 29 June 2018 | Time: Directly following the last session of the day**

**Location: Equinox Gallery**

Common Ground Research Networks and the International Conference on the Arts in Society will be hosting a closing reception at Equinox Gallery. The reception will be held directly following the last parallel session of the last day, 29 June 2018. Join other conference delegates and plenary speakers for drinks, light hors d'oeuvres, and a chance to converse.







## The Arts in Society | Plenary Speakers

**Hannah Jickling, Artist, Vancouver, Canada; Helen Reed, Artist, Vancouver, Canada; Vanessa Kwan, Artist, and Curator, Grunt Gallery, Vancouver, Canada**

### *“Building the Big Rock Candy Mountain”*



Helen Reed and Hannah Jickling have been collaborating since 2006. Their projects take shape as public installations, social situations, and events that circulate as photographs, videos, printed matter, and artists' multiples. They are currently fascinated with the contact high intrinsic to collaborative research, especially in their recent projects with children. Jickling and Reed are recipients of the 2016 Ian Wallace Award for Teaching Excellence (Emily Carr University of Art & Design) and a 2017 Mayor's Arts Award for Emerging Public Art (City of Vancouver).



Vanessa Kwan is a Vancouver-based artist and curator with a focus on collaborative, site-specific, and community-engaged practices. Among other things, her artworks have included a geyser (with Erica Stocking), a garden best viewed by moonlight, and a series of events for sad people. She works as a curator with Grunt Gallery where she manages residencies, exhibitions, and special projects and is a member of Other Sights for Artists' Projects, an artist-run organization that curates and produces artworks for the public realm. She is a founding member of the arts collective Norma, whose members were honored with a Mayor's Arts Award for public art in 2012. Vanessa regularly writes and publishes on art and culture, and is currently at work on curated projects at venues across the Pacific Rim (Vancouver, Seoul, and Sydney) that explore sculpture and sound installations in public space.

**Stephen Duncombe, Co-Founder, The Center for Artistic Activism, New York, USA, and Professor, Media and Culture, New York University, New York, NY, United States; Steve Lambert, Co-Founder, The Center for Artistic Activism, New York, USA, and Associate Professor, New Media, State University of New York at Purchase, New York, NY, United States**

### *“Making Art Work”*



The Center for Artistic Activism was founded by Steve Lambert and Steve Duncombe. In 2009, Duncombe, a veteran activist, and Lambert, an accomplished artist, found one another. Duncombe was sick of planning protests that were routine, colorless, and ineffective, and Lambert was frustrated by political art that few saw and impacted less. They both thought the other one might have the answer. They quickly learned that neither did, but together they began researching how arts and activism could work together. Eager to share what they had discovered, they turned this research into a series of training workshops they have brought to activists and artists worldwide.

Steve Lambert's father, a former Franciscan monk, and mother, an ex-Dominican nun, imbued the values of dedication, study, poverty, and service to others—qualities that prepared him for life as an artist. For Lambert, art is a bridge that connects uncommon, idealistic, or even radical ideas with everyday life. In 2008, Lambert worked with hundreds of people on *The New York Times Special Edition*, a utopian version of the paper announcing the end of the wars in Iraq and Afghanistan and other good news. In 2011, he built a 20 x 9 foot sign that reads “CAPITALISM WORKS FOR ME!,” allowing people passing by to vote “TRUE” or “FALSE,” and is touring it across the United States. His work has been shown everywhere from marches to museums both nationally and internationally and has appeared in more than fourteen books and four documentary films. He was a Senior Fellow at New York's Eyebeam Center for Art and Technology from 2006 to 2010; developed and leads workshops for Creative Capital Foundation; taught at Parsons/The New School, CUNY Hunter College, and the School of the Museum of Fine Arts in Boston; and is currently Associate Professor of New Media at SUNY Purchase. Steve has advanced degrees from a reputable art school and respected state university. He dropped out of high school in 1993.





## The Arts in Society | Plenary Speakers

Stephen Duncombe has more than two decades of experience as both a teacher and an organizer. With a PhD in sociology from the City University of New York, he has taught at the City University of New York (CUNY) and the State University of New York (SUNY), and he is currently a Professor of Media and Culture at New York University (NYU). He received the Chancellor's Award for Teaching while at SUNY and the Dean's Award for Excellence in Teaching at NYU. An activist his entire life, he co-founded a multi-issue community activist group in the mid 1990s, the Lower East Side Collective, which won an award for "Creative Activism" from the Abbie Hoffman foundation. He was also a lead organizer in the international direct action group Reclaim the Streets. He is the author and editor of six books, including *Dream: Re-Imagining Progressive Politics in an Age of Fantasy* and the *Cultural Resistance Reader*; writes on culture and politics for a wide range of scholarly and popular publications; and is the creator of an open-access, open-source, web-based edition of Thomas More's *Utopia*.

### **Amber Frid-Jimenez, Canada Research Chair, Art and Design Technology, and Associate Professor, Emily Carr University, Vancouver, Canada**

#### *"Technologies of Amplification"*



Amber Frid-Jimenez is an artist whose work investigates the cultural mechanics of the network. Her work is situated at the intersection of contemporary art, design, and technology and explores the circulation of digital images through physical installations, visual systems, code, books, and virtual platforms. Her work was recently included in MashUp at the Vancouver Art Gallery. She has previously shown at the Jan van Eyck (Netherlands), Casco Projects (Netherlands), DFN Gallery (NY), and elsewhere. She collaborates with artists and curators—including Ute Meta Bauer, Lucy Orta, T'ai Smith, and Mel Chin—to develop work at the intersection of art, science, and culture. Her work will be included in Mel Chin's *All Over the Place* (2018) at the Queens Museum (NY). Frid-Jimenez is currently Canada Research Chair in art and design technology and Associate Professor at Emily Carr University in Vancouver, where she directs the Studio for Extensive Aesthetics. She has held positions at the MIT Program in Art, Culture and Technology; Rhode Island School of Design; and Bergen Academy of Art & Design. She holds a Master of Science degree from the MIT Media Laboratory, where she worked in the Physical Language Workshop and the Cognitive Machines Group.

### **Richard William Hill, Canada Research Chair, Indigenous Studies, Emily Carr University of Art and Design, Vancouver, Canada**

#### *"Technologies of Amplification"*



Richard William Hill is Canada Research Chair in Indigenous Studies at Emily Carr University of Art and Design. Hill began teaching full-time in the Art History program at York University in 2007 and left as Associate Professor in 2015. As a curator at the Art Gallery of Ontario, he oversaw the museum's first substantial effort to include Indigenous North American art and ideas in permanent collection galleries. He co-curated, with Jimmie Durham, *The American West* at Compton Verney, UK, in 2005 and, beginning in 2006, *The World Upside Down*, which originated at the Walter Phillips Gallery at the Banff Centre and toured across Canada. Hill's essays on art have appeared internationally in numerous books, exhibition catalogues, and periodicals. His regular column, *Close Readings*, began in *FUSE Magazine* in 2013 and continued in *C Magazine* until 2015. He currently has a semi-regular online column for Canadian Art and is on the editorial board of the journal *Third Text*.



## The Arts in Society | Emerging Scholars

### Danielle Lois Afuang



Danielle Lois Afuang is the current Communication and Public Engagement Director of Active Vista Human Rights Center, a human rights educational institute built by DAKILA: Philippine Collective for Modern Heroism. Ms. Afuang graduated in 2017 from the University of the Philippines Los Baños with a BS degree in development communication. She is also a film actor and a performer. Ms. Afuang's undergrad thesis on performance-making and martial law is rooted in her history as a theater arts major at the Philippine High School for the Arts, a specialized public art school built by Emelda Marcos during Ferdinand Marcos' martial law regime.

### Hannah Entwisle Chapuisat



Hannah Entwisle Chapuisat is a doctoral candidate at the Chelsea College of Arts at the University of the Arts London. Her research aims to propose potential strategies for artists seeking to contribute to international efforts to improve legal protection for disaster-displaced people. In particular, she explores art's interdisciplinary capacity to reflect emotion and affect to prompt critical and reflexive thinking as important contributions to policy debates and curates the project *DISPLACEMENT: Uncertain Journeys* ([displacementjourneys.org](http://displacementjourneys.org)). She holds a BA in peace and global studies from Earlham College, a JD in law from the University of Toronto, and an MA in critical curatorial cybermedia studies from the Geneva University of Art and Design. She continues to work with the United Nations and NGOs on issues related to humanitarian affairs and displaced persons and has taught at the university level.

### Ingrid Cogne



Ingrid Cogne is an artist, facilitator, and researcher working across choreography, visual arts, and academia. Cogne received a PhD in practice from the Academy of Fine Arts Vienna, in a joint program with the Doctoral School of Human and Social Sciences–CEAC at the University of Lille. Her PhD research “Displacement(s) as Method(s),” (2011–15) questioned the notions of “displacement” on the physical, political, and perceptive levels and “method” between theory and practice, process and product, with the intention to (re-)create “time.” In 2016, she co-edited with Marika Hedemyr the publication *Dansbaren—The Mob without Flash*. Since 2015, Cogne has worked as a postdoctoral researcher at the Academy of Fine Arts Vienna, where she co-leads the research project *Six Formats* with Felicitas Thun-Hohenstein.

### Liz Deichmann



Liz Deichmann works with individual artists, collectives, and emerging nonprofits to foster sustainable growth and equitable, innovative practices. She is a co-founder of Midwest Artist Project Services, an artist services nonprofit, and two grassroots arts collectives; has worked in film and music as an event producer; and is a Community Arts Training (CAT) alumna, in addition to serving in various volunteer roles. She is committed to producing action-oriented research and evaluation in the areas of arts policy and cultural equity. She holds a BA in art history from Saint Louis University and is currently pursuing an MA in public policy administration from the University of Missouri–St. Louis.

### Thomas Girard



No stranger to having his academic work recognized, Thomas Girard holds distinction as an RBC Emerging Scholar by the Royal Bank of Canada Foundation. While he currently teaches courses at his alma mater, he has taught interaction design at the undergraduate in Canada, India, and China. Thomas was also a chairperson in the themed panel sessions at the International Conference on Design Principles and Practices in Barcelona this year.





## The Arts in Society | Emerging Scholars

### Elena Hadjipieri



Elena Hadjipieri is 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. Hadjipieri's art concentrates on the human figure and portraiture, mainly using oils, while she experiments in mixed and digital media. She has participated in several group exhibitions. Her interests involve tradition, ecology, museology, and art as well as promotion of children's aesthetic engagement with art. She is currently in the latest stage of her doctoral thesis in arts education (museology and aesthetics).

### Samuel Mcgilp



Sam Mcgilp is a Melbourne-based filmmaker and researcher at RMIT University. He works with dancers and performers to bring their works to the screen. In 2016 he was awarded a Vice Chancellor's PhD Scholarship to pursue his doctorate investigating digital iterations of live art. His film works have been screened nationally and internationally, and in 2015, he was awarded the Cultural Visions film grant.

### Kaitlin Stober



Kaitlin Stober is a research specialist within the Institute on Disability and Human Development at the University of Illinois at Chicago; there, she offers expertise in the areas of intellectual and developmental disabilities, disability arts, and culture, as well as disability rights and advocacy. Prior to this position, she earned her MSc in disability studies from Trinity College Dublin in 2017, upon completion of her thesis on the experiences of professional artists with intellectual disabilities and their considerations of a disabled identity. Kaitlin also received a BA in art and sociology from Elon University in 2015; there, she first started her academic exploration of the arts' place in society and social movements.

### Sarah Van Borek



Sarah Van Borek is a Canadian-born, Cape Town-based filmmaker, educator, and researcher. She is a PhD scholar in environmental education, using an arts-based praxis process, at the Environmental Learning Research Centre at Rhodes University in South Africa. Sarah is dedicated to collaborative media arts initiatives linking arts, science, museums, civil society, and government for sustainable development. She has been a faculty member of the Emily Carr University of Art Design (ECUAD) in Vancouver since 2012, designing and implementing courses in partnership with the David Suzuki Foundation, the science-based environmental NGO. Sarah has also worked on projects in Uganda, Kenya, Tanzania, Mauritania, and Mali. For her doctoral studies, Sarah is exploring reconciliation through a relational model of media arts-based environmental education in Canada and South Africa.

### Carolyn Watson



Carolyn Watson holds the position of Director of Orchestral Studies at the University of Kansas. A major prizewinner at the 2012 Emmerich Kálmán International Operetta Conducting Competition in Budapest, Carolyn was also a Fellow of the American Academy of Conducting at the Aspen Music Festival, where she studied with David Zinman. She has conducted orchestras throughout Europe, Australia, and the US. From 2013 to 2015, she held the prestigious position of Music Director of the Interlochen Arts Academy Orchestra, having also conducted the World Youth Symphony Orchestra and the Detroit Symphony Civic Orchestra since moving to the US in 2013. Carolyn holds a PhD in performance (conducting) from the University of Sydney, where the subject of her doctoral thesis was "Gesture as Communication: The Art of Carlos Kleiber."



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09:15-09:35	Conference Opening—Phillip Kalantzis-Cope, Chief Social Scientist, Common Ground Research Networks, Champaign, IL, United States
09:35-09:50	Welcome Address—Cissie Fu, Dean, Faculty of Culture + Community, Emily Carr University of Art + Design, Vancouver, Canada, and Co-Founder, Political Arts Initiative; Ariane Noël de Tilly, Sessional Faculty & Conference Coordinator for the Faculty of Culture + Community, Emily Carr University of Art + Design, Vancouver, Canada; Justin Langlois, Associate Professor and Assistant Dean of Integrated Learning, Faculty of Culture + Community, Emily Carr University of Art + Design, Vancouver, Canada
09:50-10:50	Plenary Session—Hannah Jickling, Artist, Vancouver, Canada; Helen Reed, Artist, Vancouver, Canada; Vanessa Kwan, Artist, and Curator, Grunt Gallery, Vancouver, Canada
	<p>"Building the Big Rock Candy Mountain"</p> <p>Helen Reed and Hannah Jickling have been collaborating since 2006. Their projects take shape as public installations, social situations, and events that circulate as photographs, videos, printed matter, and artists' multiples. They are currently fascinated with the contact high intrinsic to collaborative research, especially in their recent projects with children. Jickling and Reed are recipients of the 2016 Ian Wallace Award for Teaching Excellence (Emily Carr University of Art &amp; Design) and a 2017 Mayor's Arts Award for Emerging Public Art (City of Vancouver).</p> <p>Vanessa Kwan is a Vancouver-based artist and curator with a focus on collaborative, site-specific, and community-engaged practices. Among other things, her artworks have included a geyser (with Erica Stocking), a garden best viewed by moonlight, and a series of events for sad people. She works as a curator with Grunt Gallery where she manages residencies, exhibitions, and special projects and is a member of Other Sights for Artists' Projects, an artist-run organization that curates and produces artworks for the public realm. She is a founding member of the arts collective Norma, whose members were honored with a Mayor's Arts Award for public art in 2012. Vanessa regularly writes and publishes on art and culture, and is currently at work on curated projects at venues across the Pacific Rim (Vancouver, Seoul, and Sydney) that explore sculpture and sound installations in public space.</p>
10:50-11:05	Coffee Break
11:05-11:50	Talking Circles
	<p>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.</p> <p>Room 1 (B2160, Rennie Hall) - 2018 Special Focus: How Art Makes Things Happen—Situating Social Practice in Research, Practice, and Action  Room 2 (C3255) - Arts Education  Room 4 (C3275) - Arts Theory and History  Room 5 (C3285) - New Media, Technology, and the Arts  Room 6 (D3345) - Social, Political, and Community Agendas in the Arts</p>



Wednesday, 27 June	
11:50-13:05	<b>PARALLEL SESSIONS</b>
<b>Room 1 - B2160 (Rennie Hall)</b>	<p><b>Socially Engaged Art</b></p> <p><b>Revitalizing the Public Spirit through Socially Engaged Art: Courting a Fearless Pedagogy in a Public School Setting</b></p> <p>Lynn Sanders-Bustle, Chair and Associate Professor of Art Education, Visual Arts, University of Georgia, Athens, GA, United States</p> <p>The recent appointment of Betsy Devos to the position of US Secretary of Education has reinvigorated arguments for and against the privatization of schools, prompting many proponents of public schools to loudly voice their support of public education as a right (Menashy, 2014). Proponents recognize that privatization further removes schooling from the influence of the public, and instead makes schooling a commodity to be owned by the private sector; greatly reducing the freedoms in which citizens can participate. This qualitative research study explores the efforts of four university art education preservice teachers to create socially engaged artworks in a public middle school. A kind of public pedagogy, I suggest that by creating socially engaged art potential exists for preservice teachers to be in schools in different ways, opening up new ways of thinking about the "publicness" of art, schooling, and their evolving pedagogies. Data included written reflections, transcribed interviews and researcher field notes. Findings suggest that through socially engaged artmaking preservice teachers critique regimes of schooling, reexamine art as a relational point of departure for better understanding the "publicness" of spaces, students and teachers, and rethink possibilities for evolving public pedagogies.</p> <p><i>Arts Education</i></p> <p><b>Teaching Others How to Make a Difference in Today's World: Practical Methods of Instruction in Activist Art and Works in the Community</b></p> <p>Jennifer Longshore, Senior Instructor, Department of Creative Arts, Southern Oregon University, Ashland, OR, United States</p> <p>Designed and implemented eight years ago, "Activist Artists and Works in the Community" is a course where art students explore and define activism and the roles artists play in instigating change and igniting community involvement. By examining the history and evolution of activism through cross-disciplinary sources, students recognize that creative engagement comes with its successes and failures. Based on their own passions, these students then move out of the classroom and partner with agencies to develop and implement creative projects. An overview and discussion of the outcomes of these projects will demonstrate how they have changed lives, initiated new career paths, and helped students realize how their creative spirit can make a difference in today's world. Some projects featured for this presentation include: building self-esteem through mask and puppet making, bringing healing and hope to domestic violence survivors through art and dialogue, encouraging creativity in our homeless community, sparking dialogue about climate change through art making, and supporting immigrant youth by making banners of pride.</p> <p><i>in Research, Practice, and Action</i></p> <p><b>Collaborative Art as Social Activism: Bringing Awareness of Human Trafficking to the University Community through the Red Sand Project</b></p> <p>Ellen Avitts, Associate Professor of Art History, Art + Design, Central Washington University, Ellensburg, WA, United States</p> <p>The Red Sand Project was begun by artist Molly Gochman in 2014; its goal was to raise awareness of human trafficking. Red sand is handed out to participants who then place it in sidewalk cracks. It is a deceptively simple, collaborative art experience that makes visible a complex metaphorical concept. An estimated 30 million people are currently enslaved. They have literally fallen through the cracks of society; we walk past them daily but do not see them. The Red Sand Project forces us to look, to acknowledge slavery as a startling reality that must be addressed. In fall of 2016, art students under my direction at Central Washington University participated in the Red Sand Project, but not as a one-time event. Theirs was a year-long project that grew to be an interdisciplinary, community-wide endeavor. This paper documents this act of student-led art activism, considering its planning and implementation, its success and failures, and its strengths and weaknesses, in order to begin a discussion of ways to help students create connections between their field of study and positive social engagement.</p> <p><i>2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action</i></p>





Wednesday, 27 June	
11:50-13:05	<b>PARALLEL SESSIONS</b>
<b>Room 2 - C3255</b>	<p><b>Reflecting the Individual</b></p> <p><b>Finding Our Forte: The Benefits of a Community Choir for People Living with Dementia and Their Care Partners</b>  Debra Sheets, University of Victoria, Victoria, BC, Canada  Can choirs reduce social isolation, increase quality of life and reduce caregiver burden? Voices in Motion (ViM) is an intergenerational choir for persons living with early- to- moderate stage dementia (PwD), their care partners, and high school students. Arts-based approaches to dementia are unique in shifting the attention away from memory losses and activity limitations towards participation and preserving identity. Singing in a choir is a joyful and emotional experience that promotes social connections. It is an activity reinforces one's sense of identity, competence, and accomplishment. Singing has positive affective outcomes that include improved mood, increased energy, reduced stress, increased self-esteem and confidence. Singing is an inexpensive, meaningful and joyful activity that can improve mood, increase energy, reduce stress, and increase self-esteem. This pilot study (conducted in Spring 2018) evaluates the impact of an intergenerational dementia friendly choir (n=28) that is inclusive, supportive and focuses on the potential for growth and creativity, regardless of memory loss. A mixed-methods design is used to assess the effects of the choir participation on quality of life, cognition, and social networks. Discussion will focus on the promise of such interventions for quality of life, social connections, and caregiver support.  <i>2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action</i></p> <p><b>Image of the Laugh as a Symbol to Represent Individual Experience and Cultural Trauma</b>  Kim Le, The University of Western Australia, Crawley, Perth, Western Australia, Australia  The image of the laugh as a symbolic expression has been used in the contemporary art of both Western-European and South-East Asian art. Even though laughter is a universal symbol, the two different aesthetic canons of the West and the East draw from different visual practices: Western formalism and the Eastern use of Buddhist ideas. This paper examines the work of artists from Germany and China who have used the symbol of the laugh to portray their individual experiences and cultural traumas. Using the image of the laugh manifested in German and Chinese art as case studies in the portrayal of cultural trauma, I critically examine the aesthetic canons of Western-European art and compare and contrast them with the art of South-East Asia influenced by Buddhism. In this qualitative research, the theories of aesthetics, theories of symbols and theories of feelings are used as the tools to explore how artists use the laugh as a metaphor for representing personal experience and cultural trauma. This research reveal that laughing is a universal human manifestation, but acquires different meanings when visually represented through different cultural practices. While the representation of the laugh is a universal phenomenon, its symbolic use in visual art when coming to terms with cultural trauma is rooted not only in individual expression but also in different aesthetic canons.  <i>Social, Political and Community Agendas in the Arts</i></p> <p><b>ArtsEqual for Cultural Rights and Well Being: Constitutionalism and the Human Development and Capability Approach in the Making of Two Policy Briefs</b>  Kai Lehtikoinen, Professor, University of the Arts Helsinki, Helsinki, Finland  A growing body of research evidence points to the positive impact of the arts on health and well-being of people. The cumulative results have emerged alongside cultural policy-making and as professionals in the arts have justified their work in hybrid contexts in the boundary zone between the arts, health care and social services. In Finland, where a regional government, health and social services reform is currently taking place, the value of the arts for health and well-being has been highlighted in various governmental documents and policy processes in recent years. Participation in the arts is viewed as a potential means to cut social and health costs in a country where the growing proportion of old people in the population contributes towards a sustainability gap, which has been said to challenge public finances. Located in such social and political context, ArtsEqual Research Initiative investigates the arts as public service, with equality as the starting point. Funded by the Academy of Finland's Strategic Research Council, ArtsEqual generates not only new research on the arts and arts education but also research-based arts policy briefs to outline the policies and actions needed for the arts to meet the social challenges of the 2020s in Finland. This paper will draw from two processes of policy brief writing in ArtsEqual during 2016 and 2017 to address the following questions: What is the nature and defining features of the ArtsEqual policy briefs? Why did these policy briefs come about? How have they been prepared and disseminated? In addition, this paper will use a descriptive-interpretative qualitative approach to scrutinise two policy brief documents to answer two questions: How the Constitution of Finland and international human rights instruments are used in the policy briefs to argue for equity and access in the arts and culture in the context of social and health services? How is the human development and capability approach used in the policy briefs together with research on the arts, health and wellbeing to argue for cultural well-being in the context of social and health services?  <i>Social, Political and Community Agendas in the Arts</i></p>

11:50-13:05

PARALLEL SESSIONS

Room 4 -  
C3275

Art Cognitions

**System as Medium**

Tara Michelle Winters, Senior Lecturer, Elam School of Fine Arts, The University of Auckland, Auckland, New Zealand

In creative arts teaching we talk a lot about ideas but not much about how to get them. This paper includes a teaching case study and project documentation outlining a studio assignment aimed at facilitating the self-generation of art and design ideas/outcomes by way of "systems thinking." The studio project explores a contemporary version of the concept "system as medium" first proposed by Jack Burnham in 1968, tapping into a reported "ongoing obsession with systems and series" (Jessica Helfand). Usefully, part of the vocabulary of a system is that it is self-generating, and this can be very productive. The notion of a system is captivating. A fixed system can offer endless variation. Iteration after iteration can be gleaned once a system is in place. The concept of 'systems' is deeply embedded in the context of society and the way we now live. Systems provide a flexible starting point for the generation of idea and form. This ranges from a response to the concept of "system" in more formal, material terms (an example being the use of principles such as repetition, pattern, rhythm and seriality, where outcomes are a manifestation of an invented, systematic base) to one that engages a contemporary systems aesthetic to inspect the social, economic, and technological 'systems' that govern our world. The way in which this studio project has been able to successfully respond to the fundamental task of helping students to think generatively and creatively is discussed via examples of student work.

*Arts Education*

**Affect in Art Education: Practicing Art Practicing Ethics**

Ingrid Boberg, Auckland University of Technology, Wellesley Campus, Auckland, New Zealand

Art education, occurring within a studio-based programme, provides the impetus for all manner of activities and sociality to occur that make things happen for the emerging creative subject. This paper looks at the way art education fosters aesthetic experiences, affect relations and ethical thinking. This paper focuses on the transmission and reception of affect within art pedagogy, valuing the distinct experiential qualities therein and the corporeal understanding it provides. In observing how things happen within an art school studio context, and through a Deleuzo-Guattarian lens, I argue that the shift from molar thinking to molecular thinking is manifested through art education events. In utilising Spinoza's (1996) concepts regarding "inadequate ideas" and how they become "more adequate ideas," I discuss the means by which art students can gain a more ethical understanding of other. Other being: things, acts, and processes unusual to their understanding, as well as human beings expressing different ideas, sensibilities, politics and/or beliefs.

*Arts Education*

**Developing Engaged Thinkers, Ethical Citizens and Entrepreneurial Spirit through Arts-based Learning: Applying the Socially Empowered Learning Framework in Community**

Gregory Burbidge, Research & Policy Specialist, Calgary Arts Development, University of Calgary, Calgary, Alberta, Canada

Emiko Muraki, University of Calgary, Calgary, Alberta, Canada

Brittany Harker Martin, University of Calgary, Calgary, Alberta, Canada

More and more the arts sector is being called upon to evaluate the impact of our work. How can we develop accessible and rigorous evaluative tools that are helpful for artists, arts groups and those that support them? Through a unique collaboration between granting agencies, academics, educators and arts organizations, the Socially Empowered 3E Scale (Martin & Calvert, 2017) was developed. The Socially Empowered 3E Scale includes three subscales drawn from the broader Socially Empowered Learning Framework (Martin & Calvert, 2018) that measure changes in intellectual engagement, ethical mindset and entrepreneurial spirit. The subscales were designed for use by educators and artists to determine the effectiveness of their programs and for grant agencies to evaluate the impact of supporting arts education programs. We present the results from a pilot program of the scale with three arts education providers and discuss the results, challenges and implications for the scale's more wide-spread adoption amongst arts educators.

*Arts Education*





Wednesday, 27 June	
11:50-13:05	<b>PARALLEL SESSIONS</b>
<b>Room 5 - C3285</b>	<p><b>Comercialism Impacts</b></p> <p><b>Influence of Setouchi Triennale's Contemporary Art Interventions on the Revitalization of Island Communities in the Seto Inland Sea, Japan</b>  Meng Qu, Hiroshima University, Hiroshima, Japan  Carolyn Funck, Hiroshima University, Hiroshima, Japan  Aging, depopulation and stagnation are serious problems for the island communities of the Seto Inland Sea. The Setouchi Triennale, also known as Setouchi International Art Festival (SIAF), engages with revitalizing twelve remote islands and their rural communities through art festival and tourism. While the Triennale's Director has claimed that the art festival has become a model for government policies for community revitalization and tourism, problems still persist in terms of local residents' response to the development model and tourists' behavior. Additionally, in the art world some critics have emphasized that art festivals use "borrowed art" exhibited on "borrowed land." Among the islands that are involved in the Setouchi Triennale, Teshima island and Inujima island are two very important hosting destination for the Triennale. This research aims at examining the positive influences and negative impacts of art interventions and tourism on Teshima and Inujima's rural communities. The conceptual framework of the research integrates art festival's cultural revitalization, island community placemaking, and sustainable tourism. Field research was conducted through participant observation as visitor and "Koebi" volunteer within the Setouchi Triennale 2016, as well as through interviews and questionnaires with local multiple stakeholders after the Triennale.  <i>2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action</i></p> <p><b>Branding Nature: Apple Label Design and Advertising in the Pacific Northwest</b>  Cristina de Almeida, Professor of Graphic Design, Design, Western Washington University, Bellingham, WA, United States  During the early 20th century, the Pacific Northwest entered the imagination of Americans living in the East and Midwest urban centers through the branding of its natural resources. Among the most pervasive images were those related to the marketing of apples. Colorful labels, identifying growers and/or packers, were pasted on fruit crates that were shipped East through the new transcontinental railroads, and later put on display in the grocery shops. The graphics on these labels provide a window to understanding the role played by graphic design in not only supporting product commodification, but also in negotiating the contradictions brought upon by industrialized agriculture. This paper explores the phenomenon of the branding of northwest apples in the first half of the 20th century, with a focus on design practices. While establishing differentiation between similar products—apples to apples—visual branding contributed to forge a unified identity for a region that was still culturally peripheral to Western society. This relative isolation can provide a microcosm from which to assess the potential and limitations of graphic design as a mediator between systems of production and consumption.  <i>Arts Theory and History</i></p> <p><b>Regarding the Suffering of Others: Souvenirs of Past Conflicts</b>  Ulrike Zitzlsperger, Associate Professor of German, Modern Languages, University of Exeter, Exeter, Devon, United Kingdom  Regarding the Suffering of Others: Souvenirs of Past Conflict This paper takes its cue from Susan Sontag's essay Regarding the Pain of Others (2003). Even though souvenirs of past conflict are not comparable to the potential impact of photography that Sontag describes, they seek to communicate in retrospect an experience limited to a select group of people. Souvenirs are – in contrast with mementos (Evans) – commercial products (Care, Baum and Joliffe) though some are also works of art (Hume). This contribution addresses those souvenirs that engage with past conflicts and atrocities. It questions how such events translate into material items that are then purchased by visitors who invest an interest in the past.  <i>Social, Political and Community Agendas in the Arts</i></p>

Wednesday, 27 June	
11:50-13:05	<b>PARALLEL SESSIONS</b>
<b>Room 6 - D3345</b>	<p><b>Transforming Communities</b></p> <p><b>Art Education's Role in Cultivating Community through Creative Collaboration</b>  Pamela Lawton, Associate Professor, Art Education, Virginia Commonwealth University, Richmond, VA, United States  Margaret Walker  Melissa Green  The presenters CBAE practice, theory, and research will be discussed to demonstrate how creative collaboration with multi-generational stakeholders teaches art and leadership skills that empower and transform communities while increasing their interest in and appreciation of art as both a pleasurable activity and means of communicating with others. Through discussion of a CBAE conceptual framework developed and implemented by the presenters and the age-integrated arts learning curriculum theory they developed, this presentation considers how to plan and implement effective CBAE programs. Examples of four CBAE projects will be discussed to demonstrate how to provide all stakeholders with personally meaningful outcomes for themselves and all collaborators involved, find like-minded community partners, successfully develop shared ideas into goals, and effective ways of meeting goals such as: recruiting participants, developing activities, sharing tasks, seeking group consensus in decision making, and the process of envisioning concepts as art products.  <i>Arts Education, Social, Political and Community Agendas in the Arts, 2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action</i></p> <p><b>Aesthetics of Hong Kong Community Art</b>  Phoebe Ching Ying Man, School of Creative Media, Assistant Professor, City University of Hong Kong, Hong Kong  This research examines community art in Hong Kong by studying community art projects of five active organizations. The research will study the concept and the practice of art projects and perceptions of the audience. Contextualization, participation, collaboration, antagonism and empowerment will form the framework to discuss the concept and the practice. Grant Kester's dialogical aesthetics, Nicolas Bourriaud's relational aesthetics and Claire Bishop's theory of antagonism will also be applied to identify similarities and differences. Can the local project leader, Wallace Chang's "massage" style community art and activist Tse Pak-chai's "community appreciation" discourse be part of the local aesthetics? This research will generate a set of aesthetics underlying Hong Kong community art to allow for a better understanding of this art form and a set of methodologies sensitive to art practices to explicate their impact and influence.  <i>Arts Theory and History</i></p> <p><b>I Landed a U.F.O. on Main Street: An Autoethnography of the Founding of an Arts Education Organization in Appalachian Kentucky</b>  Elise Kieffer, Doctoral Student, Teaching Assistant, Art Education, Florida State University, Tallahassee, FL, United States  The Appalachian region of the south has long been the source of stereotyping for dramatic and political affect. Through the course of nine years as a resident in an Appalachian community in south-central Kentucky, the author experienced life as it is lived by the local people. Through the establishment of an art education organization, the author became entwined with local families and became familiar with the origins of many of those stereotypes. Using autoethnography to interpret her experiences, the author will confront the primary issues that surfaced: the acute designation of outsider status; the perception of the arts in underexposed communities; and, the unorthodoxy of a woman in the role of expert and leader. The goal of this analysis is to facilitate greater impact by arts organizations into isolated populations where outsider status is a prohibitive factor and relationship building is central to success.  <i>2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action</i></p>



11:50-13:05

PARALLEL SESSIONS

Room 7 -  
D3355

**Agendas for Change**

**Cracks in the Glass Ceiling: Women Conductors, Challenges, Training Programs and New Trends**

Carolyn Watson, Director of Orchestral Studies, The University of Kansas, KS, United States

In 2017, women conductors are arguably somewhat "in vogue" with a raft of recent and high profile appointments alongside increased media coverage, awareness and debate. Nevertheless the statistics on the number of women conductors – particularly those working at the upper-most echelons internationally – paint an indisputable picture. As The League of American Orchestras reports in 2016, the percentage of music directors were 91% male and 9% female. For conducting positions that are not music directorships it was 79% male and 21% female. This presentation will survey current and historic data and industry trends alongside the more recent appearance of gender-specific training and professional programs available to emerging female conductors, namely the Taki Concordia Fellowship, Dallas Opera Institute for Women Conductors, Royal Philharmonic Society Women Conductors and the New York Conducting Institute's Womens Conducting Workshop. Presenter Carolyn Watson has participated in the Dallas Opera Institute for Women Conductors and a recent Southbank Centre Workshop for Women Conductors. She has spent time working with and observing the leading female conductors of our time – Marin Alsop with the Baltimore Symphony, and renowned opera specialists Simone Young and Karen Kamensek.

*Arts Education, Social, Political and Community Agendas in the Arts*

**Unpacking Predictors of Income and Income Satisfaction for Artists**

Angie Miller, Associate Research Scientist, Center for Postsecondary Research, Indiana University, Bloomington, IN, United States

Alexander Cuntz

The stereotype of the "starving artist" is pervasive in modern Western culture, but previous research on artists and income is mixed. The goal of this study is to explore how several demographic variables, along with financial incentives and rewards, predict income and income satisfaction for artists. Using survey data from the 2011-2013 administrations of the Strategic National Arts Alumni Project, responses from over 44,000 current working artists were examined in two regression models. Results suggest that being male, older in age, with more educated parents, more percentage of income from art, viewing investment capital as important, and receiving financial support from patrons are positive predictors of income. Conversely, working multiple jobs, working primarily in an arts field, viewing grants as important, and receiving financial support from family are negative predictors of income. However, some differences in patterns of results were found for income satisfaction, most notably that those working primarily in an arts field and those with an artist parent are more satisfied with their income. Overall, these findings indicate that artists may have different criteria and conceptualizations when it comes to income, and they may derive value from their work in a variety of ways aside from income.

*Social, Political and Community Agendas in the Arts*

**Making Sense of "I" in the 1972-1981 Martial Law**

Danielle Lois Afuang, Director, Communication and Public Engagement, Active Vista Center Inc., Quezon City, Philippines

This study is about the reflective process of young artists of the Philippine High School for the Arts on creating a graduation performance using narratives of victims of the 1972-1981 Martial Law. The study is done through the intensive analysis of the created monologues of the students and the interview transcripts on each creative process of making a production. The discovery of "I" entails the artist's understanding of their own connection to existing and historical social issues like that of Martial Law. The two main theories which guided this study are Autoethnography and Embodied Knowing. The objectives of this study are to explore the reflexive processes that the help shaped the young artists of their created performance on Marcos' Martial Law, and understand the insights gained by the young artist about Martial Law from the whole reflexive process. 'I' is mainly used throughout, and the main perspective shown is that of the participating artists'. The findings of this study are the actual reflective stages realized by the artists: performance making and sense making. These two processes are then broken down to themes that surfaced in the analysis of the monologues of the students, conversation notes, and in-depth interviews.

*2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action*



Wednesday, 27 June	
11:50-13:05	<b>PARALLEL SESSIONS</b>
<b>Room 8 - D3370</b>	<p><b>Art as Artifact</b></p> <p><b>Creating Artwork Together with Non-Human Species: Liang Shaoji and His Silkworm Collaborators</b>  Feixuan Xu, PhD Student, School of Creative Media, City University of Hong Kong, Hong Kong  Liang Shaoji, a Chinese artist, has worked with silkworms to create artistic installations for more than ten years. Based on the visual/textual analysis and ethnography, the essay will discuss the role and ethics of the artist, as well as the agency and flexibility of the silkworms, in their process of art-making. Inquires will be made to the following questions: To what extent can Liang realise his own 'designs' while recognising and acknowledging silkworms' intentionality? Is there any hierarchy or power dominance in the interactions? How to balance the dilemma between detachment and engagement, cooperation and exploitation, inter-patience and interference in his everyday micro-practice with silkworms (e.g. any conflict or compromise)? How to understand the flexibility and capacity of non-human agencies in the flowing field, especially in the scope of posthuman theoretical turn? Moreover, the validity, authorship and artist's statement (in this case the Daoist idea of Yuan) should be reassessed in artworks co-produced by multi-agencies.  <i>Arts Theory and History</i></p> <p><b>Lost and Found in the Antipodes: The Aura of Authenticity of Artefacts in an Art School</b>  Lorraine Kypiotis, Senior Lecturer, Education Outreach and Art History, National Art School, Sydney, Australia, Darlinghurst, NSW, Australia  In nineteenth century the National Art School in Sydney, purchased plaster casts of Classical and Renaissance sculpture produced by the London Formatore, Brucciani. The school boasted a collection of over 400 pieces acquired at a time when the cultural influence of classical learning had not yet buckled under the pressure of twentieth century utilitarianism. The casts had two specific purposes: the transference of classical ideals via Britain to the colonies, and secondly, for use in art schools in the education of artists in a tradition of 'drawing from the antique' dating back to the 15th century and part of a comprehensive art school curriculum well into the 20th century throughout Europe, North America and in colonial outposts such as Australia. By the latter half of the 20th century the use of the casts declined. The traditional and rigorous practice of drawing and sculpting from the plaster cast had fallen out of favour with contemporary views on art education and regarded as a remnant of an outdated academic regime. These "castaways" were forgotten: adrift on an island far from their original home. The tide, however, is turning, and at NAS, as is reflected in many institutions around the world, these plaster casts are now valued not only for their didactic value but also their inherent significance as historical artefacts in their own right. This paper will seek to explore the inherent aura and authenticity of these artefacts still in use at the National Art School.  <i>Arts Theory and History</i></p> <p><b>Love and Kisses in Philadelphia: Public Art and Identity Politics</b>  Gerald Silk, Professor, Art History, Tyler School of Art, Temple University, Philadelphia, PA, United States  In 1968, Social theorist Herbert Marcuse, remarked that if a Claes Oldenburg proposed monument were actualized, "you would have a revolution." Marcuse's statement instigated the first installation of an Oldenburg "proposed" monument: "Lipstick (Ascending) on Caterpillar Tracks," at Yale University in 1969. Alluding to war and sex in volatile times—Vietnam War, civil rights, urban unrest, feminism—"Lipstick" proved so disturbing that the University removed it (later returned to a less prominent spot). Eight years elapsed before another Oldenburg monument "went public": Philadelphia's 1% piece "Clothespin," his first and oldest "civic" sculpture. Marcuse's radical predictions did not transpire, as Oldenburg sculptures have become common urban fixtures. Still, "Clothespin" has charged meaning. Situated across from City Hall at one end of the Benjamin Franklin Parkway (dotted by civic institutions), "Clothespin" is partly inspired by Brancusi's "Kiss" in the Philadelphia Museum at the other end. In its resemblance to Brancusi's embracing gender-equals, "Clothespin" displays a monumentalized and erotically infused common object that engages with identity art and politics of the 1970s, such as feminism and homosexuality. Appropriate to the "City of Brotherly Love," "Clothespin" dialogues with Robert Indiana's "Love" sculpture nearby, a piece that also interrogates similar issues. Oldenburg's fourth and most recent Philadelphia monument, "Paint Torch" (2011), evoking both the "Statue of Liberty" and "Liberty Bell," and nodding to the nearby "Clothespin," also explores the cross-fertilization of art, freedom, and politics.  <i>Arts Theory and History</i></p>

Wednesday, 27 June	
11:50-13:05	PARALLEL SESSIONS
Room 9 - A1010	<p><b>Art Pedagogies</b></p> <p><b>Internationalising the Student Experience: Perspectives from Australian Domestic Pre-service Teachers with a Focus on Performing Arts</b>  Jane Milloy, Research Assistant and Tutor, Faculty of Education, Monash University, Melbourne, Victoria, Australia  Renée Crawford, Monash University, Melbourne, Victoria, Australia  Louise Jenkins, Senior Lecturer, Monash University, Melbourne, Victoria, Australia  Research in Australia on internationalising the student experience has almost exclusively focused on international students. Whilst both domestic and international students have an equal role in facilitating internationalisation processes, research continues to report that intercultural interaction and cultural learning are not automatic outcomes of the higher education experience. However, the development of intercultural skills and competency are important components of internationalising the student experience. This research reports the outcomes from an investigation that explored the Australian domestic pre-service teachers' perspectives of internationalising the student experience phenomenon with a focus on performing arts. The data collection methods included a survey, semi-structured interviews and classroom observations. Vygotsky's sociocultural theory formed the theoretical framework on which the research was based. As such, the exploration focused on the skills and capabilities developed through the cultural diversity on campus, in the classroom, through the internationalisation of the curriculum, and any social interaction. The survey results indicated that pre-service teachers had experienced limited internationalisation at higher education and the in-depth case study confirmed this. There was little evidence of internationalisation of the curriculum and intercultural interaction.  <i>Arts Education</i></p> <p><b>Canadian Perspectives on Arts Based Research in Art Education Doctoral Dissertations</b>  Darlene St. Georges, University of Lethbridge, Lethbridge, Alberta, Canada  Anita Sinner, Associate Professor, Department of Art Education, Concordia University, Montreal, Quebec, Canada  This paper looks at the pedagogical turn to art in research. It forms part of a three-year SSHRC funded study that is investigating how art education doctoral programs are evolving with the inclusion of creative, and arts-based dissertations, involving partner universities in Canada, Finland, Spain and the United Kingdom. In this paper, lead researchers from Concordia University review the last decade of doctoral dissertations in art education, and profile the research of a doctoral candidate engaged in creation-research based in critical artistic practice and pedagogy. This review offers insights into the potentials of arts-based educational research. We will discuss how programs are accommodating shifts towards arts-based and artistic research; how students and faculty take up arts research at our respective universities; we ask how and why arts research is performed within education institutions; and propose future possibilities and directions for arts-based researchers.  <i>Arts Education</i></p> <p><b>Blending Graphite with Pixels: Natural History Illustration Online</b>  Bernadette Drabsch, University of Newcastle, Callaghan, Australia  Andrew Howells, University of Newcastle, Callaghan, Australia  Clare Lloyd, University of Newcastle, Callaghan, Australia  Art education in Australia sits at a cross-road of uncertainty. While our low student to teacher ratios are important for providing one-on-one advice in the studio we are often accused of being indulgent and non-progressive. So how can we respond to these issues and survive in an increasingly hostile environment? This paper provides a reflective account from a small group of art-educators and instructional designers from the University of Newcastle tasked to deliver traditional drawing skills online while providing a learning atmosphere similar to the conventional face-to-face studio classes. Developing and delivering the Massive Open Online Course (MOOC) 'Drawing Nature, Science and Culture: Natural History Illustration 101' was full of challenges, as it was the first practice-based short online course designed for a high number of students. The results of the first offering were positive and proved that alternate teaching methods can be successful in engaging a diverse group of learners. Although the online course was never intended to replace the on-campus classes, it demonstrated that teaching specialised skills-based techniques online is possible and blended learning might be a viable option for art education in the future.  <i>Arts Education</i></p>



Wednesday, 27 June	
11:50-13:05	<b>PARALLEL SESSIONS</b>
<b>Room 10 - B3155</b>	<b>Alternative Presentation</b> <b>Sound Social Practice in South Africa: A Collaborative Podcast Series</b> Sarah Van Borek, Sessional Faculty, Faculty of Culture and Community, Emily Carr University of Art + Design, Vancouver, BC, Canada DayOne is a podcast by/for Cape Town to help its residents better understand and guide the ways their city's water flows, founded in the peak of a climate-change related drought and economically and politically exacerbated water crisis. This podcast is also an experimental, participatory form of contextual profiling for Sarah Van Borek's PhD in Environmental Education at Rhodes University's Environmental Learning Research Centre (ELRC) in South Africa. Sarah is comparing case studies in Canada and South Africa to explore how a site-specific, media arts-based environmental education curriculum addressing the water-climate change nexus can cultivate student attitudes, perceptions and agency towards reconciliation. Sarah co-founded the podcast with her ELRC colleague, Anna James. In early 2018, international news headlines suggested that, "Cape Town may be the world's first major city to run out of water." For those interested in activating changes so that this wouldn't happen, and so that the energy of the crisis could be harnessed with a spirit of participatory democracy to inspire long-term sustainability across a multilingual city with vast inequalities, there needed to be a way to begin to unpack the layers of factors contributing to the situation, to listen to different perspectives and to bring the various and polarized stakeholders into conversation. For a PhD scholar seeking a decolonized methodology through which to understand the multi-faceted Cape Town water context in which her research is to be based, she needed an approach that would allow for engaging research participants as co-researchers and activists in the dynamic and evolving situation. Hence this podcast was born. With Day Zero being the popularized term for the projected date when the City of Cape Town would shut off tapped water to suburbs and force residents to instead collect daily rations of water from collection points around the city, DayOne was chosen as the name of this podcast to represent a voice of hope, possibility and collective innovation. The aims with the podcast are: to cultivate a different way of thinking about and working with water in the city, to provide a platform for sharing urgent, critical and responsive information from a wide range of perspectives, to respond to water-related questions from people from all walks of life in Cape Town, to build a network of local leaders and innovators, to inspire connections with water sources in the city through soundscapes, and to nourish imaginations with water-inspired creative contributions from artists across a variety of disciplines. <i>2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action</i>
13:05-14:05	<b>Lunch</b>
14:05-15:45	<b>PARALLEL SESSIONS</b>
<b>ECU Main Entrance</b>	<b>Alternative Presentation</b> <b>acoustic-ecological-sociability { e a r w i n g s } workshop</b> Julie Andreyev, Associate Professor, Design + Dynamic Media, Emily Carr University of Art + Design, Vancouver, BC, Canada Caroline Park, Assistant Professor, New Media + Sound Arts, Emily Carr University of Art + Design, Vancouver, BC, Canada { e a r w i n g s } is a cluster of alternative listening-specific participatory opportunities produced by Tiny Disasters™, a collaboration between Caroline Park and Julie Andreyev. { e a r w i n g s } facilitates occasions for individual and social acts of listening, to emerge unconventional forms of sensing-feeling-knowing. { e a r w i n g s } invites participants to transform and transgress through listening-actions. Human bodies are coaxed into becoming-animal as earcreatures enacting radical forms of listening, destabilizing customary ways of knowing that favour seeing/languageing. This workshop facilitates occasions for individual and social acts of listening that expand the senses towards understandings of acoustic-ecological sociability. Julie Andreyev will lead participants on a short listening walk to a local park called Dude Chillin, in the Mount Pleasant neighborhood. There, participants will experiment with amplified listening methods and proprioception-equilibrioception-somatosensation-echolocation attention, to generate alternative understandings of hearing, movement, place and cooperation. Discussion will follow. In preparation for the workshop, please wear walking shoes and bring something to serve as a blindfold, such as a scarf, and your own earphones/headphones if you have them. Participants will be provided with amplification and headphones if needed. <b>This workshop will be limited to the first 20 participants.</b> Meet at the main entrance of ECU, by the reception on the second floor. <i>2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action</i>



14:05-15:45

**PARALLEL SESSIONS**

**Room 1 -  
B2160  
(Rennie  
Hall)**

**Histories and Change**

**Floating from the Past to the Present: Staging "Have a House" in 1972, 2015 and 2017**

Yang Chen, PhD Scholar, Museum Studies, University of Leicester, Leicester, United Kingdom

Under the influence of "Happening," The Play was founded by artist Keiichi Ikemizu in Osaka, Japan in 1967 and active until the present. In this essay, I compare The play's original intention of the flow of the consciousness with the two contemporary restagings to discuss how curatorial decision changes the final representation of the work and their historical and curatorial significance. IE was first performed from 5 to 10 August 1972, which was shorter than their initial plan due to an unexpected typhoon. The artists built a wooden house with a floatable styrofoam base and lived inside. At the end of the trip, the house was burned on a weir. In 2015, IE was recreated for the Dojima River Biennale 2015 in Osaka and re-performed from where it ended in 1972. This time it only floated one day and was later exhibited in the gallery space. In 2017, IE travelled to the Venice Biennale 2017. The house floated around thirty minutes at the preview within the harbour. After the float, it was exhibited on the shore.

*Arts Theory and History*

**"The Negro Book" That Never Was: The Social Justice Vision of Ansel Adams and Nancy Newhall**

Chase Clow, Assistant Professor and Chair, Humanities, Dominican University of California, San Rafael, CA, United States

Between 1945-1955, Ansel Adams and his collaborator, Nancy Newhall, worked on a project they referred to in their letters as "The Negro Book," a project intended to fight prejudice and raise the status of African Americans by highlighting their various contributions to the United States. Although this work never saw the light of day (publishers refused to print it), their letters provide a fascinating glimpse into their social justice goals and the ways Adams and Newhall were affected by the changing political climate post-WWII. Their letters also reflect debates about art and documentary photography. Prolific and passionate writers, they corresponded frequently, sometimes daily, resulting in a corpus of over one hundred relevant extant letters. Distilling their correspondence to reveal their chief concerns, both political and artistic, and telling their story within the context of the broader social milieu, this talk sheds new light on little known dimensions of their long and productive careers.

*Arts Theory and History*

**Querido David Alfaro Siqueiros: Figuring Women's Rights and Roles in the Revolutionary Art of a Post-Revolutionary Mexico**

Barbara Tyner, Centro de Cultura Casa Lamm, Mexico City, Distrito Federal, Mexico

Israel Romero Escobedo

The 1910 Mexican Revolution called for emancipation from systemic repression, but maybe not surprisingly, as in most revolutions, it left women's rights off the revolutionary agenda. Mexican women who took up arms—and paintbrushes—for the new republic, were expected to lose the gorro frigio, button up their blouses, and go home to play supporting roles. Should it surprise us that in calling for a revolutionary new art (public, collaborative and monumental), the 1924 Manifiesto del Sindicato de Obreros Técnicos Pintores y Escultores described just the sort to suit its muralist authors (ignoring not only women's rights but women's art)? Digging at the roots of a Mexico weak on women's rights and strong on femicide today, this paper prods hegemonic attitudes toward women in Mexico's intellectual heyday of revolutionary change, and asks what no one asked manifiesto-author and reigning social designer Siqueiros: "What's your position on women?" Because this wasn't a question asked in time, we don't find written clues, but look for answers in the "artist-soldier's" works. Iconographic analysis, contextualization and de-coding imagery reveals more than the expected, a surprising twist: not quite feminist outcry, but a subversion of dominant themes, and maybe... subtle intervention.

*Arts Theory and History*

**Prehistoric Performance in a Postmodern Context: Australian Aboriginal Dreaming in Contemporary Music and Movement**

Timothy Soulis, Professor, Fine Arts, Transylvania University, Lexington, KY, United States

"Prehistoric Performance in a Postmodern Context: Australian Aboriginal Dreaming in Contemporary Music and Movement" examines Aboriginal performance of the "Dreaming" in its pre-historic form and in its re-imagined manifestation in current theater, music, and dance. The original Australians—the oldest continuously surviving culture in the world—used song and dance to embody, communicate, and preserve the spiritual core of the Dreaming, a collection of creation legends that have long guided the First Inhabitants of Australia. The method of the current study is to briefly describe Aboriginal Dreaming and its traditional expression in music and movement, consider the effect of 200 years of British imperialism on the Dreaming performances, and then examine the renaissance of Aboriginal performance art during the post-colonial period of the last 50 years or so. Indigenous artists have blended traditional music and movement with contemporary Western styles of realistic playwriting, musical theater, and dance-theater. The result restores the prehistoric Dreaming performance tradition, but unified with modern artistic forms in a uniquely postmodern hybrid. The implicit value of this study on how an ancient art form has been re-interpreted for today's world is a heightened respect for the importance of artistic creativity for cultural expression and continuity.

*Arts Theory and History*



14:05-15:45

PARALLEL SESSIONS

Room 2 -  
C3255

Perception and Interpretation

**Counter Visual: Land, Environment, Contamination, and Justice**

Ben Davis, Adjunct Professor, Department of Visual & Aboriginal Art, Brandon University, Brandon, Manitoba, Canada  
Kevin Walby

This paper explores a new collaboration between visual artist Ben Davis and Professor of Criminal Justice Kevin Walby. Although Davis and Walby investigate land using different disciplinary lenses and tools, both of their research centers on issues of justice and addresses ideas of layering. At the core of Davis's practice is an understanding of land as text, using the idea of a 'palimpsest' - an overwritten paper document with partially occluded layers of older text, which then gradually show through beneath the newer writing. Walby's research, exploring decommissioned industrial sites through the lenses of social and environmental justice, suggests that there is something about place that eludes visual methods, especially photography, which is consistent with 'counter-visual' analysis - examining what is communicated through the invisible, as opposed to focusing on readily apparent narratives. This paper examines the rationale for the collaboration, and the process by which Davis is developing new work from Walby's research into Uranium City, Saskatchewan - a decommissioned war industry site. Walby's data includes photographs, audio recordings of interviews, maps, and other documents, which will be integrated into a series of pieces that bring to light the contradictions behind the seemingly benign landscapes depicted in Walby's photographs and explore the tension between appearance and reality, troubling reliance on photographic representation alone. The paper concludes by discussing how this project might open up a more dialogical space for engagement with an audience other than the academy to highlight and explore issues centered on land, environment, contamination, and justice.

*Social, Political and Community Agendas in the Arts*

**Applying Studio Ceramic Practice to Constructions of Meaning in the Banal Object: Utilising Collections as a Creative Tool**

Kate Wilson, Associate Lecturer, Ceramics, BSAD, Bath Spa University, Bath, Somerset, United Kingdom

This paper examines how the culturally deeply embedded ceramic mug, reflective of individual and collective identity, can become a vehicle for emotional engagement and a material expression of the human condition. Using The Shepton Collection as a creative tool, comprised of 412 drink related vessels and representing over 200 years of mass produced pottery in the UK, the collection evidences the banal ceramic mug as an indicator of a locally cultivated preference and, more broadly, human/object relationships. The subsequent relational and comparative creative studio practice interrogates the social function of the banal ceramic mug in terms of celebration, commemoration and remembrance in a contemporary context. Applying a theoretical multi-disciplinary approach to the practice, new meanings are explored using the mug form as a familiar construct, questioning the concept of function and value in post-structuralist terms. The meeting point between theory and practice is the handling and cataloguing of The Shepton Collection. Potentially incongruous, the vernacular of the industrially produced, appropriated by the studio practitioner in a "hand made" context, facilitates the examination of material objects through the application of a tripartite approach of cataloguing, theoretical analysis and practice, evidencing individual and collective cultural identity, ultimately expressed via new constructions of meaning, in this particular case, related to the ceramic mug.

*Arts Education*

**Discursive Acts: Flowers and Other Things**

Monique Redmond, Associate Professor, Visual Arts Postgraduate Strand Leader, Visual Arts, Art & Design, Auckland University of Technology, Auckland, New Zealand

This paper is prefaced on the idea of the gesture as a temporal event and potential site of sharing and reciprocity. It considers public social contexts in relation to discursive and subtle acts of gifting, trade and service as creative methods and conduits for exchange through the lens of durational practice and collaborative artworks. The focus of these social situations (art events) is on sharing and exchange, mediated through ephemera (objects and documents) such as a recipe, a ceramic cup for use at a tea break, a flower delivery. These events aim to uncover temporal connections and to create reciprocal relations with publics. Kenneth Bailey, in a talk about ds4si' Creativity Lab: Public Kitchen in 2016 (University of Auckland), spoke about: "[I>A>E] - Ideas embedded in Arrangements which produce Effects" positing the notion that installation as a "productive fiction" has the power to effect relations and therefore act as an organisational tool in mobilising the social. Taking this concept as a starting point, this paper will explore the potentiality and tactical role of aesthetics and installation in engaging publics in temporary exchange events.

*Social, Political and Community Agendas in the Arts*

**SpART: Bringing People Together through Sport and Art**

Pierre Lechner, Director, Creativity Research, Self Employed

SpART was a yearlong artist residency in 2017 at the Thompson Community Center in Richmond, BC that aimed to engage participants of all ages in their sporting activities in expressing themselves artistically about their sport. The project was carried out in 3 phases. First were one-time community family events such as a family day, a community pic-nic and a youth day. Second were specific projects working with the instructors and their class participants: indoor soccer, volleyball, basketball, taekwondo, ball and senior fitness classes, Zumba, and a running group. Painting, video and photography were used in these classes. Four workshops were held with seniors transforming sport equipment into art objects. One project included participation by preschoolers. Lastly, a yearlong project was a video compilation of sporting memories and the related emotions. These works were compiled and shown in two separate exhibitions at the center. A short compilation of all video projects will be shown. I established a consistent presence by participating in some of the sporting activities when appropriate and through an information and event board, social media and a website page. Approximately a couple hundred individuals participated directly in making these works and hundreds saw them. An evaluation survey was distributed to staff and instructors and the feedback was overall positive. The limitations of this project will be reviewed.

*2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action*



14:05-15:45

**PARALLEL SESSIONS**

**Room 4 -  
C3275**

**Connections, Collisions, and Possibilities**

**Painting: A Transitive Space**

Simon McIntyre, Senior Lecturer, Auckland University of Technology, Auckland, New Zealand

This paper looks at a painting based project that seeks to extend the investigation of painting beyond the image and conventional gallery experiences of the medium. It explores the potential of an exhibition to portray painting as a site of encounter and exchange. The idea of transitivity refers to the thinking of critics, David Joselit and Nicholas Bourriaud; Joselit talks of the manner in which painting might connect to networks (social, economic and digital) and Bourriaud emphasises of art's dependence on the viewer for activation. The project was founded on a two-part exhibition, artist talks, and a supporting publication. As initiator, curator, participator and publication editor I set out to create an exhibition that celebrated the life of painting – to think about painting in dynamic terms – as a process that involves contingency, chance and change. Within this context, painting has more to do with emergence and provisionality than with planning or representation. This paper discusses how the exhibition was conceived and how it created an opportunity to bring generations of artists together, in order to generate a proliferation of emerging connections, collisions and possibilities. The whole project has galvanised the painting community, created a platform for ongoing dialogue and initiated further exhibitions which have picked up the thread of the conversation.

*2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action*

**Nuclear Technology and Folklore: The Excommunication of Science**

Alice Ruo Ran Wang, Research Assistant, Leaning Out of Windows, Emily Carr University Art + Design, Vancouver, BC, Canada

Cumbrian Alchemy, 2012-2014, is an artwork by Robert Williams and Bryan Wilson that combines archeology, folklore, and nuclear technology. The project contains several drawings, sculptures, and photographs that integrate anthropology with nuclearity. In Atomic Priest from Castlerigg a figure mimetic of J. Robert Oppenheimer stands amidst a Neolithic stone circle [below]. One local legend tells of the treasures buried in Castlerigg but warns against their excavation as the action will elicit horrific deaths. This story of deterrence, which was intended to ward off intruders for the stone circle, now finds resonance within the current global desire to prevent future generations from excavating at potential nuclear burial sites. Indeed, one major concern for deep-time geological storage of radioactive waste is that the material remains toxic for millennia, during which time the location of where they are interred may be forgotten. To prevent this, one suggestion has been to develop a robust system of oral culture where radioactive sites would be adorned with dissuading superstitions like those of Castlerigg. Cumbrian Alchemy therefore explores this entanglement between science and folklore by critiquing any simplistic understanding of orality. Its inclusion in a 2014 international conference on radioactive waste management hosted by the Nuclear Energy Agency in France points to the criticality of the work. Through a study of Cumbrian Alchemy, I examine how visual analysis of artworks can harness social activism to enrich technoscientific discourse and advance our understanding of public policy and global security.

*2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action*

**Diego Rivera's Ballet Horsepower: The Failures of the Pan-American Techno-Body**

Elisabeth Guerrero, Bucknell University, Lewisburg, PA, United States

It was 1932, and the ballet H.P. (Horsepower) was making its debut before a packed audience at the Philadelphia Opera. Dancers in oversized costumes moved across the set. Downstage, a humongous multicolored fish danced stiffly on teetering human legs. Blinded by his painted paper mache head, the big fish made a single pirouette and crashed into King Banana, who lost his balance and tripped over two blond mermaids playing cardboard lutes. When three giant pineapples waddled onto the scene, the unintentional comedy of clumsiness made an apt analogy. There was not enough room to move within the confines of the convention of an underdeveloped tropical paradise. The apparently unlimited material resources of the region that the dancers portrayed were, in fact, limited. The ungainly image of the Big Fish bumping into the Grand Pineapple signaled what was to be a series of misunderstandings between the Mexican and U.S. creators of H.P.: artist Diego Rivera and composer Carlos Chávez on the one hand, and conductor Leopold Stokowski and choreographer Catherine Little on the other. The plot was to be a celebration of the union of Anglo-American technology with Latin-American natural resources. However, H.P.'s awkwardness in portraying Pan-American unity on the stage was an indication that a perfect union between north and south was illusory. The United States was in the throes of the economic Great Depression. With a quarter of the U.S. population unemployed and hungry, the United States government moved to deport hundreds of thousands of Mexican laborers and even some U.S.-born citizens of Mexican origin in an overzealous attempt to protect jobs. And yet, at the same time, even as the north slammed the door shut on Mexican workers, it threw the gates wide open to acclaimed Mexican artists. Producers spared no expense for H.P., and advance press was overwhelmingly positive.

*Social, Political and Community Agendas in the Arts*

**Music and Social Justice in the Dialogical Classroom**

Lisa Parkins, Visiting Assistant Professor, Humanities and Arts, SUNY/Empire State College, New York, NY, United States

Reflecting on totalitarianism in the twentieth century, Timothy Snyder asserts that it is “a primary American tradition to consider history when our political order seems imperiled.” The arts education learning environment is a potent site for investigating the development of socio-political movements, leading to the enactment of students’ own creative/activist agency. This paper presentation discusses a group study in popular music and social justice at a public college for adult learners in New York City following the inauguration of the 45th president of the United States. Particularly at that moment, this diverse group was ready to explore the history of protest music and, in response to current issues, dig into art practices and processes. Analysis of this transdisciplinary study is informed by Mikhail Bakhtin’s theory of dialogism, bell hooks’ definition of education as “the practice of freedom,” and Gaston Bachelard’s poetics of interior spaces. How did participants’ discursive engagement with twentieth century social movements, cultural traditions, and the music of activism empower them to “enact new and more just ways to live in the world together”? How does a radically open, embodied approach to arts pedagogy foster students in becoming critically informed about crucial local and global issues? If as Bachelard says, “dream values communicate poetically from soul to soul,” can the quotidian classroom be transformed into a meeting place in which students freely access and share their personal imagery of everyday life, identity, and cultures? This presentation concludes with a video documenting the group’s collaboratively created song of resistance.

*2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action*

14:05-15:45

PARALLEL SESSIONS

Room 5 -  
C3285

Art Literacies

**Creative Teaching and Teachers: A New Process to Engage and Empower Students**

Sam Barta, Teacher, Elementary and Secondary, Special Education and Regular Classes, Vancouver School Board, Townsville, Australia

This study builds on and contributes to work in literacy, drama pedagogy, creativity theory, Self-Determination Theory, and student engagement theory. It is centered within the social context of a specific classroom process, focused on literacy, informed by these key theories for both the activity and data analysis. This study provides insight into how the central idea of student autonomy within drama pedagogy and creativity theory can inform effective teaching practices, as well as research data analysis. The analytic focus on autonomy support and its importance for creative and effective teaching, as well as a key element in promoting intrinsic motivation, enables another contribution. The specific classroom activity, a collaborative, interactive and episodic written role-play, not only is an example of creative teaching, but of teaching for creativity. Although numerous studies have identified the relationship of the basic needs within Self-Determination Theory to promoting intrinsic motivation (relatedness, autonomy, perceived competence), little analytic attention has been paid to how these variables are central to drama pedagogy and creativity theory. I address this issue by showing how these theories, used in creating the written role-play process, also explains how and why it is so successful in empowering and engaging students in literacy.

*Arts Education, 2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action*

**DIY Multicultural Story: Teaching Literature through Podcast Creation**

Reshmi Hebbar, Assistant Professor, English, Oglethorpe University, Atlanta, GA, United States

Falling within the Art in Society's conference "Theme 3: New Media, Technology, and the Arts," this paper discusses the value of exploring "digital media arts and education" within twenty-first-century college literature courses and presents case studies involving the development of a "Do-It-Yourself Multicultural Podcast" assignment. Along with other pedagogical questions, this project works to challenge the self-imposed boundaries that have become cemented in university programs between more creative and artistic writing and the academic study of literature; at its core, my contextualization of this interview-based podcast assignment probes into the nature of how constructive and hands-on artistic learning about digital narrative production might help to reap more effectively some educational benefits surrounding the teaching of literature, including critical and intercultural literacy. The project lays out the challenges of articulating to students and administrators the more creative learning objectives of digital narrative production, and it walks through the evolution of the DIY Multicultural Podcast Assignment through two different literature courses and one co-curricular university program involving civic engagement. It discusses both the value of outside-the-box digital literacy skills developed in such contexts as well as the real challenges of bridging the creative enterprises to the traditional research-paper-model college course. The project thus looks at this assignment as an expansion of literary-studies skills through the integration of an "arts" assignment. The paper concludes by reflecting on how studying artistic digital media is thus breathing new life into the traditional literary studies curriculum and asking students to reflect upon the professional implications of the connections between the academic, social/civic, and artistic realms.

*New Media, Technology and the Arts*

**Arts of Response: The Good, the Bad, and the (Incredibly) Ugly in Writing Workshop and Art Crit Feedback Styles**

Derek Owens, Professor, English, St. John's University, New York, NY, United States

The art of response has always been a central concern for composition scholars. As a writing professor for nearly 30 years and a current candidate in Transart Institute's MFA program in "creative practice," I've been researching the pedagogical histories of the workshop and the art crit. One thing I've discovered is students in both creative writing and art programs have no lack of horror stories to tell about arrogant, dismissive, misogynist, nasty responses from their faculty. An in depth review of the literature reveals how deeply workshops and crits have been associated with anxiety, fear, and hostility. This presentation seeks to highlight that history—but more importantly, call attention to alternative pedagogies that value empathic, healthy, student-centered environments. One result of my research has been to assemble a typology of response—identifying various "response types" found in workshop/crit settings where a range of problematic and successful personalities proliferate ("the librarian," "the inquisitor," "the cuckoo," the "Terri Gross," "the Hypothesizer," etc.). As someone who teaches in multimodal, multigenre, and multimedia environments, my goal is to make this paper relevant to both writing and art faculty interested in the arts of response.

*Arts Theory and History*

**Art and Finitude**

John Pauley, Professor, Philosophy, Simpson College, Indianola, IA, United States

Tragic realism, a form of narrative fiction, reveals human limitations in ways that are not possible in other discursive disciplines. One purpose of this essay is to argue why this is the case and precisely how those limitations are revealed. I use the word "finitude" because in tragic realism the human self, in constant relation to the social ecology, is importantly limited in resources for self-understanding. I argue that these limitations cannot be overcome: they are features of the human condition. In the last section of the paper, I argue that assimilating these features of art and finitude are crucial for a realistic comprehension of human progress. Insofar as STEM fails to assimilate these features, it prepares culture for a host of illusions and dangerous myths.

*Arts Theory and History*



14:05-15:45

PARALLEL SESSIONS

Room 6 -  
D3345

**Creative Practice Showcase**

**Fortnight Sessions: Examining Community Dynamics through Drawing**

Paul Collins, Associate Professor, Art and Design, Austin Peay State University, Clarksville, TN, United States

After 30 years as a studio artist I've turned away from the studio in favor of on-site examinations of place and community through the act of drawing. I think of the process as slow interactive journalism: I'm trying to flesh out a broad portrait of the community connectedness through these immersive episodes. For each project I spend 14 days drawing in public at sites chosen by their suitability to examine issues of history, politics, or ecology in relation to my community. Project locations of the last year have included a family farm, my local gas station, Nashville's downtown General Sessions courtrooms, a park endangered by development, a public radio station, an underground concert venue, and polling stations across northern Alabama during the Dec 12 U.S. Special Senate election. The technology changes (ink, pencil, marker, iPad, paint) depending on individual project restrictions, but the method is consistent: looking and listening and working to grasp the totality of the living scene. For this session, I propose to present samples of the methods and results of these projects in order to give an overview of this method of integrating drawing and social practice.

*2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action*

**Enmei or Long Life: A Dance and Aging Project**

Eileen Standley, Arizona State University, AZ, United States

Mary Fitzgerald, Arizona State University, AZ, United States

Enmei, roughly translates to "long life" in Japanese. This interdisciplinary performance project was inspired by a desire to challenge some of the existing notions about aging and the female body - both within the contemporary dance world and the larger culture. Our research explores what it means and what it takes to continue dancing as older women, and how this differs between American and Japanese cultures, in particular. Mid- to late-career dance artists and scholars from the U.S. and Japan brought their varied life - and bodily -- experiences together to explore how cultural ideas about aging and gender inform the lives and embodied experiences of female dancers (and, by extension, of non- dancers). For this Creative Practice Showcase we will share photo, video and audio documentation of the research process, as well as short movement research demonstrations to unpack our discoveries about ageist practices, and consider how this particular work has the potential to catalyze social change. *Arts Education, Arts Theory and History, Social, Political and Community Agendas in the Arts, 2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action*

**Third Skin: The Borderless Surface of Migrants' Creative Resistance**

Minah Lee, Associate Curator / Assistant Curator, DocuAsia / Digital Carnival, Cinevolution Media Arts Society, Richmond, Canada

This essay is a love letter to the contemporary migrants whose mobilities are stigmatized by nation-states. Mobilities that threaten national borders posed by refugees, the movement of capital, and advanced technology, aggravate state violence manifested in surveillance. These same mobilities, in the realm of culture, reinforce global citizens' desire for a transnational sensibility, which I model as Third Skin. This method for embodying border-crossing experiences draws upon theories investigating the intersections of art, politics, and senses. This sensory journey is demonstrated with three art works: visual artists Young-Hae Chang Heavy Industries' multimedia sculpture The Gates of Hell (2004); Lee Su-Feh's ritualistic dance of remembrance The Things I Carry (2016); Nathalie Anguezomo Mba Bikoro's performance memorial to the lost indigenous cultures After Sundance (2015). The process of witnessing these artworks is articulated by the writer, a migrant body straddling two far apart places: Seoul, Korea and unceded Coast Salish Territories, now called Vancouver, Canada. Third Skin tangibilizes the weight of our interrelations in globalization as creative resistance.

*2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action*



14:05-15:45

PARALLEL SESSIONS

Room 7 -  
D3355

**Histories, Narratives, and the Collective**

**Site-specific Dance and Its Role in Urban Renewal and Development and Tourism**

Carolyn Pavlik, Western Michigan University, Kalamazoo, MI, United States

Site-specific choreographers push the boundaries of art by stepping out of the proverbial box of conventional theatres and creating dance works in a multitude of sites. These works can physicalize the sites by highlighting formal properties, inscribe or reveal new meanings, narratives and histories, reclaim public space, and educate and mobilize a community around social, political, or environmental issues. In recent years, some cities have been engaging and/or funding more site dance artist to create in urban environments, particularly in connection with urban renewal and development and tourism. One such artist, site dance choreographer Sally Jacques, Artistic Director of Blue Lapis Light, a site-specific aerial dance company in Austin, Texas, focuses on exploring the intersection of dance and the downtown architecture. Another site artist, Martha Bowers, artistic director of Dance Theatre Etcetera, collaborates with the Red Hook, Brooklyn community to create cultural site dance events that integrate with urban renewal efforts in this waterfront neighborhood. Through personal interviews and literature review I will investigate how the work of these two dance artists intersects with urban renewal and development and tourism, and illustrate the impact site dance can have in attracting audiences, developing community and bringing focus to urban areas.

*Social, Political and Community Agendas in the Arts*

**Art: An Effective Tool for Reconciliation in a Post-conflict Context**

Maria Jimena Herrera, Independent Artist, Bogota, Colombia

In this investigation, I want to explore the ways in which the visual arts can contribute to the construction of memory in the context of reconciliation in times of post-conflict: memory which is understood as a collective exercise where all Colombians take part, regardless of their viewpoint and ideological perspective. The idea is to comprehend art as a tool to generate empathy so that people's narratives are assumed in the path towards reconciliation. For this purpose, I propose the analysis, presentation, and application of the artistic project already in progress, La Marcha Final. In the first chapter, I begin by explicitly explaining why forgetting is not the appropriate path and then I briefly define how reconciliation can be understood in this text. Secondly, I evidence the enormous risk run if only the hegemonic version of facts are publicly accessible and will then outline the importance of putting together a collective memory that distances itself from the official memory constructed from the interests of the powerful. Thirdly, I explain why art is a valuable tool that should not be dismissed when exploring and constructing a collective memory. In the second chapter, I expound upon the artistic proposal, La march final, that aims to think of art as a tool supporting the reconciliation process in the context of the post-conflict. In this chapter, the project's advancements are explained along with an exploration of the importance of removing the stigma associated with former FARC ex-combatants and actors of the state armed forces due to the arms they held and the camouflaged uniforms they wore in order to collectively progress towards the political growth of our country.

*Social, Political and Community Agendas in the Arts*

**The Search for Organization: Art's Entry into the Public Sphere from Impressionism to Modernism**

Gordon Shockley, Associate Professor, Community Resources and Development, Arizona State University, Phoenix, AZ, United States

In this essay, I trace the search for organization from state-run salons and academies in the 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 organization that defines this period. The success of the search for organization would also transform the function of art in society, introducing art into the Habermasian public sphere.

*Social, Political and Community Agendas in the Arts*



Wednesday, 27 June	
14:05-15:45	<b>PARALLEL SESSIONS</b>
<b>Room 8 - D3370</b>	<p><b>Practice for Change</b></p> <p><b>Does Service Learning with a Culturally Specific Arts Organization Impact Students' Perceptions of People Different from Themselves?</b>  Antonio C. Cuyler, Florida State University, Tallahassee, FL, United States  Research has shown that service learning with a culturally specific arts organization has assisted graduate Arts Administration students' acquisition of specific social justice competencies. However, it is unclear how this approach to learning impacts students' perceptions of social groups different from them. Furthermore, it is not known if graduate Arts Administration students from privileged social groups benefit more from this education than those from unprivileged social groups. Therefore, this paper will investigate two research questions. First, does service learning with a culturally specific arts organization negatively, positively, or neither negatively or positively impact graduate Arts Administration students' perceptions of groups different from them? In addition, do graduate Arts Administrations students from privileged social groups benefit more from social justice education than those from unprivileged social groups?  <i>2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action</i></p> <p><b>Critical Community Engagement at Cornish College of the Arts</b>  Katherine Greenland, Assistant Professor, Humanities &amp; Sciences, Cornish College of the Arts, Seattle, WA, United States  The purpose of this project was to experience and experiment, develop and facilitate a critical community engagement effort between three entities: Cornish College of the Arts, a nonprofit organization called The Eureka Institute, and the City of Sandpoint in Idaho. Methods were quantitative and qualitative, centering around the theme of affordable housing and place-making. The Eureka Institute hosted 20 Cornish students at their 42-acre retreat center in Idaho to design several pop-up wellness clinics as built hypothetical visual models which were then given to Eureka's board to support its mission of life-long learning and leadership. Additionally, students researched affordable housing and place-making by working with the City of Sandpoint and collaborating on a case study for human-centered design to establish a site plan for living, education, recreation, and trade. Cornish students interviewed the Mayor of Sandpoint and city staff to learn about critical issues that the city faces. Interview research was combined with classroom theory of integrated living systems design toward site planning for a sustainable and affordable future. Through immersion, discourse, experimentation, and discovery, traditional approaches to problem-solving become permeable to artistry and innovative design practice, and vice versa, resulting in unexpected and contextually grounded concepts for 21st-century place-making.  <i>2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action</i></p> <p><b>Art as a Catalyst for Change: A Performance Ethnography of Social Practice Art</b>  Maria Lisa Flemington, California State University, Los Angeles, CA, United States  How has participating in socially engaged work and social practice art informed individual and community narratives? This research aims to identify the capacity of social practice art to inform and generate narratives. By exploring the individual experiences derived from the social practice art process, a greater understanding of the social impact social practice art can have on participants and contributors could be derived. This study will employ mode of address, social space, and critical pedagogy as theoretical frameworks and theories to consider the various experiences of social practice art participants and contributors. In addition, considering these insights through the theoretical frameworks and utilizing performance ethnography methods to explore the impact of social practice art. This research explores the transdisciplinary aspects of social practice art to act as a catalyst for change by examining the social impact on project contributors. This study may reveal the importance of diverse individual and community narratives spanning disciplines, institutions, and communities. Additionally, advocate for the importance of social practice art in that it responds to societal issues, as well as a broad range of topics that are relevant to human existence and coexistence.  <i>Social, Political and Community Agendas in the Arts</i></p>
15:45-16:00	<b>Coffee Break</b>



16:00-17:40

PARALLEL SESSIONS

Room 1 -  
B2160  
(Rennie  
Hall)

**Authenticity and Voice**

**Togbes Rule: Storytelling about Traditional Leadership, Togbes, Queen Mothers, and Their Subjects**

Nathan Crook, Associate Professor, The Ohio State University, Wooster, OH, United States

D. Rose Elder, Associate Professor, College of Food, Ag, Environmental Science Agricultural Technical Institute, The Ohio State University, Wooster, OH, United States

Generations-old narratives about traditional leaders among the Ewe of Ghana continue to inform contemporary culture and shape the decision-making process. This performance art form serves to remind leaders and community members of their shared humanity and needs. The stories provide a moral education much like a passion play. They are an artistic rendering of values and norms, which guide leaders to use the collective wisdom to perform and transform small town life into vibrant satisfactory modern communities. Annually in 2016-2018, the Ghana Research and Education Abroad groups collected stories from Ewe storytellers. During this research, the participating undergraduates and faculty members heard many stories about togbes: stories about commoners winning the hand of a princess through brave feats or cunning; stories of togbes arbitrating between quarreling neighbors; stories of animals vying against each other to be king; and stories of Ayiyi the spider tricking togbes. These led us to seek to understand how the role of togbe has changed through the years and how the perception of Ewe subjects has evolved using storytelling as a way into the culture.

*2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action*

**Reparation: Biloela 1871-1887**

Kathryn Jeanes, University of Newcastle, Australia

Unfortunately, to date, no visual records of the girls are apparent, no photographs are archived from this period as witness to their lives and events. As a result of these findings and the government ambivalence to this shameful period in child welfare, a site specific exhibition of 16 handmade artist books was installed in an atmospheric convict built space on the island. The contemporary archive exhibition created an empathetic framework responding to this colonial period of child welfare which had been previously neglected. It gave a voice to the girls and allowed a transition of information from passive to public by tactile engagement with books.

*Arts Theory and History*

**Storytheatre for Seniors: Loneliness, Memory and Community**

Ms Margot Marie Wood, Cape Peninsula University of Technology, Cape Town, South Africa

The elderly often experience social isolation and depression - the highest percentage of any age group. This can lead to an excessive preoccupation with self. According to Mienzakowski (1997) storytelling can remedy this. The storyteller becomes more outward looking, and, as a result, less lonely, as a sense of community is fostered. The telling of a personal story invests the personal life with significance, according to Bauman (1986) and Bruner (1986) which in turn influences behaviour positively. Storytheatre can draw the elderly into a shared social event as they share and enact stories. It celebrates differences whilst making connections (Salas 1993). According to Razack (1993), this liberates the self and releases underlying backstories which can break the silence on underlying socio-political issues. In a society steeped in a violent and troubled past, this especially becomes significant. Rappaport (2000) believed that 'community cannot be community without shared narrative.' In addition, Storytelling stimulates the brain as it provides multi-sensory stimuli. This study documents a Storytheatre project conducted in a senior service centre. It draws on many of the elements of Playback theatre as described by Fox (1999) but without the use of outside performers.

*Social, Political and Community Agendas in the Arts*

**Mediating Difference at the Post-Industrial Periphery**

Stephanie King, PhD Candidate, Art History, University College London, London, United Kingdom

In Britain, the immediate legacies of the abandonment of the post-war settlement were registered in the cultural field through the emergence of a body of radical documentary that sought to reveal the structural nature of social inequality. Perhaps the most complex, yet hitherto neglected of those projects, was Exit Photography Group's 1982 photobook 'Survival Programmes in Britain's Inner Cities'. This paper will propose to recover the important legacy of Exit's project, while also situating the project within a discourse on the politics of representation and political activism forged in resistance to the 'Rightward' turn that took place in Britain during the 1970s. My work is performed through a close engagement with work of Stuart Hall and the literature that emerged from Centre of Contemporary Cultural Studies in Birmingham during the seventies and eighties. It also deals with postcolonial theory and socialism.

*Arts Theory and History*





16:00-17:40

PARALLEL SESSIONS

Room 2 -  
C3255

**Creative Practice Showcase**

**Close Distance: An Evolving Durational Performance and Intervention**

Jen Urso Jen Urso, Independent Scholar/Researcher, Carnegie Mellon University, Pittsburgh, PA, United States

Eileen Standley, Arizona State University, AZ, United States

Using intense awareness in public and private spaces, Eileen Standley uses her body as a tool to track the edges and interiors of her and her environment. Jen Urso uses this same awareness to track the edges of Standley's movement to record it in blind gesture drawings on paper or on public surfaces. By addressing one another and their environment carefully, they highlight the desire to seek out the overt, sensational and spectacular. Their work becomes the reverse. This heightened practice of paying attention—acknowledging the impact of a person, building, or movement in space—are things happening here and now. The artists believe these micro-movements and presences are something we are always in tune with but tend to block out, distracted by the allure of something more spectacular. As artists who have built their separate practices on the subtle, intricate and complex, they believe that this sensibility they have honed can be used as a force to slow down and share a general awareness, acceptance and tenderness that appears to often be lacking in our society. The resulting blind gesture drawings, left on paper or in the performed space, become a record of a small moment, constantly in movement.

*Arts Theory and History, 2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action*

**REBOOT Laboratory: Critical Repair and Maintenance**

Rob Duarte, Assistant Professor, Department of Art, Florida State University, Tallahassee, FL, United States

The first project, "FixShop" is an effort to frame the acts of maintenance and repair as a form of critical and speculative (re)design. Through a mobile venue that acts as a repair shop storefront, I accept outdated, obsolete, "broken" objects from the public. Subsequently, a form of "repair" takes place, in which the goal is not to restore the object to its original function, but to reimagine/redesign the object as a non-product: a critical reflection of the original that is explicitly political, personal, confrontational, or challenging. The second project is about a different kind of maintenance, working to reclaim the material waste products of conspicuous consumption. Through a process of collecting YouTube "folk knowledge," reproducing DIY designs, and developing low-tech, accessible processes and tools for materials recovery, the project works to transform waste materials to become components of building systems. The subtext and driving motivation is to draw attention to consumer culture by making material and visible the discards of that mode of production, to challenge individuals to examine their place in those systems and imagine the alternatives. Through this Creative Practice Showcase, I intend to describe the ways in which these projects challenge the status quo of how we address the roles of audience, community, and cross-disciplinary practices.

*Social, Political and Community Agendas in the Arts, New Media, Technology and the Arts*

**Children, War, and Propaganda in the Cluster Project's Children's Guide to Weapons**

Bob Paris, Associate Professor, Kinetic Imaging, VCU School of the Arts, Richmond, VA, United States

The Cluster Project produces collaborative, multimedia artworks that explore weapons, war, civilian casualties and popular culture. As director of the project, I conceive works that seek to challenge the collective alienation in the West toward war and attract viewers who don't typically frequent art venues. This creative practice presentation surveys our works related to children and war, especially our new exhibition Children's Guide to Weapons, a giddy spectacle about our culture's daily mix of violence and entertainment, and the patriotic role of children in a militarized state. The satirical exhibition features a central laser-based interactive shooting game (hosted by "Cupcake," our teddy bear guide), animated tributes to beloved weapons, drone war coloring books, twisted patriotic stickers, and militarized stuffed animals. Children's Guide to Weapons reflects the surreal normalization of violence in our culture, references the widespread practice of using children as war propaganda for military recruitment and civilian obedience, and ultimately considers how militarized cultures tend to create and promote a kind of infantilism, where its citizens are reduced to childlike endorsement of complex and destructive policies.

*Social, Political and Community Agendas in the Arts*

**If These Halls Could Talk: Connecting Community Artist and Cultural Assets**

Peter Wood, Executive Director, Arts Northern Rivers, Alstonville, NSW, Australia

If These Halls Could Talk was a multi-arts initiative developed by Arts Northern Rivers, a regional arts development organisation based in New South Wales, Australia. The project was developed to celebrate community halls and the role they play in society. Whether done up or worn out, these little gems scattered around the country hold secrets of times gone by and memories of lives still being lived; from first kisses to kisses goodbye. At its core this was a place-making project empowering communities to reengage with their community hall, to raise the roof and discover what's inside and driven by artists commissioned to create site-specific works inspired by the unique narrative of the halls. The first iteration of the project was rolled out across the seven local government areas of the Northern Rivers region of NSW over a two-year period and in eight key phases. The project captured the imaginations of the Northern Rivers regional communities and attracted significant local and national media coverage. The scale and calibre of the If These Halls Could Talk events is something rarely seen outside of metropolitan centres. The artists produced bold and captivating new works, which activated the historic spaces giving new life and creating new memories for the halls. The project has been commissioned by the Sydney Festival and is currently scheduled to be included in the 2019 Festival - a fine example of a significant and successful regional project transferring to an international festival.

*2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action*

16:00-17:40

PARALLEL SESSIONS

Room 4 -  
C3275

Art as Activism

**Observing Communities and Perspectives of Visiting WoCA Projects and Its Exhibitions**

Lauren Cross, Lecturer, Interdisciplinary Art and Design Studies, Art Education and Art History, University of North Texas, Denton, TX, United States

In 2013, a non-profit arts organization, WoCA Projects, was founded in Fort Worth, Texas. Since its creation, WoCA Projects has aimed to use womanist praxis to connect diverse local communities to the arts, to dispel hegemonic definitions of communities of color, and to model diversity, racial and gender equity, and inclusion within the art world. By offering high quality exhibitions, WoCA Projects also hoped to reframe the ways in which the public viewed women of color (WoC) artists. In this paper, the researcher will explore the results of a visitor research study in which viewers interpret their experiences during exhibitions by WoCA Projects. Responses of visitors to exhibitions at WoCA Projects were evaluated based on on-site and internet surveys. This research uses WoCA Projects as a case study to provide insight into how visitors respond to exhibitions featuring women of color (WoC) artists. In this way, visitor perceptions of WoCA Projects and its exhibitions may provide greater insight to how other art spaces can best meet the needs of visitors interested in exploring artworks by WoC artists.

*Social, Political and Community Agendas in the Arts*

**Comunic-arte: Children's Expression in Colombia's Post Conflict Society**

Maritza López de la Roche, Universidad del Valle, Colombia

The paper presents an Aesthetic education project in Cali, Colombia, that stimulates expressive practices (drawing, dancing, drama, music and media) in schools in low-income communities. The Faculty of Arts at the local state university developed the interdisciplinary framework. After half a century of civil war and the 2017 peace agreement, a commitment to social justice involves us in the fair distribution of cultural goods, particularly learning opportunities and resources. We draw on Gregory Sholette's ideas of the counter-public sphere (2011), and also on Argentine author Reinaldo Laddaga's claim that 21st century arts must not be conceived as the realm of virtuous individuals who cultivate specialized talents, but rather as a field where artists and non-artists meet, cooperate and create. (Estética de la emergencia, 2006). The new generations are an imaginative and ethical force. They embody change in a society. Australian researchers Jane Kenway and Elizabeth Bullen have pointed out that new media cannot be regarded barely as "entertainment." They represent current paths for family life, education, work, and citizen participation (2001). Through arts and media children are encouraged to discover their talents, and to enhance their emotional, intellectual and aesthetic abilities. We stimulate children's capacities to understand their social context. Also to learn about their civil, cultural and media rights and how to exercise them.

*Arts Education*

**War Art: The Official Version and Artistic Truth**

Kaare Dahl Martinsen, Norwegian Institute for Defence Studies, Oslo, Norway

British and Danish artists have interpreted their countries' participation in the wars in Iraq, Afghanistan, Somalia and Libya. Some of their works have attracted nationwide attention not least because of the focus given to wounded or dead soldiers. This differs from the official framing of the military operations where high-tech weaponry and targeted operations have reduced death and destruction to "collateral damage." Some of these works have played a key role in the debate on the human costs of war, including how killed soldiers should be commemorated. In both countries, artists have addressed questions of political responsibility more directly and with a greater popular impact than parliamentary debates. There are a few examples of the opposite, of embedded artists mirroring the official version of the operations. This triggers the question of what an embedded artist actually sees and whether her or his work is any more authentic than paintings created far away from the war theaters. Finally, the role played by museum in raising popular awareness of what war entails will be addressed drawing upon examples from the Imperial War Museum (Britain) and the Museum of national History (Denmark).

*Social, Political and Community Agendas in the Arts*

**Crafting a Political Drama**

Angie Farrow, Associate Professor, Massey University, Palmerston North, Hokowhitu, New Zealand

Theatre has always been an excellent vehicle for political exchange: it thrives on dialectic and thematic tension and offers a visceral and emotional intensity that other forms cannot match. However, when the politics of the play overwhelm the flow of the narrative or the emotional appeal of the characters, the drama can lose its momentum and audience engagement. How is it possible to create a theatrical play that creates a useful balance between political discourse and compelling storytelling? How can we make the political message of the play palatable, punchy and apparently impartial? How can we create political theatre that will encourage change? Playwright Angie Farrow will consider these questions in relation to the writing of her own full-length drama, "The Politician's Wife."

*2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action*





Wednesday, 27 June	
16:00-17:40	PARALLEL SESSIONS
Room 5 - C3285	<p><b>Situating Social Practice</b></p> <p><b>View from China: Religion and Ethnicity between Communism and Capitalism</b>  David Leiwei Li, University of Oregon, Eugene, OR, United States  This is an interdisciplinary experiment: it combines a genre of art with an analytic mode of the humanities, interweaving the visual with the verbal, ethnographic examination with philosophical critique. With this cross-border approach, I intend to situate general art practice in particular social settings. More specifically, I select from an archive of 15 years of images made by myself on the subject of religion and ethnicity in post-socialist China. With the visual records, I then illustrate the radical changes in Chinese state ideology and the personal beliefs, or the lack thereof, of Chinese citizens. I elaborate on the potential meanings of the documented images and argue about their significance for China in the world, and the world in China today.  <i>2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action</i></p> <p><b>Social Art Practice on the Streets of London: Colours' Influence on Societal Value Systems</b>  Michelle Corvette, Assistant Professor of Art, Belmont University, Nashville, TN, United States  Colour has an enemy and it is irrelevance as illustrated by Briony Fer's understanding of colours and their seemingly lack on importance in society, however in the social art practice of adding color in the forms of murals, happenings, and artistic recoloring of entire cities, colour is becoming an impetus for change and power relationships. David Batchelor posits that colour is dangerous because it is considered secondary. Yet it is colors' secondary status that makes it dangerously complex in neoliberal societies. This paper presentation seeks to open up and reconsider the relationship of colour within public space to provide a critical analysis of how lived space, thirdspace, and values interact with social art practices. Returning to Lefebvre's 'spatial triad' for a moment to understand the spatial problematic concerns for quotidian details of existence, alienations, and the urban condition that social art practices embody in the production of space, it is argued that lived space becomes an area of domination and experience where social art practice is "in action" and not passive. The utilization of of colour in public space touches upon this thirdspace interaction as moments of resistance. Three cases studies are discussed that are focused on resistances that challenge traditional assumptions of colour in public space. Resistance is located in "the social movement" (Bourdieu, 1999) where increasingly disempowered groups join forces with intellectuals to create change. Careful analysis of colour in public space may help to reveal power relations that have been rendered invisible by habitus.  <i>2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action</i></p>



Wednesday, 27 June	
16:00-17:40	<b>PARALLEL SESSIONS</b>
<b>Room 6 - D3345</b>	<p><b>Defining Trends</b></p> <p><b>Overturning Convention : The Ballet That Defined Surrealism</b>  Lisa A. Fusillo, University of Georgia, Athens, GA, United States  Throughout history, innovations which initiated cultural movements often began in music, art and/or literature. These trends often lead to new movements such as romanticism, impressionism, expressionism, post-impressionism, modernism. In one particular instance, for one moment in history, ballet was the instigator that sparked the development of new artistic genre that was, from its inception, called surrealism. Celebrating the 100th anniversary of the ballet "Parade", this argument postulates that "Parade" was the first surrealist work of art and defined the surrealist movement. Challenging the accepted convention by art historians that surrealism was founded in 1924 with André Breton's manifesto and journal, this paper will argue that the collaborative invention in "Parade", produced by Serge Diaghilev's Ballets Russes in 1917, preceded the established/accepted timeline and authorship of the movement. "Parade" was one of the most important and innovative performance art pieces of the 20th century. The sound score included a typewriter, fog horn, and gun shot, and costumes took on visual absurdity with an oversized cardboard horse and twelve-foot high sculptures. The ballet was cornucopia of scenes and characters caught in a visual warp between the everyday life and the subliminal manipulations of logic. Pablo Picasso's cubist costume designs, Erik Satie's quirky musical score, and Léonide Massine's unconventional movement reflected the social and political climate and helped to establish the newest artistic movement. Historical evidence will be provided to support the argument that "Parade" defined the surrealist movement in the arts and made a global impact on the art world.  <i>Arts Theory and History</i></p> <p><b>Antithetical Art in the Age of Trump : Multiple Approaches to Political Commentary</b>  Joan Wines, Professor, English, California Lutheran University, Thousand Oaks, CA, United States  For centuries, cartoonists and masters of caricature have successfully satirized and skewed the rich, famous, and politically powerful. This paper identifies examples of such work that decidedly affected and molded public opinion and policy. Our research indicates that these traditional modes of protest are failing to effect noteworthy changes in attitude toward Donald Trump's ambiguous yet forceful agendas—especially in certain segments of the U.S. population. We propose that an alternative photography-based approach may have the potential to elicit more significantly effective responses to the present administration—an approach that is less abrasive, fairer, and less passionate but is, at the same time, subtly and deeply satirical.  <i>Social, Political and Community Agendas in the Arts</i></p> <p><b>From Professional to Public Discourse through Neoclassicism</b>  Ryan Chow, Doctoral Candidate, School of Music, University of Maryland, College Park, MD, United States  While seeking to further a lineage from the avant-garde, contemporary composers might be susceptible to committing what Richard Taruskin views as the "poetic fallacy," fueling primarily inward interests. A greater integration between performers, composers and teachers is increasingly necessary to keep contemporary composition the cornerstone for music education. The fluidity of these fields contributes to a public, as opposed to professional, discourse in music. This paper argues that neoclassicism is a key driving force in enacting this shift to public discourse. Drawing attention to Martha Hyde's eclectic and dialectical imitation and Harold Bloom's Anxiety of Influence, it argues that today's compositions must generate a degree of anachronism for music of the past. This emancipates contemporary composers from the shackles of a pre-existing heritage. The anachronism is generated through a warehouse approach to older styles which can be used at the composer's disposal. This seeks fresh discourse by avoiding the subordination of one's music to an older composer or style. By distilling the common threads of Hyde, Bloom and Taruskin, this paper advocates an erosion of an ingrained "museum culture" through a uniquely musical solution, without compromising on the sophistication of musical elements that have withstood the test of time. Notably, the composer's purpose of highlighting the anachronism, musical or otherwise, invites a public response above and beyond the actual anachronism. Therefore, the neoclassical idiom not only challenges conventional musical associations, it also generalizes musical composition beyond common practice.  <i>2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action</i></p>



Wednesday, 27 June	
16:00-17:40	<b>PARALLEL SESSIONS</b>
<b>Room 7 - D3355</b>	<p><b>Challenges and Opportunities</b></p> <p><b>It Takes a Village: Investigating the Challenges of Implementing Arts Curricula in South African Schools</b>  Mareli Hattingh Pretorius, Senior Lecturer, Drama Department, Stellenbosch University, RSA, Matieland, Western Cape, South Africa  Educational curriculum reform since 1994 has changed the face of arts education in South African schools. Addressing the inequalities of the past remains an overarching mandate of the South African education policy, with the arts perceived as vehicles for social and cultural redress. Despite these policy intentions, challenges regarding the implementation of the curriculum, however, seem to be perpetuating the inherited inequalities, especially in previously disadvantaged communities. Through inherent integrative reflective practice this research aims to investigate the challenges of, and map the community based resources for, the implementation of arts curricula in South African schools. Initial stages of an extensive research project include focus group discussions with role players, as well as the development of a skills-based training course for teachers. In the role of participant observers and researchers we become part of the community of interest in trying to identify entry points for possible interventions by means of a strength-based approach. The end goal of the project is the establishment of networks and the strengthening of infrastructure in order to enhance arts engagement in schools and related communities and hopefully bridge the gap between the education policy mandate and the perceived reality on grass root level.  <i>Arts Education</i></p> <p><b>The Arts for Reading and Spelling in Different Educational Contexts</b>  Patricia Carson, Facilitator and Consultant, Post Graduate Student, James Cook University, Australia  This research focuses on the delivery of the Davis Learning Strategies® Program, an Arts-based reading and spelling program delivered in two different educational settings. The first setting is a traditional kindergarten, where it was provided as a supplement to reading instruction for a small group of children. The second setting was a group of home-schooling parents and children. The program has three main components: self-regulating tools to prepare children for learning; clay work to create the letters and visual representations of words, definitions and spelling; and a three-step reading program. This Action research focused on similarities and differences of working with these two groups; and how program delivery was adapted and changed to meet the learning needs and styles of the children.  <i>Arts Education</i></p> <p><b>School and Society in East Vancouver: How Dewey's Dream Lives at the Emily Carr University of Art and Design</b>  Ingrid Mary Percy  Although art and design institutions are arguably the most cutting edge and avant-garde institutions of our time, many of the fundamental underpinnings and core values of such, are based on educational theories established almost 120 years ago. In 1899, American philosopher and educator, John Dewey (1859 – 1952), published <i>The School and Society</i>, a ground-breaking text that laid out some of the key principles of the progressive education movement. This paper will focus on identifying central ideas contained in the first three chapters (lectures) of the book and illustrate (through words and images) how these principles are manifested in a contemporary, post-secondary visual arts institution today – in particular, the Emily Carr University of Art and Design, Great Northern Way Campus that opened in September 2017.  <i>Arts Education</i></p> <p><b>Linguistics in Drama : Exploring the Working Processes in Drama Rehearsals</b>  Andrea Milde, Lecturer in German, History, Languages and Global Cultures, Nottingham Trent University, Nottingham, United Kingdom  What is going on in drama rehearsals? How do theatre groups work, learn and perform? Drama processes such as drama classes and theatre rehearsals are complex and rely on the spoken communication between the participants (such as actors, directors, and performance artists). The research focus in drama often lies on the performance rather than on the process, e.g. in the rehearsal space or in the studio, during which the piece is being developed. In this paper I will present the general approach and method I have developed for analysing drama working processes that involve two or more people. I will explain how it can be applied in the various fields of communication in drama such as in drama education. This method allows me to break drama processes down into phases and analyse them using linguistic-communicative categories which I will demonstrate by showing some short video-clips of different drama working processes. This paper is based on a new approach to drama and performance arts processes that use a communicative perspective to look at rehearsals and other preparational interactions involving a spoken artistic text production process (Milde 2007; 2012). This approach draws on a combination of spoken discourse analysis (e.g. Cameron 2001; Jaworski and Coupland 1999; Schiffrin 1994), and an adapted version of critique génétique (or genetic criticism) (Grésillon 1999; Deppman/Ferrer/Groden 2004), a contemporary critical movement in France.  <i>Arts Education</i></p>
17:40-18:30	<b>Wrap-Up Session in Rennie Hall (B2160)</b>
18:30-19:00	<b>Performance</b>
<b>RBC Media Gallery</b>	<p><b>Y-T-B-T { e a r w i n g s }</b>  Julie Andreyev, Associate Professor, Design + Dynamic Media, Emily Carr University of Art + Design, Vancouver, BC, Canada  Caroline Park, Assistant Professor, New Media + Sound Arts, Emily Carr University of Art + Design, Vancouver, BC, Canada  { e a r w i n g s } is a cluster of alternative listening-specific participatory opportunities produced by Tiny Disasters™, a collaboration between Caroline Park and Julie Andreyev. { e a r w i n g s } facilitates occasions for individual and social acts of listening, to emerge unconventional forms of sensing-feeling-knowing. { e a r w i n g s } invites participants to transform and transgress through listening-actions. Human bodies are coaxed into becoming-animal as earcreatures enacting radical forms of listening, destabilizing customary ways of knowing that favour seeing/languageing. Tiny Disasters will perform a yet-to-be-titled live sonic action. They will plug-in twin theremins for an infinite reverb of continuous improvisational listening-responding, with bird communications.</p>



Thursday, 28 June	
08:00-09:00	Conference Registration Desk Open
09:00-09:20	Daily Update—Phillip Kalantzis-Cope, Chief Social Scientist, Common Ground Research Networks, Champaign, IL, United States
09:20-10:20	Plenary Session—Steve Duncombe, Co-Founder, The Center for Artistic Activism, New York, NY, United States, and Professor, Media and Culture, New York University, New York, NY, United States; Steve Lambert, Co-Founder, The Center for Artistic Activism, New York, NY, United States, and Associate Professor, New Media, State University of New York at Purchase, New York, NY, United States
	<p>"Making Art Work"</p> <p>The Center for Artistic Activism was founded by Steve Lambert and Steve Duncombe. In 2009, Duncombe, a veteran activist, and Lambert, an accomplished artist, found one another. Duncombe was sick of planning protests that were routine, colorless, and ineffective, and Lambert was frustrated by political art that few saw and impacted less. They both thought the other one might have the answer. They quickly learned that neither did, but together they began researching how arts and activism could work together. Eager to share what they had discovered, they turned this research into a series of training workshops they have brought to activists and artists worldwide.</p> <p>Steve Lambert's father, a former Franciscan monk, and mother, an ex-Dominican nun, imbued the values of dedication, study, poverty, and service to others—qualities that prepared him for life as an artist. For Lambert, art is a bridge that connects uncommon, idealistic, or even radical ideas with everyday life. In 2008, Lambert worked with hundreds of people on The New York Times Special Edition, a utopian version of the paper announcing the end of the wars in Iraq and Afghanistan and other good news. In 2011, he built a 20 x 9 foot sign that reads "CAPITALISM WORKS FOR ME!," allowing people passing by to vote "TRUE" or "FALSE," and is touring it across the United States. His work has been shown everywhere from marches to museums both nationally and internationally and has appeared in more than fourteen books and four documentary films. He was a Senior Fellow at New York's Eyebeam Center for Art and Technology from 2006 to 2010; developed and leads workshops for Creative Capital Foundation; taught at Parsons/The New School, CUNY Hunter College, and the School of the Museum of Fine Arts in Boston; and is currently Associate Professor of New Media at SUNY Purchase. Steve has advanced degrees from a reputable art school and respected state university. He dropped out of high school in 1993.</p> <p>Stephen Duncombe has more than two decades of experience as both a teacher and an organizer. With a PhD in sociology from the City University of New York, he has taught at the City University of New York (CUNY) and the State University of New York (SUNY), and he is currently a Professor of Media and Culture at New York University (NYU). He received the Chancellor's Award for Teaching while at SUNY and the Dean's Award for Excellence in Teaching at NYU. An activist his entire life, he co-founded a multi-issue community activist group in the mid 1990s, the Lower East Side Collective, which won an award for "Creative Activism" from the Abbie Hoffman foundation. He was also a lead organizer in the international direct action group Reclaim the Streets. He is the author and editor of six books, including Dream: Re-Imagining Progressive Politics in an Age of Fantasy and the Cultural Resistance Reader; writes on culture and politics for a wide range of scholarly and popular publications; and is the creator of an open-access, open-source, web-based edition of Thomas More's Utopia.</p>
10:20-10:35	Coffee Break



Thursday, 28 June	
10:35-12:15	<b>PARALLEL SESSIONS</b>
<b>Room 1 - B2160 (Rennie Hall)</b>	<p><b>Representing Heritage</b></p> <p><b>Storyboards of Palau: Cultural Expressions from Micronesia</b>  Velma Yamashita, University of Guam, Mangilao, Guam, United States  Storyboards from the Republic of Palau emerged during the Japanese administration of the islands in the 1930s and are one of the most recognizable and notable forms of art from the Micronesian region, particularly as a form of commoditized or tourist art. The commoditization of art, a phenomenon often found in non-Western cultures, consists of complex relationships among artists, merchants, and consumers. These relationships play significant roles in a market that seeks to satisfy consumers, a group that frequently consists of outsiders or tourists. Although initially viewed as degenerate and inauthentic, works created specifically for sale have come to be recognized as objects with cultural significance. Steiner and Phillips recognize that within different contexts, the objects may be viewed and appreciated within an art-artifact-commodity triad. When viewed within these three contexts, the researcher, collector, and consumer gain different types of cultural information from the visual elements and the documentation associated with storyboards. The research includes surveys of museums and interviews with carvers to identify aspects of storyboard production and provides a comprehensive history of these commoditized objects and their significance. The storyboard, then, may be viewed as a commodity that is created to present a cultural past to the consumer.  <i>Social, Political and Community Agendas in the Arts</i></p> <p><b>Monuments: Vehicles for Division and Healing</b>  Christine Neal, Professor, Art History, Savannah College of Art and Design, Savannah, GA, United States  Public monuments, as embedded elements of a community's artistic milieu, can be catalysts for both divisiveness and healing, sometimes at separate times but also in other contexts as the collective memory changes over time. This paper will examine the role of memorial sculpture by focusing on several works from the oeuvre of Theodora Alice Ruggles Kitson (1871-1932), one of the foremost American women artists of her day. Additionally, this research will investigate the role that gender politics may play in reflecting the altering cultural paradigm. Finally, the relevance of public monuments and the inclusion of marginalized people, will be posited for discussion.  <i>Arts Theory and History</i></p> <p><b>Indigenous Arts and Audiences: Influence and Impact at the Venice Biennale</b>  Nancy Marie Mithlo, Curator, Teacher, Photographic Archivist, and Critic, Los Angeles, CA, United States  In the summer following the 2016 - 2017 water protector movement on the Standing Rock Indian Reservation, three Native American women presented their artwork on the occasion of the Venice Biennale. Titled "Wah.shka," Marcella Ernest, Shan Goshorn and Keli Mashburn's artistic statements directly addressed the sacredness of water, the role of women and threats to our tribal sovereignty. A common response to these efforts is to question the level of impact on an international audience who are assumed to be the primary focus of exhibition aims. This paper, as relayed by a co-curator of the exhibition, argues that audience response is but one of the many legitimizing platforms available at this most central international arts festival. While public influence is a mainstay of similar activist and politicized artistic interventions (our exhibition is largely unsanctioned), the power of presence meaningfully achieves alternative aims of selfhood aligned with Indigenous protocols. Rather than resulting in a cultural flattening, these forays into the globalized art world engenders perspectives not readily available "at home." Native belonging in urban globalized contexts is not at odds with a simultaneous claim to aboriginal territories, languages, and ceremony.  <i>2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action</i></p> <p><b>(Re)mapping Ontario: The (De)colonial AestheSis/AestheTics of Susan Blight and Hayden King's Ogimaa Mikana</b>  Melissa Nesrallah, Women and Gender Studies Institute, University of Toronto, Ottawa, Ontario, Canada  Drawing on the work of Walter D. Mignolo and Rolando Vasquez (2013), Mishuana Goeman (2013), Gerald Vizenor (2008), Jarret Martineau and Eric Ritskes (2014), among others, I argue that Ogimaa Mikana represents a powerful form of (de)colonial aestheSis/aestheTics; one which serves to rupture settler colonialism through the (re)mapping/(re)storying of the Canadian landscape. I also suggest that, by making visible the presence of Indigenous peoples on the land, Ogimaa Mikana can be understood as an important form of Indigenous "fugitivity" (Martineau &amp; Ritskes, 2014) and "survivance" (Vizenor, 2008). Lastly, I contend that the act of (re)storing Anishinaabemowin place-names works to activate (de)colonial possibilities through the rejection of imperial and colonial geographies, as well as the (re)centering of Indigenous knowledges, lifeways, and futurities.  <i>Social, Political and Community Agendas in the Arts</i></p>

Thursday, 28 June	
10:35-12:15	<b>PARALLEL SESSIONS</b>
<b>Room 2 - C3255</b>	<p><b>Emerging Aesthetics</b></p> <p><b>Aesthetics at Work: Cultivating an Aesthetic Sensibility to Enhance Well-Being and How We Think and Do</b> Wanda Hurren, University of Victoria, Victoria, Canada Aesthetic surroundings are linked to creativity, productivity, and well-being. The common response to this link in places where we think and do our work typically involves renovating to promote more aesthetic surroundings. Structural and financial implications of such alterations are not always feasible. In many cases people have little agency over adjusting the aesthetics of the places where they think and do their work. However, people do have agency over adjusting how they think about the aesthetics of their workplace. The studies reported here asked: Does cultivating an aesthetic sensibility among people in their workplace enhance how they think and do their work? Cultivating an aesthetic sensibility means becoming attuned to the aesthetic aspects that are present: perhaps the play of light in a stairwell, or the colours in a stack of files. People in several places of work and study participated in studio + exhibit projects wherein contemplative photography was explored as one way to pay attention to the everyday aesthetics in a place of work or study. Implications for everyday places and communities wherein people think and do their work will be discussed. <i>Social, Political and Community Agendas in the Arts</i></p> <p><b>Object of Experience: Object, Space and the Photograph</b> James A. Rhodes, University of Newcastle, Callaghan, Australia Photographs are inherently illusionary by the nature in which they are recorded, and this illusion can be explored to create an experience. Roland Barthes's definition of art photography in <i>Camera Lucida</i> and James Elkins's unpacking of photography in <i>What Photography is</i> are compared to works like Gwon Osang's <i>Deodorant Type</i> series. Osang's work takes the understanding of photographic objects in Elizabeth Edwards article <i>Material Beings: Objecthood and Ethnographic Photographs</i> one step further. Photographic objects come to life through a process of reflection, an artist can create photographic objects through framing and reframing of their own work by analysing what the work is, and how the work will live within a space. The illusion the work creates causes the audience to question their preconceived experience of the space and the object. By incorporating aspects from James Turrell's use of space, Peter Bunnell's photographic sculptures and Duchamp's questioning of the art object while working with images created with a camera an artist can create photographic objects that question the definition Barthes and Elkins gave to photography, and explore Edwards's and Osang's understanding of the materiality of a photographic object. <i>Arts Theory and History</i></p> <p><b>And You and I: The Aesthetic Attitude and the Beautiful Thou</b> Mason Johnson, Teaching Assistant, Department of Classics and Ancient Near Eastern Studies, University of Wisconsin - Madison, Madison, WI, United States In this paper, I seek to defend the notion of the disinterested aesthetic attitude, as put forth by Immanuel Kant in his <i>Critique of Judgment</i>, by analyzing and refuting arguments made against it, particularly by George Dickie. Further, through comparison with Martin Buber's <i>I and Thou</i>, I argue that the aesthetic attitude is really a means of relation, and that when we make an aesthetic judgment (i.e. that something is beautiful), we approach the artwork as if it were an independent, autonomous subject. Using the work of H.P. Grice and Jacques Derrida, I argue that artworks have a semantic autonomy to provide a range of different meanings, differing from other forms of communication and lending themselves more human qualities. However, because artworks cannot actually speak up to defend themselves, I propose an ethics of the aesthetic, based on the Kantian categorical imperative, to justify why propaganda and censorship are wrong from the perspective of artworks themselves, and not just from viewers. <i>Arts Theory and History</i></p>





Thursday, 28 June	
10:35-12:15	<b>PARALLEL SESSIONS</b>
<b>Room 4 - C3275</b>	<p><b>The Contemporary Stage</b></p> <p><b>Exploring the Life of Women in Prison in Megan Terry's Play "Babes in the Bighouse"</b>          Judith Babnich, Professor of Theatre, College of Fine Arts, School of Performing Arts, Wichita State University, Wichita, KS, United States          In November of 1974 playwright in residence at the Omaha Magic Theatre (OMT), Megan Terry, wrote an original musical play that focused on the struggles of women in prison. Written to raise the attention of the audience members to the harsh realities of incarcerated women, Babes in the Bighouse (Babes) focused on the need for prison reform. At the time, OMT was one of the few working alternative theatres in the country. Founded in 1969 by Jo Ann Schmidman, the theatre consistently produced original musicals for 38 years before Jo Ann and Megan retired in 2007. Alternative theatre, whether it is called experimental, avant garde, or radical is theatre that challenges, the traditional realism of the stage and, in doing so, offers a different approach to the dramatic experience. Babes is a transformational play written in two acts combining poetry, song, dance and continual metamorphosis. While in residence at OMT, both women had been researching the subject of prison life for female prisoners, something that influenced the growth of Babes. Now, 33 years later, have conditions improved for working women? According to Amnesty International's 'Women in Prison: A Fact Sheet', similar issues persist: correctional officials have subjected female inmates to rape, other sexual assault, and groping during body searches. My paper will explore prison reform in the context of Babes contrasted with the accounts of prison conditions for women today.  <i>2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action</i></p> <p><b>Technological Innovations on Stage Management Profession in the Context of Modern Canadian Theatre</b>          Irina Tuzlukova, University of Alberta, Edmonton, Alberta, Canada          Modern Canadian theatre practice is 'infinite' as described by Wagner. It is rooted in longstanding history of multicultural and multiethnic theatrical art and craft; dedication, talent and enthusiasm of people involved. It is inseparable from the dynamic developments in the fields of arts innovation brought about by modern approaches to theatre production, and advancements in technology. This paper explores the effects of advancements in technology on stage management profession in the context of modern Canadian theatre. It starts with looking at the historical roots of stage management in terms of responsibilities and workstyle (e.g. communication style, work hours, etc.). Then, it briefly describes the milestones in the history of modern Canadian theatre practice in relation to stage management and technological innovations, and whether these have affected the responsibilities and style of work of stage managers in terms of introduction of any new responsibilities and work styles, development of the profession and shaping its future. At the end, the impact of technological innovations in modern Canadian theatre are summarized in relation to the professional roles of stage managers, their functions and style of work. The ideas of the importance of documenting and communicating the attributes of stage management as a profession in the contemporary theatrical arts for its better understanding, appreciation and perceived quality enhancement, as well as for filling an important gap in the modern history of the Canadian theatre, will also be shared with the audience.  <i>2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action</i></p> <p><b>Playwriting as Data Analysis: Converging Research and Representation</b>          Mirna E. Carranza, Associate Professor, School of Social Work, McMaster University, Hamilton, Ontario, Canada          The goal of this paper is to discuss the role of the researcher in bringing forth new ways of seeing through artful interpretation. This can be understood through the metaphor of the researcher "Breaking habits of seeing/knowing" in the viewer. This suggests that art interrupts viewers, ways of knowing that have been shaped by stereotype and prejudice, for critical consciousness to emerge and to develop new ways to see and engage with the world. Arts are accessible ways to encourage the audience in the processes of creating new meanings and fostering knowledge. This paper postulates that performance ethnography can translate research into theatre as represented through the body. Representation reveals how culture "is done" through a series of daily interactions within specific social and political guidelines. These will be explored through the processes by which transcripts, field notes and memos are coded for inclusion in the representation. Ultimately, the analysis selects the most salient, highest impact and cohesive to produce audience and participant reflexivity. While narrative inquiry, as used in the original data collection, allows for participants to tell their story and the meanings associated, the performance ethnography presents an interpretive monologue intended to communicate the messages- known as "story re-telling."  <i>Arts Education</i></p>

Thursday, 28 June	
10:35-12:15	<b>PARALLEL SESSIONS</b>
<b>Room 5 - C3285</b>	<p><b>Crossing Borders</b></p> <p><b>To Hear a Shadow: Natural Frequencies and the Latent World</b>  Dana Cooley, Assistant Professor, New Media, University of Lethbridge, Lethbridge, Alberta, Canada  In the early twentieth century, many European avant-garde artists were taken with scientific and technological developments such as wireless radio, film, Einstein's theory of relativity, and the emergent field of quantum physics which atomized the universe. The ephemeral, the intangible; the world seemed governed by imperceptible, granular forces that played with time, location, and perception. In response, figures such as Lazslo Moholy Nagy and Walter Benjamin, saw the artist as an seismic instrument calibrated to pick up the faintest of reverberations of this newly redesigned universe, something of a canary in a coal mine. Since that time, many artists (Alvin Lucier, Rafael Lozano-Hemmer, Nick Verstandhave, Christiana Kubisch, and Di Mainstone, for example) have taken the frequencies of the natural world as their material. As instruments to amplify the imperceptible (such as EEG devices which read brain activity) become increasingly available to artists, what can they telegraph to us? In this paper, I argue that art which routes the intangible physics of the world (from the geological to the biological) into our perceptual register helps us tune into those faint reverberations which flutter and fluctuate around and through us, reminding us of the interconnectedness of the world and what is at stake if we ignore this netted existence.  2018 <i>Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action</i></p> <p><b>University Art Gallery as Center for Interdisciplinary Creative Collaborations: Incubator Exhibits Where Art Makes Things Happen!</b>  Carrie Weis, Ferris State University, Big Rapids, MI, United States  Over the last decade the Art Gallery Director at Ferris State University, a historically technical institution, noticed a steady decline in faculty and student participation. It was hard to acknowledge, but the role of the gallery as a place to view art was becoming increasingly irrelevant. The director decided to re-envision the gallery with the primary goal of becoming an educational resource, despite the challenge of interacting with many non-art majors. With some imagination, a lot of collaboration, and much excitement, the gallery's first three incubator exhibits proved extremely successful. The collaborations met pedagogical needs, and engaged students in interdisciplinary, non-traditional interactions that ultimately resulted in gallery exhibitions. By facilitating the artistic and creative process thematically through faculty led assignments that linked numerous disciplines in various ways, students were provided a deeper challenge in conceptualization and creative problem solving. By having their work culminate in a gallery exhibition, the participating faculty and students are able to see the practical application of their collective assignments. The momentum continues to grow, annual visitors to the gallery have tripled. Yet, more importantly, the gallery has discovered a way to critically engage individuals with an educational platform that showcases art and creativity.  <i>Arts Theory and History, 2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action</i></p> <p><b>Objective Time, Temporality, and Poietics: Our Contemporary Problem with Time</b>  Paige Lunde, The Institute for Doctoral Studies in the Visual Arts, United States  We need a new way to approach time in education. In order to understand the relationship that we have with the concept of time I will identify genealogical connections that structured conceptual time by questioning the way conceptual time was historically shaped alongside ideal notions of dualism and correctness that remain in educational pedagogy. I want to know how ancient expressions of temporality were lost as Western culture instituted a fixed framework for objective time. In this paper, I contend that a belief in time as a linear succession sends human awareness toward external objects because linearity is directed by the next object or minute. A mechanical system separates objects into successive states, which forces humanity to efficiently and logically predict outcomes. To disrupt a strict objective framework, I will study the ideas and artwork of John Cage. Essentially, his sound experiments will inform my investigation regarding temporality, which I will relate to philosophers including Henri Bergson, Martin Heidegger, and Mikhail Bakhtin, among others. Further, I will relate the former philosophers to Cage's process that explores unpredictability and compare Cage's process to Heidegger's proposal that poietics or poiesis breaks our everyday reference to meaning.  <i>Arts Education, New Media, Technology and the Arts</i></p> <p><b>Humans Will Always Be Better Than Machines: Participatory and Performance Art in the Age of Assistive Technology</b>  Dorothy Santos, University of California, Santa Cruz, CA, United States  In Lauren McCarthy's work Lauren, she installs customized software and hardware in a willing participant's home. For 3 consecutive days, the artist performs as assistive technology in the same way someone would operate Alexa or Siri. Similar to voice activated technology, Lauren is able to provide, if not better, assistance to the participant. Through her observations, Lauren learns the nuances of her participant's behavior and may preemptively execute an action. For instance, Lauren will turn down the lights down when she sees the participant preparing for bed. McCarthy's work puts the onus on the participant to responsibly transmit commands to her in a way that may not occur with other assistive technology. In Lauren, McCarthy's intentions and offerings are meant to exceed the overtly synthetic presence of Alexa or a Siri. Lauren doesn't merely perform tasks, she is both benevolent and omnipresent. But do we want technology to be human-like? Is the purpose of artificial and assistive technology meant to ease the burden of daily life such as chores and creating shopping lists? Or, do we desire machines and devices as entities with the special skill to intuit our needs based on our actions and trebles to our voice?  <i>New Media, Technology and the Arts</i></p>





Thursday, 28 June	
10:35-12:15	<b>PARALLEL SESSIONS</b>
<b>Room 6 - D3345</b>	<p><b>Alternative Presentation</b></p> <p><b>Re-imagining the Public Green: Social Practice in Parks</b>  Marie Lopes, Coordinator, Roundhouse Community Arts &amp; Recreation Centre, Arts, Culture, and Engagement, Canada  In 2011, The Vancouver Park Board began transforming former caretakers' suites in parks across the city into free studio space for artists working with community-engaged and social practices. In exchange for 350 hours annually of creative work in and with the community – from dog walkers, children on jungle gyms, and picnickers, to runners and beachcombers – artists retain rent-free studio space in parks for 3 years. Their presence cracks open the daily life of art in places traditionally associated with access to nature and leisure. Their work - sound walks and mapping projects, impromptu film screenings, incongruous concerts, invasive species weaving, neighbourhood collaborative embroidery, curated cooking and eating - sits firmly at the juncture between art and daily life, replete with rupture and generosity. This presentation will begin with a short project overview and then we will head out on foot to visit the EarthHand Gleaners in Trillium Park for an in situ discussion with artist Sharon Kallis.  <i>2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action</i></p>
<b>Room 7 - D3355</b>	<p><b>Making Things Happen</b></p> <p><b>Art and Social Impact of Music Videos</b>  Robert Martin, Professor, Department of Art, California State University, Los Angeles, CA, United States  Our youngest generation participates the least in civic life. A significant amount is judged as civically and politically disengaged. Judged by conventional measures, current levels of youth civic knowledge and participation are problematic. Some educator's ability to address this situation productively requires increasing attention to the political and social dimensions of video and digital media. This presentation will take advantage of youth engagement with digital media to foster communal, social and political participation by recognizing the value of music video literacy as a skill to help define social justice issues. This presentation will inspire participants to understand how engaging visual and auditory issues representing race, gender, class, and sexuality in music videos produced for promotional and artistic purposes support a means for immortality and ideology, therefore addressing the racial, social and cultural context of works through global art and political movements. Visual music examples of how the increased presence of men and women of color around the world made possible, the acceptance of political mobilization of race, class and gender scholarship will be discussed. We will learn together how to bridge the digital and social divide.  <i>New Media, Technology and the Arts</i></p> <p><b>Towards Non-dogmatic Togetherness: Arts without Muses</b>  Pessi Parviainen, Doctoral Student, The Performing Arts Research Centre, University of Arts Helsinki, Finland  This paper addresses the issues that arise from disciplinary convergence. As interrelationships of art forms are explored, and connections between them emphasized, the problem of unity is highlighted. Theatre makers have long known that a theatre company is not only an arts troupe, it is a societal manifesto. The way art forms are combined is a declaration concerning how people should be combined. Wagner's Gesamtkunstwerk vision should be seen as a grim lesson on how a dogmatic unity yields horrible consequences. From Wagner's Hellenist viewpoint, dogmatism was logical. As Berio and Nattiez have later pointed out, music is what we call music – therefore, the concept of music is dogma and nothing else. It is blind to ethics and practice. There are more tools than ever for creating disciplinary combinations and bridges between them. The trend is towards unification. This paper proposes that language is the most crucial point. Our conceptual framework (to use Lakoff and Johnson's term) manifests in action. Now is a critical time to address it. With a dogmatic framework, history may well be repeated, now with 21st century tools and resources. But with different concepts, the results could be something else. A non-dogmatic direction will avoid the pitfalls that mankind has repeatedly fallen into. Resisting Bishop Berkeley's idealist dogma, Samuel Johnson simply kicked a rock and exclaimed: "I refute it thus!" What is this language like? What does it sound like to believe in and talk about a shared reality of experience?  <i>Social, Political and Community Agendas in the Arts</i></p> <p><b>Six Formats: Articulation, Activation, and Circulation</b>  Ingrid Cogne, Academy of Fine Arts Vienna, Vienna, Sweden  The art-based research project Six Formats analyses various formats commonly used in relation to art-based knowledge articulation and/or communication in the present day: publication, exhibition, symposium, lecture-performance, screening, and workshop. Six Formats creates situations of dialogue in, on, and between each of its formats. Six Formats facilitates collaborative processes of ongoing self-reflection and re-articulation aiming for reciprocal attentiveness to the respective needs of the project, its partners, and co-researchers.  <i>2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action</i></p> <p><b>Artivism for Social Change: A Comparative Analysis</b>  Diana Lucía Mariño, Autonomous University of Baja California Sur, La Paz, Mexico  The analysis I propose is about artivism (art + activism) like an action allowed to create new political-artistic imaginaries aimed to social change; and is based on the idea that certain artistic expressions and practices constitute forms of cultural resistance to processes of fragmentation, diaspora and concentration; all of which are common in the neoliberal city. With the review of emblematic cases of Colombia and Mexico, I will reflect on the application of participatory social methodologies and their capacity to potentiate the transforming action of art in the creation of new vindictive imaginaries of the right to the city. Theoretically, my research is grounded in Utopian Latin American thought, drawing on three analytical categories: the commercialization of space, artistic and symbolic practices, and collaborative networks / social movements. The adoption of this theoretical grounding aims to open lines of thought that allow me to reflect on the practices of artists, who are understood as agents able to contribute alternatives to the discussion around the current civilizational crisis.  <i>2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action</i></p>
12:15-13:15	<b>Lunch</b>



Thursday, 28 June	
13:15-14:00	<b>PARALLEL SESSIONS</b>
<b>Room 1 - B2160 (Rennie Hall)</b>	<p><b>Posters</b></p> <p><b>Transitory Sound and Movement Collective: Interpretive Performance Art Model</b>  Cherie Acosta, Lamar University, Beaumont, TX, United States  The Transitory Sound and Movement Collective: Collaborative Art, evaluates the communal process of performance art and the development of a novel improvisational language utilizing technology, music and the moving image. Employing a dialogical language through collective art making, the collective of artists, formed in Houston, Texas consists of sound designer and founder Lynn Lane, with an evolution of filmmakers, musicians, dancers and vocalists. The group rejects established rules of collaboration within the traditional framework of performance. Breaking with the strict interpretation of roles, which historically have created a hyper divide between director, performer, and designer, the collective operates outside the parameter of the shared lens of the written work. Neoteric and transitory, it creates a cross-germination of musical language facilitated by a purely improvisational setting. The approach is a significant and sustaining model in today's world of reductions in arts funding. With an eye to the future, artistic collectives provide freedom, interpretive performance art and the flexibility of artistic expression absent the constraints of traditional oppressive artistic structures  <i>New Media, Technology and the Arts</i></p> <p><b>Connected Bodies?: In Search of the Affective Dimension</b>  Lucy Boermans, Media Design School, Auckland, New Zealand  Since the turn of the millennium a surge in digital technology has led to a rise in the adoption of creative practice utilising interactive media across a multitude of fields. Now, almost 20 years on, aside quickening technological advancement and swelling digital development, I sense a developing "counteract". As a global inhabitant, living and working within an increasingly digital landscape, I begin to wonder 'why this perception?'... and so, I approach my line of enquiry; positioned from a curiosity-driven perspective, via a hermeneutical framework to ask: what if, running counter to our exponentially expanding "digital body," there lay an equally significant "inner body," or affective dimension? How do they relate to one another? If we are to consider their relationship as "intercorporeal" (Merleau Ponty) then perhaps we are looking towards a "readjustment" or "re-balancing" of bodily relations? "Connected Bodies? In Search of the Affective Dimension" is about an exploration of "this neglected relationship" via the affective side of the art experience.  <i>New Media, Technology and the Arts</i></p> <p><b>Art as an Avenue for Empathic Attunement and Healing in Children's Hospitals</b>  Brooke Hughes, New York University, New York, NY, United States  Art has been used as a pathway for healing throughout history. The use of art, creativity, and image can help facilitate connection, as well as provide a space for empathic attunement to Self and Others. Recent neurobiological research has shown evidence for increased immune response when one experiences an empathic attunement. Additionally, empathic attunement assists the healing process through psychological subjective reports of increased well-being. My presentation will highlight through my work and observations how the arts can help assist with creating empathic attunement. I will also explore how feelings of loss and isolation experienced by children in the hospital can be addressed through communal art experiences, allowing for the opportunity to enter into a sense of connection, belonging and hope.  <i>Social, Political and Community Agendas in the Arts</i></p> <p><b>Funding Equity among St. Louis City Arts Nonprofit Organizations: What Determines the Amount of Contributions, Gifts, and Grants?</b>  Elizabeth Deichmann, University of Missouri, St. Louis, MO, United States  Among the St. Louis region's arts 501(c)(3) nonprofit organizations, the majority of contributed funding goes to the largest nonprofits while small and medium nonprofits receive a disproportionately smaller amount of contributed funding by comparison. Using multivariate analysis, the institutional and larger socioeconomic determinants influencing the amount of contributions, gifts, and grants that arts nonprofits receive are examined and tested. An original theory for the distribution of arts funding based on Anne Schneider and Helen Ingram's Social Construction of Target Populations: Implications for Politics and Policy (1993) is also tested and shows contributions are influenced by socially constructed groups of arts nonprofits.  <i>Social, Political and Community Agendas in the Arts</i></p> <p><b>Bigger and Better Ideas: Strategic Creativity Training</b>  Anna Szabados, Chief Creativity Officer, Strategic Creativity, Vision2Action  The paper will identify close to 20 discipline independent creativity techniques that will allow the development of bigger and better ideas. In addition, the presenter will share the results of data collected in training workshops using pre workshop and post workshop participant surveys. Vision2 Action is committed to providing useful creativity training information to individuals from all walks of life.  <i>2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action</i></p> <p><b>The Importance of Projecting Disability in Narrative, Art and Experience</b>  Chris Ewart, Emily Carr University of Art + Design, Vancouver, BC, Canada  Through a range of contemporary film, fiction, art and performance we investigated moments of disability agency and resistance to ableism. Understanding disability theory – including how normalcy and able-bodiedness operate in compulsory fashion, how disability and the disabled figure function in narrative, and how disability brings an important, often-overlooked aesthetic to art and culture – helps us situate the sociocultural importance of our work as artists, our experiences and the experiences of others in equitable ways. Even as the late Tobin Siebers suggests "disability enlarges our vision of human variation and difference, and puts forward perspectives that test presuppositions dear to the history of aesthetics" (Disability Aesthetics 3), surprisingly, a disability studies perspective was new for my students. My poster presentation will share a few key concepts relative to disability studies, art and social practice as well as some achievements of our class, including brief summaries and images of presentations and student comments that project an ethos of disability. Doing so provides a model of disability as knowledge and community for students at Emily Carr and our university more generally.  <i>Social, Political and Community Agendas in the Arts</i></p>



Thursday, 28 June	
13:15-14:00	PARALLEL SESSIONS
Room 1 - B2160 (Rennie Hall) Cont.	<p><b>Empowering Knowledge of Cultural Design Authenticity and Inclusion through Basic Design Pedagogy: A Visual Analysis of Indigenous Design</b>  Analee Paz, Texas A&amp;M International University, Laredo, TX, United States  This visual analysis highlights cultural identity awareness by empowering knowledge of design authenticity through art pedagogy. This proposal describes the support of interdisciplinary learning methodologies of the formal elements of art and principles of design via unique international indigenous design. This study serves as an initial specimen for investigating details from specific indigenous artisan creations with examples from Wixáritari, Sami, and Ainu designs. The concept was developed from observations of current art and design education, cultural identity and design inclusion, as well as established teaching theories that guide current pedagogical methods. The objective of the work is to encourage supplementary understanding of cultural identity within formal design education. The reflections considered through this research lead to the issue not solely of art and design, but of how to learn and teach art and design. By providing methodologies that organize this content, the discipline can have conscientious sources of information to begin with and build upon. Furthermore, it creates more well-rounded and knowledgeable interdisciplinary interests and empathy. This study acknowledges that art and design education and research should be progressively geared towards addressing multicultural audiences with critical solutions that consider both the audience's and their own cultural orientation.  <i>Arts Education, Social, Political and Community Agendas in the Arts, 2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action</i></p> <p><b>Visions : Impact of Visual Positivity</b>  Marielle Ednalino, Graphic Designer, Center for Leadership Learning, University of California, Davis, Bay Point, CA, United States  Visual communication is a source of information that has the potential to connect societies and communities. However, such communication does not necessarily reveal the true agenda behind the visual presentation of messages. Amidst rising social tension around the world, visual messages increasingly have become vehicles for oppression, segregation, and discrimination. In response, my creative work and scholarly research seek to understand how such imagery could achieve opposite goals My work creates temporary interactive spaces that encourage audiences to contemplate societal messages and promote new perspectives. The exhibition is constructed in two parts. First, vinyl wall imagery communicates social issues relevant to present times. Second, graphic posters placed on top contradict the messages of the vinyl. The exhibit uses this juxtaposition to promote increased positive awareness and a recognition of the ways humans are incredibly “editable.” My research emphasizes how the human brain combines information from visual experience, synthesizes it, and draws on past experiences to provide a manipulated perspective of the world. By juxtaposing word and image we can re-orient individuals and encourage them to consider social situations in new ways. The gap between the human reception of an image and the actual reality of experience thus opens a space for conversation about society and individuals.  <i>Social, Political and Community Agendas in the Arts</i></p>



Thursday, 28 June	
13:15-14:00	PARALLEL SESSIONS
Room 1 - B2160 (Rennie Hall)	<p><b>Virtual Posters</b></p> <p><b>Preservation and Promotion of Indigenous Language and Culture through Artistic Activities in Education</b> Karla Del Carpio Ovando, Assistant Professor, Hispanic Studies, University of Northern Colorado, Greeley, CO, United States  The research findings of a qualitative study I conducted at a Spanish-Indigenous elementary bilingual school will be shared in this poster. The beauty of cultural and linguistic richness will be discussed through the sharing of examples of the activities that young indigenous children do in order to promote their native language and culture. Examples of this are: poetry readings/recitals, bilingual theater plays, participation in national bilingual academic programs and competitions, etc. Art has been a significant tool that has facilitated the promotion of the indigenous Tsotsil language and culture.  <i>Arts Education, Social, Political and Community Agendas in the Arts, 2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action</i></p> <p><b>Black Aesthetic in African American Interior Design and Decoration in the Home Environment</b>  Jacqueline Carmichael, Assistant Professor, Art and Interior Design, Howard University, Washington, D.C., United States  This article explores the various influences, specifically African Art and art of the African Diaspora that have shaped the development of African American Interior Decoration and Design. We consider these influences through an examination of their manifestation in the prevailing social and cultural constructs in which African Americans reside to create homemaking. In understanding the meaning of the Black Aesthetic, we explore its evolution by examining the role of memory, territoriality, displacement and place to create meaningful spaces from the pre-colonial period to current day. We also consider other factors that can be factored into the definition of the Black Aesthetic such as social practices, forms, colors, and beliefs. A determination as to what truly constitutes the Black Aesthetic is not without its challenges as other influences such as those originating through and from European or Western cultures cannot be entirely delineated from the Black Aesthetic. However, to the extent possible, we make a best effort to define this aesthetic by examining evidence obtained through a variety of sources such as media, contemporary arts on historic African American interiors, and African American furniture historians. Others include evidence obtained from archival findings that depict home as cultural repository—home as a container for artifacts, paintings, art, and more through and from African American archives and photography, media and in contemporary art, in both traditional, contemporary and historic context through a visual representation.  <i>Arts Theory and History</i></p> <p><b>Diversity Study in Arts and Entertainment Venue Management</b>  Jill Schinberg, Assistant Professor, Arts Administration, University of Kentucky, Lexington, KY, United States  The purpose of this project is to investigate the results of the 2017 International Association of Venue Managers (IAVM) study of diversity in the arts and entertainment venue industry. This project explores the questions: What are the demographics of the arts and entertainment venue industry?, What relationships, if any, exist between the categorical variables (e.g. the relationship between job category and gender) of this data set?, and What is the probability of one under-represented class being in one group over another (e.g. job category and gender)? Leaders and staff of arts and entertainment venues varying in size and function in North America and beyond were invited to participate in the study by way of a web-based survey. The survey was conducted by the professional researchers for VenueDataSource, the research arm of the International Association of Venue Managers. The 2017 Diversity Study is the first self-study of its kind in the public assembly sphere. The answers to research questions concerning demographics, relationships, and probabilities will provide much needed information to the association, researchers, employers, and job-seekers about the diversity (or lack thereof) in the industry today.  <i>Social, Political and Community Agendas in the Arts</i></p> <p><b>The Feminine Gaze: Female Fashion Photographers from Midcentury America</b>  Marie Botkin, Associate Professor, California State University Long Beach, Long Beach, CA, United States  Among the various types of imagery that exist in the landscape of visual culture, fashion photographs are inherently complex. Several layers of cultural meaning occur in one flattened hypertext and can be interpreted by various fields including psychologists, anthropologists, art historians, media scholars and dress scholars. Many studies focus on body image, media impact, and advertising and are conducted to measure the impact on viewers. Where some emphasize thin idealized body types popular in contemporary fashion magazines (Yu, 2014) others emphasize different types of magazines in studies and conduct gender analyses (Kang, 1997; Lindner, 2004). Findings often point towards evidence of male dominance and the power of the image to make women conform to the ideals presented. There is little to acknowledge that the creator may be a female. To remedy this, this study will address this issue with a focus on female photographers that worked for major fashion magazines during the middle of the twentieth century. The method used for examining content will be Goffman's frame analysis (1979). Goffman's frame analysis is a coding system which focuses primarily on subtle and underlying clues in the picture content of images that contain messages in terms of gender roles. Analysis concentrates on positioning and placing, size, eye contact, posture and hand gestures. The categories that were used for analysis include: relative size, function ranking, feminine touch, ritualization of subordination and licensed withdrawal. Because of their notoriety and the relative ease with which their work can be identified, the images of Lee Miller, Lillian Bassman and Louise Dahl-Wolfe will make up the pool of photographs for analysis (Dahl-Wolfe, 1984; Bassman, 1997; Burke, 2005). Brief backgrounds on each photographer will also be presented along with a discussion of the impact of gender behind the lens.  <i>Social, Political and Community Agendas in the Arts</i></p>



Thursday, 28 June	
13:15-14:00	PARALLEL SESSIONS
Room 1 - B2160 (Rennie Hall) Cont.	<p><b>Revitalizing the Town of Namie and Reconstructing Its Community : Introducing Digital Calendar NAMIEHOURS</b>  Kanao Sasaki, Post Doctoral Fellow, Graduate School of Information Science, Tohoku University, Sendai, Miyagi, Japan  Fukushima evacuees from the Nuclear explosion in 2011 have been oppressing own voice to speak about their lives, because of the stigmatization of being an evacuee. many of their stories and voices are stored away and forgotten. The artistic project aims to provide a place where they can feel home and securely able to express own voice. As well as to inherit local stories permanently to next generation by introducing artistic expression. The artistic project designed a web calendar that can upload a photograph with Namie memories per day. The team conducted photography workshops with the evacuees from town of Namie, Fukushima and analysis their photographic pieces. Visual media such as photograph can express emotion and inspire other related stories.  <i>2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action</i></p> <p><b>Teaching Adults with Varying Abilities: Pre-service Art Teachers' Reflections</b>  Lisa LaJevic, Associate Professor of Art Education, Art and Art History, The College of New Jersey, Ewing, NJ, United States  This study focuses on how one art education program has started to offer pre-service art teachers experiences working with adults with varying abilities. Weaving together the course instructor's thoughts with the pre-service teachers' reflections and adult artwork, this poster introduces the junior-level art education course that required pre-service art teachers to lead an art gallery tour and hands-on printmaking workshop to adults with varying abilities. Because it was the first time this experience was offered, this research aims to highlight the pre-service teachers' reflections that hold implications for future use in our own program as well as other teacher education programs.  <i>Arts Education</i></p> <p><b>Performance Art and Its Features in Orlan's Artworks</b>  Mahmonir Shirazi, Al Zahra University, Iran  In Twenty century, the New Arts phenomena appeared. One of them is performance art which has its definition and rules. As technology developed, the artists worked in different fields of new arts. In their idea, every things can convey the meaning. Many of them look at the body as a medium and use its functions to convey their messages through their art works. Some of them show masochistic behaviors toward their bodies. One among such artists is Orlan. The French feminist artist, who changes her body into a medium for cultural motives by subjecting it to several operations. Her surgeries were broadcasted in galleries and museums all over the world. She called her works carnal art and she considers them as performance art pieces. This article is an introduction to performance art and its features and then comparing them with Orlan art. Applied research method is descriptive analytical, and data are collected from libraries.  <i>Arts Theory and History, Social, Political and Community Agendas in the Arts, New Media, Technology and the Arts</i></p>

Thursday, 28 June	
13:15-14:00	<b>PARALLEL SESSIONS</b>
<b>Room 2 - C3255</b>	<p><b>Virtual Lightning Talks</b></p> <p><b>Emerging Aesthetic Experience: New Forms of Cognitive Sensitivity in Interactive Art</b>  Claudia Mosqueda, National Autonomous University of Mexico UNAM, Professor-investigator, Azcapotzalco, Ciudad de México, Mexico  Rafael Bueno Rodríguez  The interactive work of art of the 21st century seeks to produce in active viewers an emerging aesthetic experience. This emerging aesthetic experience reconfigures all the sensory, olfactory, tactile, emotional, visual, neuronal experience that occurs in the body as an integral unit to generate new sensitive and perceptual syntheses. This interaction is processed at the individual level by the body that experiences it, but also globally because it is a framework of stimuli, simultaneous and emerging actions. This process of cognition is what Varela defines as: the global is at the same time the cause and consequence of local actions that occur all the time in my body. From the above, we propose as the purpose of this text that: interactive works of art offer emerging aesthetic experiences where the body is the main protagonist, because from it, the local and global process of cognition is given. The methodological structure of this work is as follows: to define the aesthetic experience in aesthetic terms, to describe the notion of emergency as a cognitive learning experience, that from the theoretical perspective of Chilean thinker Francisco Varela, emergence is a form Of cognition, as a co-determination between local elements and the global cognitive subject, and to explain how the emerging aesthetic experience in Interactive Art works is understood from specific examples. With this, we try to explain how the artistic experience of the 21st century responds to novel processes of cognition as the ultimate stage of experience.  <i>New Media, Technology and the Arts</i></p> <p><b>Movements and Repetition in Victor Vasarely's Paintings with That of Beethoven's Symphony No. 5</b>  Golara Tavakolian, Art Researcher, Time Museum  Mohammad Reza Sharifzadeh  The purpose is to make it more conceivable and further tangible for a Persian receiver. It is discernible that the geometrically entwined structure of inscriptions in Vasarely's art formed with respect to calculation and connections with mathematical proportions. Such illustration of dimensions entails an organized expansion and divergence. Similarly in symphony number 5 there are symbols of motion, opposition and toil going from the first movement in C minor to joy and glory concealed in the Final movement in C major which is the peak of the whole symphony. It is also longer and dynamically more intense than the first movement and throughout the flow of the musical composition from one movement to another again there seem to be a mathematical divergence and expansion. To such degree it is possible to compare this symphony with movements and genres of visual art such as op art and uniquely that of Vasarely's. The long term goal of the research includes discovering similitude points between Symphony No.5 and Vasarely's paintings along with reflecting repetition and motion in both music and painting. This article attempts to answer the question of whether the aesthetic signs or the realm in in vasarely's work are in a way at the same level or influenced by Beethoven's 5th symphony? Hereupon, advantaging from an analytic-descriptive method the study will proceed towards finding a few of the likeness points in such examples observing both referential and fieldwork information-gathering.  <i>Arts Theory and History</i></p> <p><b>Art in Society: The Role of Cultural Planning Methodology in Contemporary Society</b>  Liz Gardiner, University of the West of Scotland, Paisley, Scotland, United Kingdom  Katarzyna Kosmala  Tomas Dahlberg  Recent thinking and research has helped to broaden the base from The Arts to embrace place making, regeneration and city planning (Landry, 2000). This paper asks what Cultural Planning methodology can offer in contemporary society. Can urban regeneration, place making and socio-economic development incorporate cultural resources in ways that are more than tokenistic, but actually capture and celebrate the "DNA" of the place? In the 20th century UK, Arts and Culture were often seen as separate from other aspects of urbanism. There were polarised positions that either insisted on "art for arts' sake" or treated the arts and artists instrumentally; perceived as useful for tackling issues and problems in socio-economic disadvantage areas. Post-industrial cities continue to suffer from this perpetuated disconnect between culture and urban regeneration, leading to homogenization of urban design and the proliferation of "non-places" made of housing and retail developments that could be seen as being located anywhere. This paper explores the potential of cultural planning as an applied methodology in three post-industrial urban settings (Govan, Gothenburg and Gdansk) as an access to understanding how meaning can be generated and disseminated from the cultural sphere pursuit of building alternative futures.  <i>Social, Political and Community Agendas in the Arts</i></p> <p><b>Re-theorising and Envisioning Text as Image: A Concept in Practice-based Research in Painting</b>  Emmanuel Ikemefula Irokanulo, Federal Government of Nigeria, Yaba, Lagos, Nigeria  This study examines texts and images and the poetic connection between the two, by explicating how text gives life to image and image subsequently informs and inspires text. It also sets out to examine how art practice creates knowledge and induces philosophy. The study is inspired by Paul Gauguin's theory on the inclusion of shadow in painting. This study aims at creating paintings through observation of images derived from shadows. Shadows are here reconstructed in painting as independent images and not as appendages to any phenomenal object. The study explores the texts of Kantian and Heideggerian philosophy to create paintings given Onyinyo local mythological theory life within a contemplative space. The literature review shows that shadow had been in existence before the researcher engaged in this study but, the nature of inquiry differs from previous ones in traditional painting practice. Participatory technique was adapted as research method and phenomenological theories and philosophy formed the focus of this study, which assesses art, especially how painting can inform theory and theory as well informs painting practice. The research establishes that the practice of painting and knowledge are inseparable and that painting is a visual narrative that could be read through careful contemplation and that painting could lead a critical argument for the topicality of the visual arts.  <i>Arts Theory and History</i></p>



Thursday, 28 June	
13:15-14:00	<b>PARALLEL SESSIONS</b>
<b>Room 2 - C3255</b> <b>Cont.</b>	<p><b>Art of Haute Cuisine: Understanding the Chef as an Artist</b>  Annaramaria Paolino, Lecturer, School of Education, Edith Cowan University, Joondalup, Australia  Traditionally, art refers to the fine and performing arts and does not explicitly or implicitly include food. However, society is reconceptualising this view and implying that the culinary arts can be performed by an artist (chef) and experienced by an audience (diner). A haute cuisine experience is a performance on a gastronomic stage and when seen in this light, it fits well within the definition of "art." It is a capricious art that does not last long in a physical form however; like all great artworks, it has the potential to last a lifetime in the memories it creates. The focus of this research was to gain the chefs perception into this social discourse. Interviews were conducted with innovative and award winning chefs from Australia, Europe and the United Kingdom to gain an insight into how chefs perceive they do, whether they consider "food as art," and the process they go through when creating their art. The research findings highlight that like all artists, chefs are inspired by a variety of things however, two groups of chefs have emerged from the data; the "artists," and the "craftsmen." This research uncovers the chefs understanding of their perceived artistic status in society.  <i>Arts Education</i></p> <p><b>Evaluating Multi-Content Learning through Art</b>  Jan Hogan, Auburn University, Montgomery, AL, United States  Gilbert Duenas, Associate Professor, Department of Curriculum Instruction and Technology, Auburn University, Montgomery, AL, United States  Art speaks to the classroom teacher. Experienced educators can know a lot about their students through classroom art projects. Art skills such as knowledge of color theory, understanding famous artists, and spatial awareness can be assessed, but evaluation shouldn't stop here. Student's listening skills, social skills, certain math skills, social studies skills can also be assessed via the same piece of art. First, drawing exercises to make students comfortable and move them beyond the "I can't draw syndrome" or fear of drawing that may be present. Second, an exercise in drawing familiar objects by turning them upside down. This allows students to view their subject as a series of lines rather than an object they are familiar with. Third, isolate colors in a photograph to train students' eyes to see shade, tint, and tone as indicators of depth or distance. This project can be incorporated in any teacher preparation program as a hands-on learning experience that engages the participant's use of imagination to artistically portray in an abstract manner what they see and feel. Whether a child in an early learning center, a youth in an elementary school or adult in a college setting, the use of distinct art forms can be an empowering tool to elevate the voices and interpretations of children and adults' views of historical and present day events. Application of this project can be utilized to promote academic skills such as critical thinking, conversations, and research in support of a relevant learning outcome.  <i>Arts Education</i></p> <p><b>Dilemmas between Creativity and Skills: Visual Arts Teaching in Early Childhood</b>  Suzannie Leung, Assistant Professor, School of Education &amp; Languages, The Open University of Hong Kong, Kowloon, Hong Kong  Early childhood education in Hong Kong faced its millennial reform and this reform called for a change in the policy and curriculum. The curriculum revamp aimed at promoting children's creativity and life-long learning capacity. Therefore, arts become one of the genres in the integrated curriculum. Nevertheless, the practices in the local kindergartens in Hong Kong seemed to have barriers in meeting the government's standard after the curriculum revamp due to conventional values of academic achievement from the public and parents. In theory, we expected children created their artworks by expressing their voices creatively through visual arts. In practice, children created their crafts by following teachers' instructions. Obviously, there is a belief-and-practice gap in teaching visual arts for young children in Hong Kong. As a matter of fact, this study aims at investigating teachers' beliefs and practices in teaching visual arts in Hong Kong. In this study, 29 teachers were interviewed individually through semi-structured interviews. Totally 409 minutes of data were collected. The interviews were transcribed, coded and analyzed by using thematic network analysis. The findings indicated a belief-and-practice gap of kindergarten teachers in Hong Kong towards visual arts in early childhood education. Teachers agreed with the notion of creativity but they found difficulties in striking the balance between creativity and artistic skills. This study reflected not only on the importance of subject knowledge in teaching visual arts to young children, but also how teacher education in visual arts in the future should be conducted.  <i>Arts Education</i></p> <p><b>Mathematics, Art, and Technology: The Use of Art to Improve Learning</b>  Euro Marques Júnior, Professor, Production Engineering, Faculty of Agudos, Bauru, SP, Brazil  Emília M. R. Marques  Aguinaldo Robinson De Souza, Professor, UNESP  We developed the project with the objective of raising the interest of high school students and the general public through Mathematics, motivated by the social demand for improvement in the quality of teaching. We believe that the growth of student interest and its ability to understand applications with complex numbers in various areas will cooperate with the teaching and learning process. Thus, we develop the teaching of numbers and complex functions associated with Art and Technology through interrelated activities: exhibitions of images created with computer graphics by educational software F (C) Complex Functions; explanatory lectures about the software and the process of creating the figures (Colored Domains); workshops in computer labs for software learning; production of study material and development of this mathematical content and production of new images; preparation of dissemination material and knowledge repository (e-books, articles); use of e-learning in the development of activities for teachers and high school students; etc.  <i>New Media, Technology and the Arts</i></p>



Thursday, 28 June	
13:15-14:00	PARALLEL SESSIONS
Room 2 - C3255 Cont.	<p><b>Arts Integration within the Gifted Curriculum</b>  Jennifer Bartee, University of Denver, Denver, CO, United States  This session will investigate the positive role arts education can hold within gifted curricula, helping to establish its importance within mainstream curriculum reform. Specific attention will be paid to the unique ways arts classes can teach creative thought and affective expression. Champions of arts education look to the works of Elliot Eisner to encourage the teaching of multiple forms of representation (Eisner, 1994) and to Howard Gardner to support students with multiple forms of intelligence (Gardner, 1983). Advocates of gifted education look to Renzulli's Three-Ring Model and the equal weight placed on creativity, task commitment, and above average ability (Davis &amp; Rimm, 2004), as well as Dabrowski's recognition of aesthetic sensitivity within individuals who possess sensual over excitability, to support their students. However, little research has specifically explored the common ground between arts education and gifted education. Gifted curricula tend to focus on the advancement of students' abilities in math, science, and language arts. Gifted students often need to find positive ways to channel the complex emotions they experience due to their high intellectual aptitude. Research needs to investigate the role arts education should play within gifted curricula.  <i>Arts Education</i></p> <p><b>Setting Free: Julien de Casabianca's Project "Outings" and Its Aesthetical and Social Consequences</b>  Alicja Rybkowska, Research Project Head, Department of Philosophy, Jagiellonian University, Krakow, Poland  The artist chooses less known paintings from local museums, prints the human figures depicted on them as large scale stickers, and places them on buildings in deprived areas. In the project fine arts become street art and street art takes its inspiration from fine arts. The artist himself describes it as a way of examining how people react to the pictures in their environment and interact with them. This interaction may result in a destruction of ephemerical art works but also in a creation of new patterns of using the common spaces and, as a consequence, strengthening local identity. I am going to discuss the engaging, participative aspect of the project and its input in bringing people together and promoting grass roots democracy. Basing on this discussion, I will draw perspectives for using different forms of art as an instrument of stimulating people's creative potential in their social life.  <i>2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action</i></p>





Thursday, 28 June	
13:15-14:00	PARALLEL SESSIONS
Room 4 - C3275	<p><b>Focused Discussions</b></p> <p><b>This Body of Mine: For an Ontology of the Dancing Body</b>  Carolina Bergonzoni, Dancer/Choreographer/Educator, Arts Education, All Bodies Dance Project, Burnaby, BC, Canada  In my paper, I will discuss my understanding of body knowledge as it arises from more than 15 years in the dance field; specifically, I will analyze my experience as a dance improviser and a dance facilitator in community context. Following Ben Spatz's definition of body as a "wide territory" (2015, 11), I will argue that body knowledge is a reliable, yet different, form of knowledge. I will then consider improvisation as a tool for philosophical inquiry. In doing so, I will address questions such as: How is the body a methodological tool for understanding what we can learn from the body itself? As a dancer, a scholar, and an educator: How can I move from the dance to the writing, and from the writing to the dance?  <i>Arts Education</i></p> <p><b>Movement and Mental Health: Performance-based Projects with Workman Arts</b>  Cara Spooner, Education Manager, Arts &amp; Mental Health, Workman Arts, Toronto, ON, Canada  Using two performance-based projects as case studies, I would like to talk about my experiences as the Education Manager at Workman Arts (an arts and mental health organization in Toronto) and about how my practice as a choreographer has been woven into my role through the experience of creating work with and alongside Workman members. Workman Arts supports artists who have lived experience of mental health and addiction issues through providing access to free multi-disciplinary art education, studio space, professional development and presentation opportunities. I would like to discuss the foundation and context that Workman Arts provided for two collaborative works I created with Workman members: Chorus (a site-specific performance at the Centre for Addiction and Mental Health hospital) and You&amp;Us (a 360 degree dance film for an audience of one). Both of these works aimed to dissolve distinctions between professional/non-professional, able/disabled and performer/audience through process-based performance and workshop facilitation. For this conference presentation, I aim to give an overview about Workman Arts, show documentation and describe the case study pieces, "screen" the 360 film and offer embodied examples of how the work was created.  <i>2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action</i></p> <p><b>Engaging Art: How Artists Contribute to the Development of International Norms on Human Displacement Related to Disasters and Climate Change</b>  Hannah Entwisle Chapuisat, University of the Arts London, London, United Kingdom  Numerous artists address themes related to human displacement, disasters and climate change through community-based projects, exhibitions in art institutions, academic research, activist campaigns, and direct contributions to international policymaking processes. This presentation discusses on-going, practice-based doctoral research exploring how international relations theory, namely Martha Finnemore and Kathryn Sikkink's theory of a norm life cycle, can provide a foundation for elaborating a theoretical and conceptual framework to analyze and better understand the impacts of these diverse forms of artistic engagement. By applying the framework to examine five case studies of artistic practice, the research ultimately aims to propose potential strategies artists could consider for engaging and contributing to international policymaking efforts to improve protection and assistance for people displaced by disasters. Discussion will be welcomed on the overall research question and approach, examples of artistic practice, and research methodology.  <i>2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action</i></p>

Thursday, 28 June	
13:15-14:00	<b>PARALLEL SESSIONS</b>
<b>Room 5 - C3285</b>	<p><b>Workshop</b></p> <p><b>Parable of the Broken Plates: Shared Grief and Hope in Art and Faith Communities</b>  William Catling, Azusa Pacific University, Azusa, CA, United States  Workshop participants are invited to experience a hands-on encounter with art as a vehicle for personal and communal healing. The concept of integrating art into our various educational, faith and communal gatherings has its roots in the earliest recordings of humanity; In caves and on rocks, in settings for corporate worship, public squares, enacted rituals, educational centers and other forms of communal life. It is through the deep interconnection of art and spirituality that society can find a way to heal from its multi-faceted problems. Donald Kuspit shares that “authentically spiritual art does not so much ‘communicate’ as ‘induce’ an attitude of communion and contemplation.” Both of these experiences have the power to bring about healthy change in society. The breaking of plates serves as a symbolic gesture representing the broken areas of life in our communities. These broken pieces are then put back together to tell a story of individual and communal grief and hope. The resulting mosaics create images that reveal the healing that can come through the making of art and for the viewers of the work.  2018 <i>Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action</i></p>
<b>Room 6 - D3345</b>	<p><b>Workshop</b></p> <p><b>Thinking with the Dancing Brain: Embodying Neuroscience</b>  Sandra Minton, University of Northern Colorado, Greeley, CO, United States  This workshop examines and demonstrates the brain/mind in action by connecting it to the symbolic language of dance. Carefully crafted, basic movement exploration experiences are used to explore the brain functions of observation, engagement, critical thinking, emotion, memory, learning, and problem solving. The brain structures responsible for each of the preceding functions are described, followed by explaining how each function is connected to content found in a typical dance curriculum. Finally, movement explorations are used to enhance understanding of each brain function. Thus, observations can become more detailed and acute when observers use their bodies to copy shapes seen in the environment. Engagement is heightened by accurately copying the quality of a partner’s movements. Critical thinking is developed when analyzing the timing of a partner’s movements. Different emotions are communicated nonverbally through varying the shape and quality of movement. Short-term memory is triggered by creating a movement sequence, and mentally re-arranging its order. Imagination is heightened when imagined body feelings and imagined shapes are reproduced in movement. Learning is involved through reading diagrammed patterns, and creating them in movement. Problem solving is practiced by deciding how you would move in different environments such as tall grass or waist deep water.  <i>Arts Education</i></p>
<b>Room 7 - D3355</b>	<p><b>Workshop</b></p> <p><b>Enacting History: Learning about the Holocaust through Theatrical Activities</b>  Janet E. Rubin, Professor, Departments of Performing and Visual Arts and Communication and Speech, Eastern Florida State College, Cocoa, FL, United States  By using plays to learn about the Holocaust, participants have an opportunity to view history coming alive. Theatre is an important tool in Holocaust education because it changes that dark event from something that occurred many years in the past to one with immediacy and relevance. In this workshop, participants not only present scenes from the play, <i>The Survivor</i>, they engage in activities which can be used to deepen connections to the characters and give depth of understanding to theatre practice as well as Holocaust education. Workshop participants will engage in a theatre game during which they apply differing character motivations to tossing objects of varying shapes and weights. Using improvisation, in another exercise they will create a scene requiring persuasive skills and then apply these skills to a scene from the script. A role-playing activity casts participants as reporters and ghetto occupants on a tour of the Warsaw Ghetto. Another undertaking, based upon analysis of given circumstances, involves participants in writing and performing a short monologue honoring the protagonist in <i>The Survivor</i>. By coupling these activities with scripted scenes, attendees enter the world of the play, fostering connections to characters’ motivations and deepening their own understanding and empathy.  <i>Arts Education</i></p>



Thursday, 28 June	
13:15-14:00	<b>PARALLEL SESSIONS</b>
<b>Room 8 - D3370</b>	<p><b>Creative Practice Showcase</b></p> <p><b>Crafting High Dynamic Range Photographs to Create a Classical Oil Painting Look</b>  Rehan Zia, Lecturer, Faculty of Media and Communication, Bournemouth University, Fern Barrow, United Kingdom  HDR photography allows artists to capture the full range of tonal values in high contrast real world scenes allowing for better latitude and creative control during post-production. With specialist HDR cameras being too expensive for the consumer market, the alternative method of photographing HDR images is by blending multiple varied exposures of the scene. The resulting images have characteristics in common with classical oil paintings in terms of the scene dynamic range depicted, as well as the softening effect inherent in the production process. HDR production and tonemapping processes can also amplify camera sensor and lens artifacts that bring unwanted attention to the fact that one is looking at a photographed image and not a painting. The images presented here were produced over the course of the author's visual practice-research PhD journey exploring how HDR images can be crafted to create a painterly look reminiscent of classical landscape oil paintings whilst keeping unwanted camera, lens and software artifacts to a minimum, thus illustrating the extent to which digital technologies can be used to replicate pre-digital visual practices. The workflow, techniques and approaches are grounded in the photography and film visual effects disciplines.  <i>New Media, Technology and the Arts</i></p> <p><b>Abstract Insularity and the Window to Worldliness</b>  Robert Tracy, Associate Professor of Art/Architecture History and Curator, Department of Art, University of Nevada, Las Vegas, NV, United States  Louis Kavouras, University of Nevada, Las Vegas, NV, United States  Adam Schroeder  Professors Robert Tracy, Louis Kavouras, Adam Schroeder We wish to develop a fresh response to the intimate relationship of art/dance/music---specifically American modern dance (Erick Hawkins' self-sensing"), jazz (Thelonious Monk and Kenny Clarke)---and the visual arts---as seen in the contemporary abstract paintings of Ethiopian artist Eyob Mergia. Immediately following WWII, modern dance, Jazz and bebop music proved to be a transformative force from 1945 and, when nuanced with the aesthetic abstract devices utilized by Eyob Mergia, a compelling echo of constructed tonalities reshape themselves into a two-way formal relationship of hearing/seeing/feeling across the media. A compelling and original perspective emerges and this development reshapes the creative image-making process juxtaposed with (not against) the repetitive devices of tonal language. This assessment should show that American jazz and East African abstraction does not subordinate one to the other but, in actuality, finds formal inspiration in both tonal and color tonalities.  <i>New Media, Technology and the Arts</i></p>
14:00-14:10	<b>Transition Break</b>



Thursday, 28 June	
14:10-15:25	<b>PARALLEL SESSIONS</b>
ECU Library	<p><b>Alternative Presentation</b></p> <p><b>electromagnetic navigations and map-making { e a r w i n g s } workshop</b></p> <p>Julie Andreyev, Associate Professor, Design + Dynamic Media, Emily Carr University of Art + Design, Vancouver, BC, Canada  Caroline Park, Assistant Professor, New Media + Sound Arts, Emily Carr University of Art + Design, Vancouver, BC, Canada</p> <p>{ e a r w i n g s } is a cluster of alternative listening-specific participatory opportunities produced by Tiny Disasters™, a collaboration between Caroline Park and Julie Andreyev. { e a r w i n g s } facilitates occasions for individual and social acts of listening, to emerge unconventional forms of sensing-feeling-knowing. { e a r w i n g s } invites participants to transform and transgress through listening-actions. Human bodies are coaxed into becoming-animal as earcreatures enacting radical forms of listening, destabilizing customary ways of knowing that favour seeing/languageing.</p> <p>In this workshop, participants navigate the ECU library with telephone pick-up coils, which allow for electromagnetic fields emanating from nearby technological devices and machinery to become audible. Through a series of steps, Caroline Park guides participants in creating their own maps of the electromagnetic fields, eventually evolving into a variety of “musical time scores.” Relevant topics, including sonic volume, time, and space, as expressive means, will be discussed. In preparation for this workshop, please bring your own earphones/headphones if you have them. Participants will be provided with hand-held audio technologies, including telephone pick-up coils, for the amplification of electromagnetic fields during the workshop. There will be a few extra headphones if needed. A final discussion will follow the workshop.</p> <p><b>This workshop will be limited to the first 10 participants.</b> Meet at the main entrance of ECU, by the reception on the second floor.</p> <p><i>2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action</i></p>
Room 1 - B2160 (Rennie Hall)	<p><b>Alternative Presentation</b></p> <p><b>Group Exercise</b></p> <p>Randy Lee Cutler, Emily Carr University of Art + Design, Vancouver, BC, Canada</p> <p>Part of the success of any group encounter is how individuals come together synergistically as they practice social engagement with each other. Whether teaching studio class, engaging in theoretical readings or working together as a group, starting the encounter with physical exercises can release tension and bring people to the present moment of being and learning together. Drawing from Performance Art curriculum, this session focuses on techniques for generating a positive group dynamic where all participants are engaged, relaxed and encouraged to cultivate a sense of radical openness. Here an embodied encounter gets to the root of who we are as social beings. We will begin with some exercises that connect each individual to the group and build if not social cohesion then a temporary space of conviviality. Through humor and experimentation participants enact new ways of sharing time and space ostensibly hosting each other as a means to facilitate an emergent experience. In the context of “How Art Makes Things Happen” we will think about our bodies and time as core materials for making form. This will be followed by a short exploration of strategies for strengthening participation with a focus on phenomenological and experiential learning. In this way an embodied pedagogy is understood as creating an environment for experimentation, risk taking and play.</p> <p><i>Arts Education</i></p>



14:10-15:25

Room 2 -  
C3255

## Student-centered Pedagogy

### Enhanced Communication Strategies in the Online Arts Classroom

Dean Adams, Associate Dean, College Arts + Architecture, University of North Carolina at Charlotte, Charlotte, NC, United States

It is important to advance research that sheds light on the online delivery of arts courses. Given the rapid growth in online coursework in the academy, it is critical to establish standards and practices that validate the quality of the course material and delivery. Online courses require more discipline and commitment from students as well as enhanced forms of communications by their professors to prevent the current high online dropout rate. This paper presentation explores the online course development work at UNC Charlotte in the arts that attempts to link the use of active learning and specific course design and features that have proven successful in teaching online courses in the arts. Two online courses taught by the author, "History of Musical Theatre" and "Arts and Society: Theatre" will be compared to face-to-face counterparts in showing how the quality and quantity of interpersonal interaction with the course materials and professor is key to student success. This work extends former research (Holmberg, 1995) that suggests that instructors must fashion a "personal" relationship with students in order to motivate them to do their best work.

*Arts Education*

### Students as Emerging Artists in Society

Christine D'onofrio, University of British Columbia, Canada

Paulina Semenec, University of British Columbia, Canada

How do students who have participated in a community partnership with professionals in the creative arts sector and art institutions articulate their role as emerging artists in society? In this paper we are interested in exploring how students etch out a space for their own practice within an existing art community, and some of the challenges in doing so. Drawing on interview data as well as student creative work and reflections from two university level visual arts courses in which students participated in arts-based community partnerships, we highlight students' negotiations with becoming artists in society as a messy and complex process. In particular, we explore how notions of uncertainty and unknowing (Atkinson, 2013) are integral to the configuration of the artist. Finally, we explore the potentials of experiential learning and its academic contextualization in the classroom and how it informs students' thinking in the visual arts and their future role as professional artists.

*Arts Education*

### In Rhythm, in Colour, in Compassion: An Iconographical Journey Inwards, Upwards, Outwards to Embrace the World

Elena Hadjipieri, Simon Fraser University / Ministry of Education and Culture of Cyprus, Cyprus

The role of arts as antidote to contemporary degrading society 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 Panayia Forviotissa chapel, a 900 hundred year old monument in UNESCO World Heritage List. The frescos depict the personifications of Terra/Land and Mare/Sea. Because of their location in relation to the dome (with the Pantocrator) both Land and Sea are regarded through spiritual lenses: as co-existing participants, as the "Other." What might that imply in our "troubled" times? This paper describes how a 4th grade class explored the murals. This proposal, based on and combining imaginative education, place-based pedagogy, 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 technical characteristics of the murals like rhythm and colour, this presentation narrates a trip inwards, upwards and -through compassion- outwards to embrace the world.

*Arts Education*



14:10-15:25

Room 4 -  
C3275

## Engaging Movement

### **The Beauty from the Cultural Collision between China and the West: A Study of the Buddhist Songs by Master Zhizheng**

JingYing Xu, Nanfang College of Sun Yat-sen University, China

Buddhist music is music created for or inspired by Buddhism and used for the explanation of Buddhism and the promotion of Dharma. In ancient China, Buddhist music was widely used in temples for daily Buddhist activities. The traditional Chinese pentatonic scale, which consists of five notes within one octave, is frequently used in many of these songs. Master Zhizheng created 20 pieces of Buddhist songs throughout his life. These songs, bearing the tonality of western music, all originated from his meditation. The lyrics reflected his insights and inspirations. Since his childhood, he has been influenced by Christian culture and Buddhist culture at the same time. In his 11 years of teaching Buddhism, he used music as one of the most important means to spread Buddhism. He often quoted from Beethoven: Music is a higher revelation than all wisdom and philosophy. He regarded music as an important way to practice the Guanyin Method, a method to reach enlightenment through perceiving the sounds of the world. It is a method of spiritual cultivation and practice according to the Buddhist Shurangama Sutra. Besides, Master Zhizheng also used his songs for daily Buddhist ceremonies and activities, such as rituals, funerals and free medical treatment and training. The Buddhist songs by Master Zhizheng differ from the traditional Chinese Buddhist songs in singing forms and application of functions. This is his exploratory attempt to reform Buddhism in response to the "Humanistic Buddhism" philosophy proposed by Master Taixu, a famous Buddhist master in the early 20th century.

*2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action*

### **Folk Dance Music of Yi Nationality's "Ah-Xi Dancing under the Moon" and "Dance to the Three-stringed Chinese Violin"**

Yiyu Zhang, Lecturer, Department of Music, Nanfang College of Sun Yat-sen University, China

The objects of study in this thesis are "Ah-Xi Dancing under the Moon" and "Dance to the Three-stringed Chinese Violin" which is the traditional dances of Ah-xi and Sani people of the Yi nationality. With the change of times, these two songs have evolved from the marriage dance music to the recreational dance music for the masses of all walks of life. Because the two share similar characteristics of music, dance, and cultural functions, the relationship between them is the focus of this paper. In the past, the research made by scholars was always targeted on either of the two, while the articles on comparative study of the relations between the two were rarely seen. In this paper, I will make a comparative study of the music, dance, and cultural backgrounds of these two songs. The study of relationship between the "Ah-Xi Dancing under the Moon" and "Dance to the Three-stringed Chinese Violin" is aimed is to make further exploration of the issues remained in of the music of Chinese ethnic minorities through the analysis of music forms. Besides, it should be pointed out that the interaction and integration of culture between ethnic groups, branches of ethnic groups are the order of nature in the course of human culture. It is also in compliance with this order of nature that the human culture makes continuous progress and development.

*Social, Political and Community Agendas in the Arts*

### **The Choreography of Learning and Artistry of Instructional Design When Teaching through Dance**

Brittany Harker Martin, University of Calgary, Calgary, Alberta, Canada

Barbara Snook, University of Auckland, Auckland, New Zealand

Ralph Buck

In this paper, we explore the tensions and bliss inherent in curriculum delivery through the lens of dance integration. We interweave our shared experiences as dancers, dance educators, and choreographers who all teach through dance. Personal vignettes unveil the intentions and sense-making of creative artists tasked with the duty to "deliver" curriculum. They liken the tensions inherent in prescribed curriculum to those experienced between choreographer and dancer, and share encounters of pedagogical balance and counterbalance, risk and certainty, freestyle & choreography, weightlessness and gravity as it relates to learning design and the duality of meeting ends and unfolding endless possibilities (Aoki, 2005; Roth, 2014). To choreograph emergence is to present encounters where learning is truly alive (Greene 1967). The authors' question and confront their own disquietude with utilitarian notions of dance as learning tool, and spark a call for the necessity of curricular events that offer the somatic, the subliminal, and the sublime as part of a lived curriculum (Aoki, 2005).

*Arts Education*



14:10-15:25

Room 5 -  
C3285

## Artist-in-Residence

### Engaging the Social through an Artist-in-Residence Program in the Archives

Kathy Carbone, Institute Archivist, Performing Arts Librarian, Lecturer, Library, School of Music, and School of Critical Studies, California Institute of the Arts (CalArts), Valencia, CA, United States

Although artist-in-residence programs in which artists interact and collaborate with people and phenomena within corporate, industrial, academic, governmental, institutional, or other community settings have been in existence for over half a century, the embrace of residency programs in archives is somewhat more novel in comparison to other environs. This paper explores the ways in which an artist-in-residence program at the City of Portland Archives & Records Center (PARC) in Portland, Oregon, USA marshals a socially engaged art practice framework to activate innovative modes of collaboration that foster generative art-making and social interactions and participations between people and archives. Through reflections by PARC archivists and two artists about their experiences in PARC's inaugural residency program, this paper explores the ways in which PARC's program engenders new social and cultural roles for archives and inventive modes of art and community engagements. This paper also contemplates how the archival poetry practices of investigative and documentary poet Kaia Sand, who during her residency utilized and transformed police surveillance records to honor women struggling for rights and pay homage to the courage of activists, creates multiple fields of interactions and processes of becoming-together between past and present, diverse community members, and archives and poetry.

*2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action*

### Social Life of Artist Residencies: Working with People and Places Not Your Own

Marnie Badham, Vice Chancellors Post Doctoral Research Fellow, School of Art, RMIT University, Melbourne, Australia

This paper will examine the world-wide explosion of artist residencies and diversity of forms over the last 2 decades, from traditional institutional models of patronage and seclusion to contemporary forms of social practice projects making art with local communities to explore contemporary global concerns including mass migration, climate change and conflict. Offering a broad ranging typology of residencies as social form, this paper examines the historical contexts, stakeholder motivations and the social value versus the potential for harm of these creative interventions in the public realm. The paper first examines the social roots of residencies through artist colonies, communes and retreats developed through patronage and new social economies. Next, the paper examines the relationship between artistic, institutional and community motivations alongside the social aims and the potential for harm when outsider artists are invited to engage with communities not their own. Finally, in the 'social turn' in residencies theorised by examining a spectrum of contemporary international artist residency programs from the on the move "itinerant and transnational artist" lifestyle and the recent return to the "localvore" with artists seeking a more sustainable approach by merging life and practice.

*Social, Political and Community Agendas in the Arts, 2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action*

### Exploring the Benefits of Artist-in-Residence Programs in Western Australian Schools

Sara O'Neill, Holy Cross College, Australia

Lisa Paris, Senior Lecturer, Arts Education, Curtin University, Perth, Australia

Where many secondary schools employ specialist art teachers to deliver their education programs in Western Australia, the same cannot be said for primary schools. In both government and independent sectors it is most often the case that visual arts (and the arts generally) are taught by primary generalist teachers whose pre-service training encompassed only minor studies in the arts disciplines. Consequently there is often a variable quality of art education provided to primary students. As a strategy to support quality arts education outcomes for children in the primary years Artist in Residence programs have been shown to have merit. This paper presents an overview of the Curtin Artist in Residence program that has operated in Western Australia since 2007 and provides case studies (from both primary and secondary school contexts) in which the enrichment and inclusion benefits of artists working in schools are examined.

*Arts Education*



14:10-15:25

Room 6 -  
D3345

## Political Identities

### Local Government and the Arts: Building Identity through Collaboration with Creative Industries and the Arts

Susan Savage, Manager, Community and Cultural Development, Community Cultural and Economic Development Division, Wollongong City Council, Wollongong, NSW, Australia

In many parts of the world, local government is grappling with a transition - from managing the development and maintenance of local infrastructure, delivery of essential services and economic governance - to responding to the cultural and social needs expressed by their community that impact on how they identify themselves. Residents want the opportunity to discuss inspirational needs including living in a place that offers cultural engagement that is "liveable" and is attractive/interactive offering public art and cultural amenity. This presentation considers the specific contributions encompassed within the broader role of local government that enable local government practitioners to justify to their communities their role and contributions to creative industries and, more important still, maximise benefit both for the community and the creative industries sector itself.

*Social, Political and Community Agendas in the Arts*

### What about the Public?: The Role of Government and the Public in the Creation of Public Art in Berlin from the Third Reich to Today

Jessica DeShazo, Assistant Professor, Department of Political Science, California State University Los Angeles, Los Angeles, CA, United States

This work examines the changes in government and civic involvement in public art beginning with the Third Reich through present day. It includes various types of public art that range from monuments and memorials to propaganda and murals. The work is the result of a series of open-ended interviews with art professionals in the government and non profit sectors in Berlin. The information from the interviews is supplemented by research about public art and government involvement in Berlin. The work highlights different transitions in the content and form of the public art as well as government and civic involvement in public art. The work finds a dramatic shift in roles for the government and the public. Government has gone from the primary controller and provider of public art to a lesser, secondary role of funder with artists and the public playing the more dominant role.

*Social, Political and Community Agendas in the Arts*

### Embedding Temporary Public Art in Civic Works: A Critical Reflection on the Treatment Public Art Project in Melbourne, Australia

David Cross, Professor of Visual Arts, Faculty of Arts and Education, Deakin University, Geelong, Australia

Slavoj Žižek in his study of the event begins by describing it as an act of re-framing. While going on to examine the event from a diversity of perspectives including the idea that an event is an effect that exceeds its causes, this idea of re-framing is a useful one in considering place-responsive temporary public art. In creating an event whereby audience members are drawn to a specific place to consider it in dialogue with a series of artworks, a juxtaposition is established between the specificity of a place, its geographical features, use value, culture, and the ways in which artists have chosen to re-frame these contexts. For the artists in the ongoing socially-engaged art project Treatment based in Melbourne, Australia's Western Sewerage Treatment Plant, Žižek's rhetorical question, is an event a change in the way reality appears to us, or, is it a shattering transformation of reality itself? could be seen as a useful provocation. This paper will examine how Treatment has sought to establish new understandings of embedded socially engaged practice over successive iterations. In seeking to respond to the Western Treatment Plant, an extraordinary 11,000 hectare civic works, engineering and world listed wildlife site, while re-framing its assorted contexts for an audience mostly unaware of any of the sites features, the artists sought to build a new accord between capturing the lived stories of the people that built and maintained the site and their interest in eliding narratives and conjunctions that speak to present day concerns.

*2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action*





Thursday, 28 June	
14:10-15:25	<b>Contemporary Connections</b>  <b>Room 7 - D3355</b>  <b>Using Choreology to Increase Arts and Culture Engagement in Multi-Barriered Populations</b> Carmen Moreira, Executive Director, Arts & Culture, SQx Dance Company, South Slokan, BC, Canada I will present my organization as a case study. We designed our special blended social-cultural social enterprise to best serve vulnerable populations across Western and Northern Canada from the Area I of the Regional District of Central Kootenay. We use a mix of professional dancers and those with barriers to employment to deliver programming and put special role models in communities. Our interactive performance programming balances the promotion of positive social values with art and culture and physical activity for vulnerable populations. Blended value ensures we create long-term legacy relationships with inner-cities & remote and rural communities, but it also ensure the sustainability of the organization because of a diversified funding scheme. Blended value simultaneously requires that we have to specially train a workforce that is ready for the special challenges of serving diverse populations using social innovative art and culture programming. Furthermore, demand for our work is seemingly endless (both at home and abroad). This results in a systematic change in the demand for employees in contemporary dance. <i>2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action</i>  <b>Whose Chaoshou Pipa?: The Role of the Chaoshou Pipa Musicians</b> Xinyang Wu, Nanfang College of Sun Yat-sen University, China Chaoshou pipa is Chinese traditional folk instrument from the cultural of Chaoshan area, China. Due to the external communication of traditional culture in contemporary China, not only the Chaoshan people, a growing number of Chaoshan cultural outsiders are starting to learn to play Chaoshou Pipa which the traditional folk musical instrument of Chaoshan area. From the perspectives of musicians, this paper provides an investigation on Chaoshou Pipa players and the characteristics of performance and an analysis of ethnography and culture. It draws the following conclusions: Based on the oral data and related literature, today's Chaoshou Pipa players are musicians inside and outside Chaoshan culture. Inside players are the holders of Chaoshan traditional culture and descendants of traditional Chaoshou Pipa performing. While the participation of the outside players provides a broader space for the development and spread of Chaoshou Pipa and its spirit of humanity. However, the cultural difference plays a crucial role in the performing difference between insiders and outsiders. It needs a long-term cultural accumulation to grasp the charm of Chaoshou Pipa, especially its essence of "alive." Therefore, Chaoshou Pipa still belongs to the insiders of Chaoshan culture. <i>Social, Political and Community Agendas in the Arts</i>
15:25-15:40	<b>Coffee Break</b>



Thursday, 28 June	
15:40-16:55	<b>PARALLEL SESSIONS</b>
<b>Room 1 - B2160 (Rennie Hall)</b>	<p><b>Pedagogies for Change</b></p> <p><b>Teach Critical and Creative Thinking Skills by Playing an Instrument</b>  Jane Fiske, Professor of Humanities (Music), Humanities, Fitchburg State University, Fitchburg, MA, United States  Critical and creative thinking is a learning outcome promoted by the Liberal Education and America's Promise (LEAP) initiative. Launched in 2005, LEAP is a national public advocacy and campus action initiative which champions the importance of a liberal education. This paper will address how critical and creative thinking skills may be developed by playing an instrument. Specific musical examples will be explored. Playing a musical instrument utilizes both brain hemispheres. The left side (cognitive) decodes musical patterns, structures, concepts, and makes logical connections. It teaches students to analyze, to make informed choices, and to problem-solve. The right side (affective) interprets and responds to music from an aesthetic perspective. It teaches students to generate new and free ideas and to develop into imaginative thinkers in a variety of ways. Both areas are active and inseparable when playing an instrument. The experiential, hands-on approach to playing an instrument promotes examination and practice, clear thinking and communicating, mindfulness and listening, and deepens a student's overall understanding of themselves, their beliefs, knowledge and perception of the world. Critical and creative thinking skills are imperative for understanding and contributing to 21st century challenges. Playing an instrument teaches these skills and provides lifelong joy and enrichment.  <i>Arts Education</i></p> <p><b>Teaching "The Dybbuk": A Multi-Arts Approach</b>  Lois Rudnick, Professor Emeritus, American Studies Program, University of Massachusetts, Boston, MA, United States  With themes of horror (demonic possession), love and betrayal, religious orthodoxy and greed, Ansky's "The Dybbuk," and its many variants--Yiddish film ("Der dibuk"), an avant-garde chamber work (Aaron Copland's "Vitebsk"), a ballet symphony (Leonard Bernstein and Jerome Robbins), and, most recently, a feminist opera (Ofar Ben-Amots--has the makings of a compelling curriculum for students of drama, dance, and theatre history, as well as for performing arts students. Russian writer S. Ansky is recognized as the first Jewish ethnographer. During World War I, he collected and preserved hundreds of folks tales and folk songs from Hassidic communities in Eastern Europe and the Russian Pale, including Kabbalist songs that he used in his play. There is an excellent recent translation of the play in English, and rich scholarly work on Ansky that provides in-depth context for his ethnographic work, the relationship of his work to Hassidic and world culture (he was a Russified Jew who wanted to create a new Yiddish theatre that would appeal to ordinary folk in a contemporary way), and the reasons his play resonates with contemporary audiences.  <i>Arts Education</i></p> <p><b>Pre-Service Arts Teachers' Perceptions of Inclusive Education Practice in Western Australian</b>  Lisa Paris, Senior Lecturer, Arts Education, Curtin University, Perth, Australia  Karen P. Nonis  John Bailey  The creation and maintenance of inclusive learning environments is a key responsibility of all teachers working in Australian schools. Most Australian Universities embed inclusion education training for pre-service teachers (PST) in coursework. There is an implicit assumption in these arrangements that the study of inclusion and of special needs education completed at University will translate into practice when PSTs are working in schools. This phenomenological mixed methods research utilised an existing (2016) University facilitated Artist in Residence program, in which secondary Arts PSTs worked in Western Australian primary schools on a significant art project, to examine how effectively inclusion training is translating into practice. The findings of the research are both surprising and concerning. There would appear to be little or no articulation between theory and practice – the PSTs in our study did little to facilitate inclusion outcomes. Equally as interesting, however, is the finding that something in the collaborative arts experience itself (i.e., unrelated to the actions of the teacher or the AiR) allowed an inclusive experience for the children involved, underscoring the value of The Arts in general education – and especially within inclusive education.  <i>Arts Education</i></p>



Thursday, 28 June	
15:40-16:55	<b>PARALLEL SESSIONS</b>
<b>Room 2 - C3255</b>	<p><b>Content Praxis</b></p> <p><b>Anxiety of Our Age: Domestic Art and the Perversion of Privacy</b>  Jill Foltz, Faculty, Art, El Centro College, Dallas, TX, United States  In contemporary art and culture, extroversion and sociability often enjoy a place of privilege, whether in the realms of job descriptions, social media, or relational aesthetics. Introversion is viewed as a personality defect, the need for privacy is eyed with suspicion, and the arts of craft and interior design are relegated to the “decorative arts” section of the museum. However, several recent artists have chosen to use the site of the home or other private spaces as the subject of their sculpture and installation. This paper will investigate how these artists subvert dominant cultural values of gregariousness and shared space by creating paradoxical “private” spaces in the gallery, reclaiming the values of safety and privacy in an increasingly exposed culture. Drawing on Foucault’s concept of “heterotopias” and Bachelard’s Poetics of Space, I will explore the work of contemporary artists who employ the visual vocabulary of domestic interiors as sites of respite or prostheses of privacy. These artists include Andrea Zittel, whose A-Z Units (1994-2008) and Indy Island (2009) are life-sized spaces for individual comfort; Jessica Stockholder, who describes her colorful, domestic installations as being “about controlling the structure and surface quality of one’s environment”; and Marc Camille Chaimowicz, who creates gallery-sized installations of decorative and domestic settings in an attempt to “dissolve the hierarchical and disciplinary divide between fine art and the decorative arts.” Though many today may consider self-seclusion a perversion, these contemporary artists create other spaces that respond to and compensate for the anxiety of our loud, open, and complicated world.  <i>Arts Theory and History</i></p> <p><b>Audio Cartography, Ethico-aesthetics and Orderliness: Divining Models of Participant-institution Connection in Social Practice</b>  Michael Mc Loughlin, Recordist, Researcher, Artist, Dublin, Ireland  Over the past 20 years, I have developed an audio-cartographic methodology of context-related praxis that examines the inter-relationships between the aesthetic, the ethical and the institutional/relational dynamics that shape the contexts of the sound based projects I undertake. This means that conceptually my work explores community building, place making and active citizenship. In practice, it involves a process of recording conversations/discussions with specific communities of interest around social themes relevant to them; in order to develop sound based artworks that in turn represent that community of interest. I apply spatial sound based methods to sociological research through artwork involving choreographed moments of exchange through agreed, staged, multi-channel spatial recordings of unmediated conversations between small groups of individuals who share some commonality. The "subject" of this work is not the individuals participating in the recording, but the methods through which the particular group involved create "orderliness" (Garfinkel,1967) in their shared constructed realities and how this "adjusts" through involvement in the recording. The artwork discussed here is in itself a provocation to open dialogues. The people who take part in these recordings have Power of Veto over any future installation of this artwork. This paper will use this art making process as a means to examine this overlooked aspect of social arts practice specifically relating to institutional/participant relationship and ethics. The paper will discuss the procedures through which the art institution creates orderliness impact potential for relationship building between the participant and institution in social art practices.  <i>2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action</i></p> <p><b>Anchors in the Wind: Avoiding Polemics While Shouting about Climate Change</b>  Catharine Salmon, Principle Academic Staff Member, Nelson Marlborough Institute of Technology, Aotearoa, Nelson, New Zealand  For many years, I have noted how small changes of temperature produce a tumult of extreme weather events, and ocean and icesheet impacts. In parallel, the climate change discourse has been almost as tumultuous. Fueled by the ongoing updating of environmental data, the analysis of its implications and our responsibilities has been intense. All of these aspects concern me, involve me. The question of how to express these concerns through art is complicated. How to raise this most critical issue, communicate the complexity, stimulate the art lover’s sustained reflection yet avoid didacticism is challenging. Is situating climate change or any other environment concern at the heart of an art practice an instrumentalization of that practice? Moreover, if art, as the English novelist Ian McEwan observes is “entirely and splendidly useless” how does an artist with burning concerns avoid shouting in the wind? This paper will consider these questions in relation to my own environmental art practice that is prefaced on belief in art’s potential to communicate the urgent issues of our times through visual poetics and text.  <i>Social, Political and Community Agendas in the Arts</i></p>

Thursday, 28 June	
15:40-16:55	<b>PARALLEL SESSIONS</b>
<b>Room 4 - C3275</b>	<p><b>Memory and Preservation</b></p> <p><b>EMI Music Canada Archive and the Preservation of Popular Music</b>  Annie Murray, University of Calgary, Calgary, Alberta, Canada  H. Thomas Hickerson, University of Calgary, Calgary, Alberta, Canada</p> <p>In 2016, the University of Calgary began to acquire the EMI Music Canada Archive from Universal Music Canada. The archive consists of 5,500 boxes of archival material, including more than 2 million documents and photos and 40,000 audiovisual recordings in more than 40 media formats. It is remarkable that this complete corporate archive of a major record label is now available in a public research institution. With support from The Andrew W. Mellon Foundation, the University of Calgary will migrate and preserve 100% of the audio recordings in this archive. Digitization efforts often involve a process of selection and canonization; however, in the case of this archive, every audio recording will be migrated, digitized and preserved. In this paper, we will examine the importance and implications of preserving and making available the totality of a record label's output for posterity, and we will describe methods by which preservation efforts of this nature can inform the study of popular culture and society.  <i>New Media, Technology and the Arts</i></p> <p><b>Power and Opportunity in the Global Shift to Community Engagement in Art Museums</b>  Johanna Taylor, Assistant Professor, Herberger Institute for Design and the Arts, Arizona State University, Tempe, AZ, United States</p> <p>The image of an art museum as an austere encyclopedic archive of fine art objects for audiences to observe is antiquated. Today museums are placing engagement and cooperation with audiences at the center of their mission, working to make programming directly relevant to the daily lives of neighboring communities. This connects community organizing to work established by social practice artists from Suzanne Lacy to Pedro Reyes who take art practices to the people to shift socio-political structures. This community engagement is place-based and operates outside of the confines of a typical museum setting, making public spaces from plazas to community centers the sites of cooperative art making and local social change. This paper uses the Queens Museum in New York City as the central case study. The Queens Museum's community-driven programs are critical in surrounding Corona, a neighborhood exemplary for international diversity, rapidly changing demographics, and limited access to resources. The museum collaborates with residents to target local concerns from housing and sanitation to educational access and legal status. Additional global examples are referenced to suggest that emphasis on this place-based, community engaged programming is energizing museums worldwide.  <i>2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action</i></p>



Thursday, 28 June	
15:40-16:55	<b>PARALLEL SESSIONS</b>
<b>Room 5 - C3285</b>	<p><b>Visual Social Engagement</b></p> <p><b>"Little Significants" in the Visual Arts: Defining the Disability Aesthetic through the Analysis of the Representation of Dwarfism</b></p> <p>Debra Keenahan, Lecturer, Humanitarian and Development Studies, Western Sydney University, Penrith, Australia</p> <p>The physical difference of disability is not commonly associated with beauty, but rather its opposite. Theorists acknowledge the vicissitudes of taste in aesthetic judgement. Similarly, theorists acknowledge the vicissitudes of the valuation of disability - that is, physical difference is not always and everywhere defined as a disability. This interesting parallelism between the vicissitudes of aesthetic taste and disability is acutely illustrated through the representation of the dwarf - particularly the achondroplastic/disproportional dwarf. The purpose of the disability aesthetic was to produce a shift in the standards of beauty away from the notions of harmony, bodily integrity and health. However, despite such development of terminology, and claims of purpose, the definition of the disability aesthetic remains obtuse. Through the analysis of images in paintings, photography and sculptures of dwarfism this work first critiques current descriptions of the aesthetic of disability. Then adhering to a feminist critical disability studies framework - focusing upon the interface of the social milieu with the subject as limited agent - this work analyses a series of photographic representations of the author who is a female artist with achondroplasia. Through analysis of this self-representation, this work endeavours to provide clarification of definition of the disability aesthetic.</p> <p><i>2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action</i></p> <p><b>Using Interactive Theatre to Decrease Sexual Assault and Victim Blaming in Higher Education</b></p> <p>Noah Lelek, Assistant Professor, Texas Women's University, Denton, TX, United States</p> <p>This paper discusses the researched benefits of using interactive theatre to decrease sexual assault and victim blaming, as well as increase dialogue about these two issues in higher education. The Texas Woman's University Interactive Theatre Troupe was founded to 2015 to increase dialogue about a number of pertinent social issues. The troupe devised an interactive theatre script entitled, Welcome to College, to tackle the prevalence of sexual assault and victim blaming on college campuses through research, improvisation and devising techniques. The script consists of a short, traditional theatre piece, followed by a question and answer portion between the characters and audience, followed finally by the interactive portion where members of the audience are able to enter the scene to try to solve the inherent issues in the script. The script was performed for a number of college students in disparate courses. Students who witnessed the performance were given a pre- and post-performance questionnaire (mixed-methods), followed by the opportunity to participate in one of two focus groups. The results from the study, which were positive in nature, will be presented at the conference, as well as information about interactive theatre script creation and lessons learned through the facilitation and research process.</p> <p><i>2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action</i></p>
16:55-17:40	<b>Wrap-Up Session</b>



Friday, 29 June	
08:00-09:00	Conference Registration Desk Open
09:00-09:20	Daily Update—Phillip Kalantzis-Cope, Chief Social Scientist, Common Ground Research Networks, Champaign, IL, United States
09:20-11:00	PARALLEL SESSIONS
Room 1 - B2160 (Rennie Hall)	<p><b>Impacts of the Moving Image</b></p> <p><b>Wonderwomen: Embodied Confidence in Popular Media</b>  Alethea Alexander, Acting Assistant Professor, Dance, University of Washington, Seattle, WA, United States  Wonder Woman bursts into the hearts of millions of moviegoers inspired by the power of the female superhero. It was satisfying to see a woman join in WWI battle and defeat a God, but narrative alone did not make Wonder Woman the seventeenth highest-grossing film of all time. I suggest that the superhero's physicality defined her strength and empowered female viewers. This presentation will explore how specific ways of moving, both individually and as observed in others' bodies, can affect confidence and empowerment in women. Drawing from oral and movement interviews with twelve nationally diverse dancers at the University of Washington, and a socioemotional application of Laban Movement Analysis, my research reveals preliminary findings about physical expressions of confidence and empowerment shared among women. I suggest that free-flowing, circular movements initiated from the gut and spine are associated with feelings of safety and self-assuredness, and that direct, bound movements initiated from distal points evoke empowerment. I argue that movement patterns share an intrinsic relationship with emotional states, and therefore movement matters. Furthermore, because of our mirror neuron system, we physically experience the movement of bodies observed both on and off-screen. Not only is it fun to watch Wonder Woman plow through battlefields, but we also experience kinesthetic empathy for her confident strides and punches. I will argue that movement is an under-recognized keystone that could clarify and catalyze empowerment for women.  2018 <i>Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action</i></p> <p><b>A Shooting Star or Flying Start?: Interactive Documentary Film Making Practice and Storytelling in Contemporary China</b>  Chanjun Mu, City University of Hong Kong, Hong Kong  Interactive documentary film, emerged in 1980s and thrived in past decade under the growth of digital media technologies, is a new genre that narrates and the real and enables audience interact with reality through interactive digital technologies. There is increasing concern on this genre from vast western film agencies (e.g. the National Film Board of Canada, the Irish Film Board), international film forums and festivals (e.g. International Documentary Festival Amsterdam, Sundance Film Festival) and broadcasters (e.g. Arte, BBC, The Guardian, France 24), facilitating the interactive documentary film making practice and spreading the trend all over the world. Researchers from varied fields engage in this promising territory as well (e.g. MIT's Open Documentary Lab, the International Documentary Festival Amsterdam's Doc-Lab). Chinese interactive documentary film practice came to the stage in a relatively late time, but it expanded in past decade and brought about artworks and projects unremittingly. Many questions are not yet clear like the features and making practice situation of Chinese interactive documentary film. As a profound segment of jigsaw picture mapping the global interactive digital art practice, the investigation about Chinese interactive documentary film should not be absent. To remedy the gap, this research offers some insights into two aspects: the historical procedure in which Chinese documentary started to employ and be reshaped by emerging digital technologies; the current situation and features of Chinese interactive documentary film. For methodology, a systematic literature review in relevant field and case studies of Chinese contemporary representative artworks and projects will be conducted.  <i>New Media, Technology and the Arts</i></p> <p><b>Disrupting Embodied Prejudice with Art and the Moving Image</b>  Edmond Kilpatrick, Sessional Instructor, School of Contemporary Arts, Simon Fraser University, Vancouver, BC, Canada  Through autobiographical, arts based inquiry, I sensitized my awareness to solid and fluid sensations in my chest that I associated with prejudice and vulnerability and analyzed them phenomenologically in embodied writing. I entertained the supposition that sensations of fluid movement could be associated with vulnerability, and solid unyielding sensations could be associated with bias or prejudice. I found images that elicited these responses and became aware how implicit bias influenced my sensation response. I investigated how sensations elicited by implicit bias could be changed. While watching a short video interview of a gentleman who shared his struggles with addiction and poverty I noticed solid, resistant sensations in my chest that betrayed my efforts to empathize with him. I strategically inserted short dance and contemporary art clips throughout the video that disrupted my solid sensations with fluid ones. The intervention of art altered the habitually resistant way I engaged with him and moved me emotionally and sensorially. The original educational video was intended to create empathy and advocate for addiction support services. Despite my best intentions, it did not challenge the implicit biases that barred me from internalizing its message. This research reinforces how our embodied prejudices need to be addressed along with our cognitive ones for a new understanding and experience to occur. If public education programs and media tools are to have a transformative impact on their audience, the use of art can be a potent element to communicate the message in a full-bodied way.  2018 <i>Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action</i></p> <p><b>Storytelling and Intervals</b>  Cedric van Eenoo  Storytelling is regarded as a key concept of art. Aristotle's theory is regarded by many scholars as the cornerstone of the tradition of narrative composition articulated in three acts (Prince 1974). Additionally, Russian formalists Vladimir Propp and Viktor Shklovsky make a distinction between two correlated concepts: Fabula and Syuzhet (Cobley 2001). In contemporary cinema, this ultimately defines tone and style (Bordwell 1985). But the three-fold paradigm can also be observed in Japanese culture, with the additional element of rhythm, which is of importance in its relation to time. In this regard, filmmaker Andrei Tarkovsky approaches the cinematic experience by manipulating the perception of duration (Tarkovsky 1989), generating intervals in the chronology of the movie. These narrative intervals are the focus of a new approach to storytelling. They create an unspoken language, with the instruments of cinematography, rhythm, and sound as alternate characters of the story. Besides, in Gilles Deleuze's view, an image is infused with time, and contains present and past (Deleuze 1989). Therefore, a narrative configuration composed of gaps encompasses a different dimension of time and space, allowing contemplation to become the interface between the audience and the film. In this regard, the Japanese concept of Ma describes how hiatuses enable an intensity of vision, thus creating an immersive experience (Arata 1979). The story can operate on a level where the emotional attributes of the images and sound work of the film become quintessential.  <i>Arts Theory and History</i></p>



Friday, 29 June	
09:20-11:00	<b>PARALLEL SESSIONS</b>
<b>Room 2 - C3255</b>	<p><b>Inclusive Initiatives</b></p> <p><b>Contemporary Art and Contemporaneity within Art History: Japanese Movements for Revitalisation</b>  Eimi Tagore-Erwin, Lund University, Lund, Skåne, Sweden  Despite Japan's global pop image, much of the internal Japanese art world counters this theory and aesthetic. While much of contemporary art practice in Japan has often framed within the context of commercialism and pop-culture, many have turned away from global art market trends to instead cultivate projects that focus on local community-building. Much of these projects engage with social practice, a phenomenon that has become increasingly popular in Japan as the gap between rural and urban communities continues to widen and government revitalisation initiatives emerge. This paper aims to deconstruct some ways in which Japanese art has been framed for Western reception over the years, and shed light on contemporary art festivals for revitalization that have been proliferating in Japan since the 2000s. The paper is situated within cultural studies and visual culture studies, and was conducted with consideration of Reiko Tomii's method of 'international contemporaneity' in art historiography. It is complemented by investigative research into the Echigo-Tsumari Art Triennale, and onsite analyses of Setouchi International Art Triennale and Reborn-Art Festival. This paper implies that the new community-focused initiatives in Japan may bring about wider changes to Japan's art identity on a global level.  <i>Social, Political and Community Agendas in the Arts</i></p> <p><b>Developing Artistic Practices of People with Disabilities: The Case Study of Latvia</b>  Sarma Freiberga, Latvian Academy of Culture, Riga, Latvia  Inclusion of people with disabilities in general society has been delayed in the Eastern Europe due to the severe consequences of the communist regime. Both on institutional level and in public opinion people with disabilities are still labelled as secondary. This refers also to embarking people with disabilities into artistic practices due to restricted accessibility. However, in the Eastern Europe significant improvement regarding visibility and overcoming stereotypes referring to the people with disabilities has been achieved thanks to grassroots activism. As a positive example the research paper analyses the case of the Integrative Arts Festival Come along! involving children and young people with special needs in Latvia, having started 21 years ago and since 2007 expanding to having reached the audience of 100 000 (from 1.9Mio inhabitants of Latvia which is a significant number) of national radio and television. The proposed paper focuses on the art product created by people with disabilities as an instrument of socialization and promoting understanding between different social groups, presenting the case of Latvia as a successful development able to provide a unconventional approach for inclusion.  <i>Arts Education, 2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action</i></p> <p><b>Children Inspire Glass Project at Emporia State University</b>  Carol Russell, Emporia State University, Emporia, KS, United States  Fletcher Russell  Heather Caswell  Emporia State University's Children Inspire Glass Project (2013 &amp; 2016) demonstrated the power of authentically creative experiences for all children, and importance of their genuine ownership in that process. Art offers an avenue for success for all children, regardless of ability level, as there is no wrong way. This project demonstrates that with appropriate accommodations, all children can be engaged and focused when you foster creativity with an appropriate environment, materials, interactions, and TIME! Art is truly a right for all children and this project advocates the right of all children to express themselves through the arts. Practitioners will benefit from illustrations of collaboration and specific strategies/ accommodations utilized to facilitate children's visual art and creative writing expressions. With appropriate accommodations, all children can be fully engaged and share the joy of creative expression. Participants will observe a collaborative model and be provided with strategies to facilitate an inclusive group of children to creatively express themselves through visual arts and creative writing. Presenters will share various strategies related to their own specialty areas (visual arts, creative writing, special education, collaboration with families, university faculty and students). Documentation of responses and reflections about the CIGP from children, families, faculty, and students will be shared, which illustrates the authenticity, collaboration, and success of this project. This includes children sharing their designs, stories, and ideas at art shows. This material informs us for the upcoming CIGP III in Spring 2018, in addition to supports our funding efforts.  <i>Arts Education</i></p> <p><b>Art and Affirmation of an Intellectually Disabled Identity: The Experiences of Irish Artists with Intellectual Disabilities</b>  Kaitlin Stober, Research Specialist, Department of Disability and Human Development, University of Illinois at Chicago, Chicago, IL, United States  Previous research suggests participation in the arts and/or disability arts can positively influence individuals' affirmation of a disabled identity; however, persons with intellectual disabilities (ID) have not been included in this research to the same extent as their peers with physical or sensory disabilities. In addition, much of the research that has referenced artists with ID does not highlight the voices and perspectives of the artists themselves. In response to this empirical gap, the present research study explored both the general experiences of professional artists with ID as well as their consideration and/or affirmation of intellectually disabled identities. Data was collected via two focus groups, one with five performing artists and the second with five visual artists, as well as follow-up, individual interviews with the artists. Key findings were identified via thematic analysis. All participants associated positive feelings with their artistic careers, and many reported friendships as a key benefit. Participants provided varied accounts concerning their considerations of intellectually disabled identities. Affirmation of an intellectually disabled identity was more common among performing artists, as multiple visual artists rejected the ID label due to associated stigma. Beyond actual rates of identity affirmation, other recurring themes supported the notion that art can be a fertile field for the development of positive self-identities in general, in addition to those specifically related to ID. Most notably, both performing and visual art participants suggested that being an artist improved confidence levels, benefitted their independence, and provided opportunities to demonstrate their capabilities to the general public.  <i>Social, Political and Community Agendas in the Arts</i></p>



Friday, 29 June	
09:20-11:00	PARALLEL SESSIONS
Room 3 - C3265	<p><b>Creative Trajectories</b></p> <p><b>Space In-between: A China/Canada Pedagogical and Cultural Exchange</b>  Boyd White, McGill University, Montreal, Quebec, Canada  Anita Sinner, Associate Professor, Department of Art Education, Concordia University, Montreal, Quebec, Canada  Jun Hu, Hangzhou Normal University, Hangzhou, Zhejiang, China  The concept of “ma,” which originated in Japan, refers to the “pure and... essential void between all things;” “an emptiness full of possibilities, like a promise to be fulfilled” a state of being in/between—between spaces, times, perceptions, cultures. Our paper explores this concept as an east/west, China/Canada pedagogical and cultural exchange, an in-between space that shares a commitment to the arts-based practice of a/r/tography—the interweaving spaces between art (practice), research and teaching in our respective interactions with pre-service teachers. In this paper, the three presenters discuss how ma informs our ways of being and becoming, and how each, respectively, has adapted ma—two in a context of western teacher education (one, a generalist elementary education program that encourages artistic exploration of self-identity as a philosophic component of pre-service teachers; the other, an art specialist education program with a particular focus on community outreach), and the third in the context of chinese art teacher preparation that includes a three-week course in which students apply a/r/tography principles while traveling part of the ancient silk route. As we bring together ma and a/r/tography in this international forum our intellectual exchange provides a collaborative network of evolving philosophical perspectives and practices.  <i>Arts Education</i></p> <p><b>Artful and Rhizomatic Belongings: A Digital Assemblage Exploring Students' Belonging in Higher Education</b>  Maureen Flint, Graduate Research Assistant, Educational Studies in Research Methods, The University of Alabama, Tuscaloosa, AL, United States  C(art)ographic Conjunctions is a digital humanities arts research project that explores student's connection to and production of place in higher education. This project combines audio clips from student interviews, geo-tagged paths of guided walks, soundscapes of campus, photographs, and 360-degree video in an interactive digital assemblage to produce a more nuanced understanding of how students' experience the place of higher education. Place offers a unique entry point for complicating narratives of belonging and connection, and to consider place as an assemblage of materialities that create an affective rhizome, moving towards (re)presenting the multiple, rhizomatic, and simultaneous knowings of student experiences. Place as constantly produced and iterative enfolds notions of the rhizome, a multiplicity, connecting points to other points, reducible to neither one nor the multiple (Deleuze &amp; Guattari, 1987). The rhizome suggests an ever constructing, varying, and expanding understanding of place/space as made up of lines and a multiplicity of directions. For example, students mark and create collages during focus groups that respond to the prompt: “draw, write, or visually describe the place of campus.” The collage creation becomes an encounter of place, an inquiry of process that encourages juxtaposition, relocation, and connection. Following focus groups, students are invited to participate in a guided walk, exploring the place of campus through their particular encounters and experiences in place. These guided walks and focus groups methodologically move to understand belonging as a rhizome, a collection of relations, intensities, and flows that connect, flatten, and fold back on one another. Belonging becomes differently through the connections and relations within this data. Marked maps made during focus groups layered with paths and photos assembled during guided walks, lines of flight from text and sound from focus group and walking interview conversations layered in between. The lines of the guided walk and text create connections, a rhizome between other pieces of data. C(art)ographic Conjunctions is the artful combination of this data, an affective digital rhizome combining audio, visual, and cartographic segments in a digital assemblage. For example, segments of audio (e.g. clips of student narratives and soundscapes) become flows along paths that traverse a digital map of campus. These audio paths layer and overlap, interrupting and intersecting, some layering again and again, while others become lines of flight that depart the map. Using digital media, these layered and multiplicitious paths create a rhizome of belonging. This inquiry of belonging rejects closure, themes, and generalities, instead looking to difference and diffraction, articulation of questions producing questions doubling and folding and moving to openness (Deleuze &amp; Guattari, 1987). C(art)ographic Conjunctions offers a pedagogical and political turn to place that maps differently how we respond to, support, and make change on college campuses. Through endless (re)combinations and entry points, C(art)ographic Conjunctions offers implications for methodology and practice: a different reading of place and belonging in higher education.  <i>New Media, Technology and the Arts</i></p> <p><b>Changing Conversations: Artistic and Curatorial Practice and Their Impact on Conversations about Chinatown's "Revitalisation"</b>  Tyler Russell  In recent years Vancouver's Chinatown has been the subject of various revitalisation efforts, some driven or financed by the municipal government, others more developer driven and financed and still others at the initiative of various activist groups. At each turn artists and local arts organisations have played an important role. This paper will assess the various roles the arts have played in this story, particularly from 2014 to present and open up a broader conversation pertaining to the arts' relationship to cultural displacement and gentrification.  <i>2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action</i></p>





Friday, 29 June	
09:20-11:00	PARALLEL SESSIONS
Room 4 - C3275	<p><b>Critical Mimesis</b></p> <p><b>Las Reinas, Pieta: A Meditation on Grief, Violence on Bodies of Color and Performing Catharsis</b>  Kristina Tollefson, Associate Professor, School of Performing Arts - Theatre, University of Central Florida, Orlando, FL, United States  Wanda Raimundi Ortiz  The artists discuss the impetus for their collaboration and will demonstrate the collaborative benefits of artists reaching across academic disciplinary divisions to strengthen each other's work. The imagery, inspired by Michelangelo's Pieta, created the background for Raimundi-Ortiz's live performance portrait where she cradles 33 young men and women of color for 3:33 seconds each: the number 33 representing the age of Jesus at the time of his execution. The piece was presented at the Knowles Chapel at Rollins College in Winter Park, Florida in March 2017 and the Smithsonian National Portrait Gallery in Washington DC in May 2017 and has upcoming performances in Orlando and Chicago in 2018. The artists will discuss the impact of the project on both participants and observers.  <i>Social, Political and Community Agendas in the Arts</i></p> <p><b>Jan van Bijlert's Portrait of a Widow as St. Frances of Rome</b>  Jochai Rosen, Chair, Art History, University of Haifa, Haifa, Israel  A painting by the 17th-century Dutch painter Jan van Bijlert so far known as Portrait of an Unknown Family (National gallery, Prague), depicts a woman accompanied by her two daughters and a trumpeter who is blowing his trumpet. This group is shown by a table set outside the walls of an Italianate city. This unusual iconography is so far unexplained and its deciphering will be the purpose of this lecture. Through comparisons with 17th-century Dutch representations of trumpeters and comparisons with representations of St. Frances of Rome (Santa Francesca Romana 1384-1440) in art, this paper will prove that this painting is actually a Portrait of a Widow as St. Frances of Rome and that this widow is offering nourishment to the poor. By that it will show that this is so far the only known depiction of this saint in 17th-century Dutch painting and a fresh addition to this rare subject in art.  <i>Arts Theory and History</i></p> <p><b>A Portrait of Power</b>  Elise Richman, Professor, Art and Art History, University of Puget Sound, Tacoma, WA, United States  The first presidential portrait of a black president by a black artist was unveiled on February 12, 2018. This unveiling marked a momentous historical moment. Obama's portrait represents a rupture in how the generally conservative genre of the presidential portrait is depicted. He is represented in front of a thicket of leaves interspersed with symbolic flowers representing places of significance to him. President Obama, sits facing the viewer, as if ready to converse in a posture that has been described as both casual and vigilant. He looks approachable and his emotional mien is complex. The color is vivid and his feet seemingly hover, he is not in a stately room but rather a vibrant, otherworldly garden like space. Kehinde Wiley, the artist who painted Obama's portrait, is a truly intriguing choice because he explores how portraiture historically reinforces power imbalances. Wiley is famous for his grand oil paintings of black and brown men whom he encounters on the streets of places such as Tel Aviv, Harlem, and Port Au Prince. He engages in the history of portraiture to, "quote historical sources and position young black men within the field of power." This paper will examine the connections and disruptions that this painting of an undeniably powerful subject introduces to Wiley's practice. It will also explore visual tropes such as gestures, lighting, symbolic objects, furniture, architectural elements, facial expression, and materials in select, historically significant paintings to more abstractly analyze the rhetoric of power in portraiture that Wiley employs.  <i>Arts Theory and History</i></p>

Friday, 29 June	
09:20-11:00	PARALLEL SESSIONS
Room 5 - C3285	<p><b>Workshops</b></p> <p><b>Arts Therapy, Imagical Play and Trauma: Exploring Arts Therapy during the Canterbury Earthquakes</b>  Deborah Green, Senior lecturer and Course Coordinator, Arts Therapy, Whitecliffe College of Arts and Design, Christchurch, Canterbury, New Zealand</p> <p>The Canterbury earthquakes (New Zealand, 2010- ) and their ongoing aftermath cast many into a situation of enduring liminality. We're threshold communities living amidst ruins and road-cones enduring the highs and lows of the rebuild. As this multi-layered natural disaster unfolded, the creative arts became a refuge, a way to express wordless distress, connect with others, try to make sense and recreate. Creative artists took to the streets, filling vacant lots post-demolition with dance floors, gardens, performance-stages; painting brightly-coloured murals on red-stickered buildings; transforming broken shards into glorious mosaics; placing row-upon-row of white chairs to commemorate those the quakes claimed. As my creative contribution, I provided group and individual arts therapy for the quake-affected of all ages. In this lively workshop, we'll contemplate liminality as a fruitful metaphor for disaster and trauma, exploring how this state evokes playfulness and communitas. Using movement, drama and visual arts-making, we'll experiment with how the mindfully-playful arts therapy processes I've named "imagical play" may encourage the healing state of communitas. The intensified relational pleasure of communitas is valuable within post-disaster and trauma recovery as it helps us forge external and internal healing bonds. Through these connections, we may overcome the stress and distress of isolation and learn to endure – and even learn to play amidst – the ruins of disaster-induced chaos and fragmentation until a new order emerges. Finally, we'll ponder how these learnings forged within the heart of disaster may be useful to a wider range of arts-based practitioners.</p> <p><i>2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action</i></p> <p><b>Creative and Cultural Intelligence: Applying Effective Creative Process and Cultural Competence</b>  Amanda Shatzko, Vice-Chair, Culture Advisory Committee, Regional District of the North Okanagan, Canada</p> <p>The world is changing at a rapid rate as technology advances how we communicate and work locally and globally. Now more than ever it is essential to master the skills of the creative process, and gain cultural competence. According to the World Economic Forum, by 2020 the top skills humanity and jobs will require creativity, problem-solving, and the ability to collaborate with others. Participants will learn the steps of the creative process, a framework of cultural competence, and how the two structures relate. Participants of this workshop will work in small guided groups to explore how to use flexibility to cross diverse ideas and overcome creative and mental blocks. Within the allotted time, groups will be able to present their observations to the room, to further enhance their experience. All participants will leave with the skills needed to outline the essential steps of the creative process, that will apply to the future of jobs, development, and leadership practices inside and outside the creative economy. They should be able to identify and demonstrate ways to embody cultural competence and explain how the two frameworks relate and have parallel similarities. Valuable hand-out materials outlining the process in detail will be disseminated.</p> <p><i>Social, Political and Community Agendas in the Arts</i></p>



Friday, 29 June	
09:20-11:00	PARALLEL SESSIONS
Room 6 - D3345	<p><b>Art Worlds</b></p> <p><b>José Gabriel Navarro and the Creation of a Vernacular Art</b>          Andrea Moreno, Professor, History Department, Pontificia Universidad Católica del Ecuador, Quito, Pichincha, Ecuador          José Gabriel Navarro (Ecuador, 1881-1965) emerged as an intellectual figure at the first half of the 20th century, who created an educational model and a cultural discourse regarding a Pan-Latin American and Hispanic American art. Since 1911 till 1965, his labor as Director of Ecuador's Fine Arts School at Quito, as well as his literary works, press articles and postulates transmitted at international meetings and conferences, were the medium with which he crystallized his argumentation on the authenticity and originality of Ecuadorian art. Navarro's oeuvre held a strong emphasis on the colonial artistic manifestations, although he also devoted few works to what he called local pre-Columbian art and what he treated as modern and contemporary art. His discourse was based on nationalism and modernism concepts that circulated between other Latin American intellectuals. Although a young Navarro declared that John Ruskin was his teacher, his work must be understood within a broader Latin American ideology, which advocated autonomy from North American and European artistic and cultural principles.  <i>Arts Theory and History</i></p> <p><b>Lavorare Con Lentezza: Atlas of Sensitivity and Political Gestures</b>          Mario Alberto Morales Domínguez, Postdoctoral Student, Instituto de Investigaciones Estéticas, Universidad Nacional Autónoma de México, México, Distrito Federal, Mexico          Lavorare con Lentezza is an artwork by the Mexican art collective Cráter Invertido. This piece was exhibited during the Venice Biennale 2015. Currently, Cráter Invertido is one of the most well-known art groups in Mexico, and they are trying to express the sensitivity of the Mexican people, especially, Mexico city. They are involved not only in the artworld but also in the ambient of activism in Mexico. Recently, after the Biennale exhibition, they have got international visibility. Lavorare con Lentezza is a 5 x 1.2 m drawing that was made by several members of the group and even external people, like colleagues both from the artworld and from the activist practice, or simply friends. It is a kind of atlas of contemporary gestures and sensitivities. It is a kind of collective iconographic manifesto. For them, every line is important, because every person has something to say. The political gesture consisted in bringing voice to lots of different traces and subjectivities. And if we put close attention on the details, there are many messages through those apparent innocent drawings. Although the official author of the work was Crater Invertido, there are lots of hands and minds implicated. There are too many Mexican issues on that work. We can see not just the political agenda of Crater Invertido, but most important we can see traces of Mexican history, identity, and idiosyncrasy.  <i>Social, Political and Community Agendas in the Arts</i></p> <p><b>Design Approach to Rebuilding Frank Lloyd Wright's Banff Pavilion</b>          Kendra Schank Smith          Albert C. Smith          Yew-Thong Leong, Ryerson University, Toronto, Ontario, Canada          Zaiyi Liao          Matthew Lauder          The Banff Pavilion is a piece of Canadian design heritage and after restoration will be the only public Frank Lloyd Wright building in Canada. The research team in the Department of Architectural Science at Ryerson University is attempting to rebuild the currently destroyed Banff Pavilion. This will bring the master designer Frank Lloyd Wright's work back to Canada. Frank Lloyd Wright was considered a skillful designer, artist, and master of the plan. The Banff Pavilion is an artifact and work of art that will be returned to the community when completed. Through the exploration of Frank Lloyd Wright's design process, and specifically his use of geometries, the floor plans and drawings for the Banff Pavilion will be re-drawn. The research discovered examples of squares and the golden section ratio in plan, section and elevation. From these findings the research team was able to determine probable dimensions using proportion, and through this process, begin completing a set of schematic drawings in preparation for construction documentation. Overall this paper will study Frank Lloyd Wright's design methodology and its effect on returning this work of art to its original intended form.  <i>Arts Theory and History</i></p>



Friday, 29 June	
09:20-11:00	<b>PARALLEL SESSIONS</b>
<b>Room 7 - D3355</b>	<p><b>Collaboration for Change</b></p> <p><b>Educational Impacts of School-Community Arts Partnerships: A Randomized Controlled Trial of Houston's Arts Access Initiative</b>  Daniel Bowen, Assistant Professor, Department of Educational Administration &amp; Human Resource Development, Texas A&amp;M University, College Station, TX, United States  Brian Kisida  The Arts Access Initiative (AAI) was implemented in the Houston Independent School District (HISD) in 2015-16. The primary objective of the AAI has been to "increase access to the arts to all children through community partnerships, arts-based training for educators, and access to fine arts educators and creative learning after school." This access is primarily delivered through funding that is earmarked to initiate and develop school-community partnerships between HISD's elementary and middle schools and Houston's vast array of arts organizations and independent artists. AAI developers designed a program roll-out plan, where 25 schools would be served in the first two years of implementation, with the expectation of gradually expanding to more campuses over time. Due to over-subscription and with the guidance of our research team, the program developers implemented the AAI pilot phase as a stratified, clustered randomized controlled trial. The program evaluators, in coordination with AAI leadership, including HISD administrators, developed the following research questions to assess the impact of the program on students: Does a substantial influx of arts-based enrichment opportunities improve K-8 student-school engagement? Do these opportunities increase students' desire to engage and participate in the arts? Does this intervention facilitate gains in academic achievement (as measured by standardized test score gains in "core" subject areas)? Does the AAI lead to increases in students' social skills, specifically in the forms of tolerance, empathy, and sense of civic obligation? Are there heterogeneous effects in outcomes across student subgroups?  <i>Arts Education, 2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action</i></p> <p><b>Rural and Remote Inpatient Mental Health Unit Artist-in-Residence Program: Practice-based Research through Art and Partnerships in South Australia</b>  Amy Baker, Mental Health and Suicide Prevention Research Group, Sansom Institute for Health Research, Australia  David Moseley  Nicholas Procter  Creative mediums, including visual arts, have long been used within mental health, often through the lens of therapy such as art or music therapies. Less common is for artists – untrained in mental health – to undertake residencies in such settings. This paper presents the first stage of an artist-in-residence program and research study undertaken at an inpatient unit for mental health consumers from rural and remote settings in South Australia. In this project, trained artists were engaged to work with mental health consumers to explore the theme of recovery in mental health. In the first stage of this qualitative research study, interviews were undertaken with mental health consumers who engaged with the artists at the unit. Emerging findings suggest the program provided consumers with opportunities to explore, relax, feel comforted and be distracted from their surroundings. Working with the artists was described as inspiring and instilled feelings of happiness, purpose and pride for participants. This project has been a coming together of many things - of artists and academia, of country and metropolitan, and of reclaiming a sense of comfort and hope amongst immense loss and grief.  <i>Social, Political and Community Agendas in the Arts, 2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action</i></p> <p><b>Facilitating Participatory Arts for Community Wellness</b>  Jeffrey Pufahl, Lecturer, Center for Arts in Medicine, University of Florida, FL, United States  The Arts in Medicine (AIM) Programs at the University of Florida (UF) in Gainesville, FL, house the most comprehensive academic and clinical arts in health programs in the US, including a robust research program, twenty artists in residence, a myriad of community programs, and graduate and undergraduate degree and certificate programs in Arts in Medicine. UF AIM practitioners have designed a program that brings businesses, artists, and communities together through the participatory arts in order to promote health and wellness. Through activities designed to enhance connectivity and creativity in the both the workplace and community, participants are encouraged to try new creative activities or host creative events anywhere in the city on designated days each month and as a part of an annual un-curated community-led festival. Squarely placed at the intersection of Creative Placemaking and Social Practice, 352Creates is a concept that facilitates the creation of a community network committed to growing the idea that daily creativity is a key component to wellness. This presentation discusses the strategies, methods, and best practices 352Creates organizers and researchers employed to establish and maintain this annual community activity, and presents research findings on the connection between engagement in the participatory arts and health in the State of Florida.  <i>Social, Political and Community Agendas in the Arts</i></p>



Friday, 29 June	
09:20-11:00	<b>PARALLEL SESSIONS</b>
<b>Room 8 - D3370</b>	<p><b>Inquiry and Agency</b></p> <p><b>Something Strange: Creative Pairing Methodologies for Pedagogic Practice</b>  Sarah Cole, Senior Lecturer, Fine Art, University of the Arts London, London, United Kingdom  Anne Eggebert, University of the Arts London, London, United Kingdom  Something Strange will reflect on the process and outcomes of three projects involving BA Fine Art students from Central Saint Martins, University of the Arts London, working with local people in King's Cross. Using a methodology of pairing people to work together, (initially developed by Anna Hart, AIR Studios), and supported by the XD Pathway (Eggebert, Cole and Bannerman), this work has revealed what one participant called 'the unlikelihood of us'. For the past two years Fine Art degree students have been paired with local elders, trainee construction workers and users of an urban community garden. We have explored what happens when two people, who might not normally meet or get to know each other, discover they have something in common and how they might go about generating art work from this. This paper will reveal some of the results, including videos, readings and images. We will present a critical analysis of the creative processes and outcomes of these projects and reflect on how art practices can be used to explore difference, in age and culture and approaches to making.  2018 <i>Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action</i></p> <p><b>Redefining Female Subjectivities in Contemporary Pakistani Art Discourse: Contemporary Pakistani Art Post 9/11</b>  Kanwal Syed, Concordia University, Montreal, QC, Canada  The primary focus of this paper is to explore nuances of agency within the diverse artistic representation of female subjectivities in contemporary Pakistani visual discourse, focusing on artists who are working in response or reaction to the socio-political conditions that emerged in post-War on 'Terror Pakistan'. Drawing on feminist paradigms of women of color, female subjectivity, here, is used as fugitive forms of resistances that challenge hegemonic narratives within dominant structures. This paper analyses the works of selected contemporary Pakistani artists, who negotiated resistance to the colonial gaze and local patriarchal nexus by re-defining gender identity from local perspectives and cultural hybridity through aesthetic possibilities  <i>Social, Political and Community Agendas in the Arts</i></p> <p><b>The Clothesline Project as Social Activism: Creating Awareness about Gender Violence and Its Prevention</b>  Tanice G. Foltz, Faculty, Indiana University Northwest, Gary, IN, United States  The Clothesline Project Exhibit is a national project created in 1990 to raise awareness about violence against women. The idea was that women traditionally washed clothes and hung them to dry, often talking with their neighbors about taboo subjects, thus "airing dirty laundry." I have been coordinating this project at Indiana University Northwest since 2013 where students annually make about 100 t-shirts that represent their resistance to violence. Engaging in visual sociology, photographs of over 400 shirts have been taken, and content analysis was conducted on transcribed messages from the shirts and narratives written on comment cards from shirt creators and exhibit observers. Content analysis of the data has shown that the project serves as a source of heightened awareness about and sensitivity to the prevalence of gender violence among students, and it is a propelling force for those who have not yet dealt with their own traumatic challenges to begin to confront them. Emergent themes from the data include awareness, resistance, resilience, release, and connection with an emphasis on the desire to support others through social activism. This paper will examine the effects of the Clothesline Project from sociological and feminist perspectives, noting that this project preceded, and yet intersects with, the Me Too movement. Results of the Project show an initiation of awareness about gender violence that facilitates campus dialogue and motivates students to become involved in social action.  <i>Social, Political and Community Agendas in the Arts</i></p>
11:00-11:20	<b>Coffee Break</b>



Friday, 29 June	
11:20-13:00	PARALLEL SESSIONS
Room 1 - B2160 (Rennie Hall)	<p><b>Form and Analysis</b></p> <p><b>Shapes of Things: A Transdisciplinary Approach to Teaching Form and Analysis</b>  Tom Baker, Professor, Cornish College of the Arts, Seattle, WA, United States  The purpose of this paper is to recalibrate the topic of FORM, from its traditional role as an advanced music-theory class in a typical undergraduate curriculum (most often called Form and Analysis) to a generative, unifying, and transdisciplinary concept. The central focus of this recalibration is a class called The Shapes of Things, currently being offered in its second iteration at Cornish College of the Arts in Seattle Washington. While most traditional "form" classes focus on a limited amount of classical repertoire from the common-practice period, and concentrate on an understanding of classical forms, The Shapes of Things proposes a new approach to "Form and Analysis," tasking the students to synthesize their intuitive, critical thinking with a paradigm of reverse-engineering that allows them to seek the "big idea" of a piece. The paper will outline the learning outcomes and curriculum for this new class, show student work (including analysis of architecture, painting, cinema, and poetry), posit possible transdisciplinary approaches to formal analysis, and bring forward one potential pathway out of the stagnant curricular roundabout in which music programs in colleges and universities find themselves, and into the realm of creativity, integration, and diversity.  <i>Arts Education</i></p> <p><b>Aviary: Knowing Birds through Scientific Drawing</b>  Carolina Rojas, Assistant Professor, Design, Universidad de los Andes, Bogota, Colombia  Using pedagogical approaches, this project explores scientific drawing and its relevance as a medium to communicate the variety of emblematic bird species in some natural history museums in Colombia. By examining the realistic style and explicit communicative purpose of ornithological drawing, a set of rules is established between ornithological information, scientific illustration, and creative and didactic elements that generate decisive research and artistic material. Ornithological illustration is particularly challenging because the representation of the subject must be accurate and the drawing must also possess artistic integrity. The artist must observe, replicate, and create through a careful combination of specimens, prior knowledge, and analog and digital tools, ultimately producing images that transfer critical scientific information. These practices deserve to be studied and disseminated due to their scientific, historical, and aesthetic value. This project therefore aims to shed light on a previously understudied field and highlight the importance of bird collections and their preservation through the eyes of illustration.  <i>Arts Education</i></p> <p><b>Science and Art Interactions</b>  Jennifer Rock, Senior Lecturer, Science Communication, University of Otago, Dunedin, New Zealand  Science and art interactions are booming. They are diverse and enriching but also criticised for maintaining cultural silos. ArtScience has emerged as authentic inter- or trans-disciplinary practice, but it remains rare and often harnessed to driving technological innovation. What can its other forms look like? Examples include where arts practice done within science informs basic research in conceptual and methodological approaches. They include where "democratisation of art" through social arts practice around issues of applied conservation management can transition us away from science vs. society consultation-style interaction. Instead, through community art as practice, social object, and instrument for documentation and analysis, we can construct a co-created understanding of place and environmental values, community-driven visual ethnography, and joint future planning.  <i>2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action</i></p>



Friday, 29 June	
11:20-13:00	<b>PARALLEL SESSIONS</b>
<b>Room 2 - C3255</b>	<p><b>Problematizing Curricula</b></p> <p><b>Rudolf Laban's Diagonal Scale as a Foundation for Creative Movement Practice</b>  Whitney Moncrief, Western Michigan University, Kalamazoo, MI, United States  While leading various movement classes in schools across the Midwest, I have found an overall consistency in a lack of spatial awareness as well as an inability to explore creative ways to construct movement. I have recently been exploring a practical approach to create an accessible way for students to incorporate and explore various developmental movement practices. The development of implementing Rudolf Laban's Diagonal Scale into the teaching approach by two elementary school teachers over the last year has provided a foundation for building language, spatial awareness, effort modulation, and space harmony for these students. Just as Anne Green Gilbert's Brain Dance is used for cognitive balance and allows students to be more expressive and articulate in movement, Laban's Diagonal Scale can provide a blueprint for dance choreography, as well as a steppingstone in finding personal movement preferences and vocabulary. This paper provides examples of creative ways to implement Laban's Diagonal Scale into movement games in elementary school classrooms. By using the Diagonal Scale as a blueprint for creative movement games, will the students become more spatially aware? Will students use the scale as a skeleton for creating movement sequences? Will Laban's Diagonal Scale provide a better sense of self expression and confidence?  <i>Arts Education</i></p> <p><b>Choreographer as Teacher, Teacher as Choreographer: Identity and Practice in the Postsecondary Setting</b>  Rebecca Gose, Associate Professor, Dance, University of Georgia, Athens, GA, United States  College level dance students commonly participate in faculty (or guest-led) choreographic processes and their culminating performances. As an applied and often required learning experience, it is thought to develop the essential skills needed as performers, choreographers and teachers. Pedagogically, however, many gaps exist in understanding and defining what is being taught and learned in this unique setting. Recent relevant literature problematizes the roles of and relationships between choreographer and student in this choreographic process (Butterworth, 2004), the effect of student perceptions about learning and rehearsal (Haines &amp; Torres, 2016), as well as the ethic of care between the teacher-as-choreographer and the student (Gose &amp; Siemietkowski, in press). Using these investigations as a starting point towards further understanding, this paper will overview a phenomenological investigation into the perceptions, experiences, beliefs, and objectives of teachers-as-choreographers in a postsecondary setting. Lines of inquiry include: What are the primary instructional practices used in this unique choreographic setting? What kinds of pedagogical thinking is a choreographer employing? What are the teacher-as-choreographer's implicit perceptions or beliefs that help shape this process? How might choreographic and pedagogical goals intersect, collide, or coincide?  <i>Arts Education</i></p> <p><b>Drawing for Socialists</b>  Mike Mosher, Professor, Art/Communication Multimedia, Art, Saginaw Valley State University, University Center, MI, United States  Drawing for Socialists defends the act of drawing in 2018 as a potential act of social liberation, via personal empowerment. Through drawing, an artist seizes a moment of experience in the world, a person, place or object in a unique balance of objectivity and subjectivity. Its gestalt communication can then further progressive collective action. The talk will examine public barriers to drawing. Beginning students are often frozen with perfectionism. Yet there is the 800-pound gorilla of photography, and its impact (depicting capitalist commodities, inspiring statist sentimentalities) upon a century-and-a-half of representation. I offer a classroom-tested step-by-step Beginning Drawing semester syllabus, each exercise building new skills upon its predecessor (at its end, the gorilla is addressed). This is followed with an Intermediate/Advanced program to broaden skills and perception. Drawing also nourishes the critical, sometimes collective media of the comics, of community murals, and even fine-art installations.  <i>Arts Education</i></p>





Friday, 29 June	
11:20-13:00	PARALLEL SESSIONS
Room 3 - C3265	<p><b>Elevating Voices</b></p> <p><b>Emerging Street Galleries in East and Southeast Asia: Challenges and Contingencies of Transcultural Practices</b>  Minna Valjakka, Research Fellow, Asia Research Institute, National University of Singapore, Singapore  Current research on participatory art continues to focus on established artists and art collectives while new forms of participatory agencies and aesthetic strategies are emerging from contemporary graffiti and street art scenes around the world. These new initiatives take the streets and local neighbourhoods both as the beginning and the end of their practices: they often ignore institutional and aesthetic paradigms grounded in contemporary art, and defy prevailing methodological and theoretical frameworks. What marks these initiatives are more organic site-responsiveness and spontaneous collaboration between people from various professional backgrounds. This involves new theoretical challenges, which require interdisciplinary approaches. Based on extensive ethnographic fieldwork in East and Southeast Asia since 2012, this paper aims to indicate the growing potential of artistic and creative grassroots initiatives in urban public space. Through a critical analysis of Micro Galleries, a Hong Kong-based non-profit organization, I seek to delineate the disparate methods of participation, intersubjective exchange, and aesthetic strategies. Official cultural exchange programs celebrate international artists' collaborations with local neighbourhoods as a way of invigorating communities, but transcultural collaboration is seldom unproblematic. Criticisms of a short-term engagement that results in diverging the attention away from the social issues are often both justified and partly short-sighted: in many street initiatives the main aim is not the immediate solution of a social problem. Rather, the goal is to build up solidarity across national borders, to challenge the dominating norms of spectacular, and while doing so, to claim space for subjectivities that can confront the spatio-aesthetic conventions.  <i>2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action</i></p> <p><b>"Showing Our Knowing" in Post-Secondary Contexts</b>  Sherry Martens, Ambrose University, Davenport, IA, United States  Cassandra Dam, Sessional Instructor, School of Creative + Critical Studies, Alberta College of Art + Design, Calgary, Canada  Taking up two distinct but inter-related post-secondary institutions we uncover an origin story, made in Canada, whose legacy continues in elementary and high schools across Canada, and has found new possibilities in pedagogical approaches in post-secondary. Using personal experiences, documented outcomes, and interpretive qualitative research, this paper explores post-secondary opportunities to integrate learning through the arts and reveals hidden and taken-for-granted learning strategies for students in two distinct Bachelor programmes: Bachelor of Fine Art and Bachelor of Education (After) Degree. Both authors integrate artistic opportunities into learning and evaluative moments in College and University degree courses. We share longitudinal, qualitative research with exemplars for k-12 as well as explore experiences of undergraduate and graduate uses of the arts as vehicles for advance learning.  <i>Arts Education, 2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action</i></p> <p><b>Building an Identity through Arts Education</b>  Brad Lister  When examined through social identity theory, there is a clear link between participation in the arts and identity development, particularly during adolescence. Central to this theory is the idea that we are all members of various and overlapping social groups. The idea of in-groups and out-groups, and the emotional need to be included thus play heavily into decisions for participation in the arts. Social identity theory suggests that students participate, and continue to participate, out of a desire for acceptance and as a result of their identity. Psychologist Robert Cialdini claimed that once we make a decision to participate it becomes a part of who we are. This paper addresses the primary role that the arts can have in cultivating and nurturing identity in adolescents.  <i>Arts Education</i></p> <p><b>Role of Narrative Architecture in the Process of Constructing National Identity through the Gallery Spaces</b>  Maha Alnunan, PhD Student, Architecture and Built Environment, University of Nottingham, Hail, Saudi Arabia  Laura Hanks  Jonathan Hale  The King Abdullaziz Historical Center KAHC is a culturally significant project in Riyadh, Saudi Arabia, in which architecture has been used to rewrite national identity. The purpose of this research is to explore the relationship among the ways in which the nation-building negotiate and construct meanings of national identity. In order to identify its construction reflects, this study is divided into two important stages which are generally in the story of content and the forms of galleries and materials. The first stage highlights the role of content, structure of the story and the historical representation conceptualized within the research framework of narrative and discourse. The concern is to identify the link between the role of architecture that emerged at some translation from language to architecture through the theory in linguistics. A second stage then involves the issues of narrative ideas and what is the way of these galleries trying to tell the story and communicate. Also, looking at traditional understandings of Saudi culture to analyse the galleries and understand the major structures that interpret the regional style of Saudi Arabia.  <i>Social, Political and Community Agendas in the Arts</i></p>



Friday, 29 June	
11:20-13:00	PARALLEL SESSIONS
Room 4 - C3275	<p><b>Workshops</b></p> <p><b>Find Your Voice : Choral Singing with Community Groups</b>  Jacqui Mc Koy Lewens, Art Psychotherapist - Associate Lecturer, MA Psychotherapy Course, Northern Training Programme, Sheffield Care Trust, Sheffield, South Yorkshire, United Kingdom  This practice workshop turns a group of strangers into an instant choir, by facilitating the discovery of their unique 'collective voice', drawing on the basic concepts of additive harmony and the historical vocal layering of spirituals and African-American folk song. This workshop also then goes on to explore the resultant psychological, physiological and social benefits that are expressed by community members once a choir has been formed and as they continue to sing/perform in the public realm. After over 20 years of creatively working with children and adults in the UK, psychological work with patients in forensic settings from deprived rural and inner-city communities, engaging these individuals and families in the aural tradition of vocalizing and singing, this work has developed into more formalized choral structures and compositions. Presently the work remains focused around enabling individuals and communities to "find their voice" – and especially exploring the initial psychological barriers to choral engagement such as for those who maintain that they "cannot sing," "have no sense of rhythm" of "cannot read music!" In essence, this is singing to facilitate community empowerment and requires no prior musical knowledge or vocal experience for engagement - thus building the group dynamic from the ground up, using basic, shared building blocks of vocal sound and movement to encourage lasting group cohesion.  <i>2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action</i></p> <p><b>Listening to Learn, Learning to Listen: Contemporary Native American Music in the K–8 Classroom</b>  Kay Edwards, Music Education Program Chair, Miami University of Ohio, Oxford, OH, United States  Arts Education curricula should include active classroom experiences that foster the development of concepts, skills, and cultural understanding of indigenous peoples in an interdisciplinary manner. In the United States, teaching about Native American cultures and valued traditional customs through their music is not generally emphasized in K–8 classrooms. There is no national curriculum that addresses Native American cultures. Most children (and adults) know little about the indigenous peoples of North America. This workshop will involve the participants actively in guided listening, singing, dancing, and playing instruments through model lesson plans that incorporate authentic contemporary Native American social music and meet national standards in Music and Social Studies for grades K-8. This session engages the participants in sample classroom strategies that are practical, authentic, respectful, and appropriate. Session participants (and their K-8 students) can experience a different way of knowing, develop multimodal literacies, and increase their cultural awareness and valuing. Aspects of pedagogies and issues related to culturally responsive education (CRE) and social justice are explored with respect to K-8 students' perceptions and opinions about Native Americans – including preconceptions and stereotypes. In this workshop session, I will share original sample lesson plans from my instructional model for teaching K-8 children about Native American cultural values expressed through contemporary musical styles that include Native rock, jazz, classical, hip-hop, rap, "new age," and country/folk. In addition to the activities described above, effective assessment techniques will be shared in the session that can provide educators with a way to document evidence of individual student growth with regard to cultural understanding, valuing, and sensitivity.  <i>Arts Education</i></p>



Friday, 29 June	
11:20-13:00	<b>PARALLEL SESSIONS</b>
<b>Room 5 - C3285</b>	<p><b>New Frontiers</b></p> <p><b>Contingency and the Institutivudial: Exploring Shifting Streams in Arts Education</b>  Michael Greaves, Senior Lecturer / International Liaison, Painting, Dunedin School of Art, Otago Polytechnic, Dunedin, Otago, New Zealand  Contingency in Arts Education is vital in terms of supporting both teachers and learners in the ever changing and often outputs driven tertiary sector. Contingency can be defined in this sense as something other than what is now. Contingency leaves a residue in all art making and also in art education which provoke new ways in which to engage within old questions. I have observed in both my own institution, and in visiting institutions abroad, an ideological shift that is informing how learners are viewed, their agency, and how this specifically affects the fascia that connects and defines the institution, ideas of research, teaching pedagogy and the institutivudial. Johannes Bruder, Matthias Tarasiewicz and Dušan Barok, in conversations around sources and resources in arts education in 2015, presented the term “institutivudial” as a way in which to identify this shift in learners’ agency. To address the term institutivudial in relation to the structure, intention and outcomes of the architecture of the tertiary environment, Jeremy Till’s interpretation of contingency in Zygmunt Bauman’s writing around Le Courbusier’s project in Pessac will be reviewed, where a top down architecture of communal living was reinterpreted by residents post occupation in order to complete the proposal of the lived project. This paper aims to provoke the readers’ questioning of their "why," in relation to practice, teaching and the new technological world which we as semi-analogue beings inhabit.  <i>Arts Education</i></p> <p><b>Art for Engineers: Teaching Art in an Interdisciplinary Environment in Mexico</b>  Jose Manuel Suarez Noriega, Professor, Humanities Studies, Tecnológico de Monterrey (Mexico), Atizapán de Zaragoza, Estado de México, Mexico  Being part of the Humanities and Fine Arts Department may sound natural for most universities worldwide. However, it is not common in most Mexican private universities. The practice and research in arts is almost nonexistent. Private universities are mostly interested in educating for developing entrepreneurship and technical knowledge in students. Nevertheless, at Tecnológico de Monterrey –the largest private university in Mexico– it is crucial that all students enroll in an arts course, at least, once. The challenge is to engage students from diverse study areas (from Biotechnology to Marketing, from Mechatronics to Psychology) in art’s critique, appreciation, and analysis. To do so, professors have shifted the main focus in education: from theory to inquiry. It has been vital to incorporate an inquiry-based methodology that allows students to exercise four fundamental components in the aesthetic appreciation of art: imagination, contemplation, research, and creation. I am interested in sharing how teaching art in interdisciplinary groups is not a hindrance; albeit, it is an opportunity for innovation. Students do not need to have an arts background to become engaged and critical spectators. They only need to be given confidence and a series of activities that break up with the tyranny of erudition.  <i>Arts Education</i></p> <p><b>The Application of the Diagram of the Circuit of Artifact Culture to the Teaching of Film Appreciation at University Level</b>  Fu Ju Yang, Kainan University, New Taipei City, Taiwan  Faced with a social environment in which film and video images are increasingly replacing written text, it is important for art education to incorporate suitable film teaching models that can help students to fully understand the film images they are exposed to in their everyday lives. The researcher had previously developed a film appreciation teaching model and supporting teaching strategies that aimed to give appropriate weight to film meaning and content, formal characteristics, viewer (i.e. student) response, and viewer reflection in light of the viewer’s own personal experience. This model was used in class in the university at which the researcher teaches; while the use of this model did help to strengthen students’ film appreciation abilities, it was found that it was not sufficiently comprehensive in terms of fully covering the different aspects of film appreciation. In the present study, therefore, the researcher hoped to understand of the Diagram of the Circuit of Artifact Culture used in France and utilizing it to develop a film appreciation teaching model and strategies that can be applied to the teaching of film appreciation in universities in Taiwan.  <i>Arts Education</i></p> <p><b>Synesthesia, Art and Visual Impairment: Appreciation of Paintings by Non-visual Students in Brazilian Basic Education</b>  Luís Müller Posca, Visual Arts Professor, Communication, Literature and Arts center, Federal University of Roraima, Boa Vista, Brazil  João Henrique Lodi Agreli  In view of the absence of a parameter for the inclusion of the Visual Impairment students in the Art classes in Brazil, this study proposed to demonstrate how the Visual Arts teaching can be adapted to the non-visual student in Basic Education. Considering the basis that Art is linked to human feelings, many people believe that a student who cannot see is excluded from what refers to visual poetics. Departing from the inclusive proposal of the exhibition “Sentir pra Ver (feel to see)” - São Paulo 2015, which presented adapted paintings to the non-visual public, we defend, inspired by this initiative, a teaching proposal including the creation of tactile planks as well as synesthesia (a phenomenon that provokes multisensory reactions, mixing more than one sense in front of an analysis object ) that is able to provide to visually impaired students the possibility of appreciating paintings in the Art classes. With the method of tactile-synaesthetic teaching created, we started to check its effectiveness alongside non-visual students of Basic Education, attesting its efficiency and legitimating the guarantee of a meaningful and inclusive learning of these pupils in the Art classes.  <i>Arts Education, Social, Political and Community Agendas in the Arts, 2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action</i></p>

Friday, 29 June	
11:20-13:00	<b>PARALLEL SESSIONS</b>
<b>Room 6 - D3345</b>	<p><b>Colloquium</b></p> <p><b>Bodies in Translation: Activist Art, Technology and Access to Life</b>  Ingrid Mundel, Managing Director, University of Guelph, Re•Vision Centre for Art and Social Justice, Guelph, ON, Canada  Carla Rice, Re•Vision Centre for Art and Social Justice, University of Guelph, Guelph, ON, Canada  Eliza Chandler, Re•Vision Centre for Art and Social Justice, University of Guelph, Guelph, ON, Canada  Hannah Fowle, Graduate Research Assistant, Re•Vision Centre for Art and Social Justice, University of Guelph, Guelph, ON, Canada  Bodies in Translation: Activist Art, Technology, and Access to Life (BIT) is a 7-year long SSHRC-funded Partnership Grant that brings together 23 community organizations and academic institutions to advance non-normative arts in Ontario and beyond. Our research cultivates activist art produced by fat, disabled, d/Deaf, Mad, and E/elder people through research activities aimed at interrogating the central claim of our partnership that creating access to art for non-normatively embodied people and opportunities for the public to engage with such art will expand understanding of non-normative vitality and advance social justice in Ontario. In this colloquium, we present on four BIT-sponsored projects focused on accessing, cultivating, and mobilizing activist art: Bodies in Translation: Age and Creativity, which examines a group art exhibition that activated and mobilized aging arts; Technology, Art and Access to Life, which rethinks the relationship between technology and activist art through an art exhibition and a storytelling project that cultivated and mobilized disability art using technology; Decolonizing Disability and Activist Arts, which reimagines activist and disability arts through enacting radical reciprocity working in partnerships with Indigenous scholars, researchers, Elders and artists; and When Activist Art Meets Status Quo Structures, which explores the challenges of doing activist-oriented, arts-based research when working across multiple aggrieved communities and within neoliberalized and bureaucratized institutional structures.  2018 <i>Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action</i></p>
<b>Room 7 - D3355</b>	<p><b>Alternative Presentation</b></p> <p><b>Embodying Spaces of Learning</b>  Zoe Kreye, Faculty, Culture + Community, Emily Carr University of Art + Design, Vancouver, BC, Canada  Martinez and Kreye's shared research focuses on embodied learning as a critical alternative to resist and transform dominant systems of learning and education. Rooted in performance, somatics, feminist theory and phenomenology they see embodied learning as a united and holistic process where intellectual understanding is not opposed nor separate from emotional or sensory experiences of the body, but rather integral and complementary. Through simple exercises in movement, sensation, navigating space, and establishing intuition, participants will explore ways to be present within the often disembodied spaces of academia. This participatory presentation will offer an opportunity to experience the context of the conference from an unusual perspective, one that will bridge the split between mind and body allowing for a more expansive space to integrate and share knowledge.  <i>Arts Education</i></p>
13:00-14:00	<b>Lunch</b>



Friday, 29 June	
14:00-15:40	<b>PARALLEL SESSIONS</b>
<b>Room 1 - B2160 (Rennie Hall)</b>	<p><b>Production Challenges</b></p> <p><b>At the Heart of Creativity: John Cranko and His Genius in Two Cities</b>  Bruce McCormick, Assistant Professor, Department of Dance, University of Washington, Seattle, WA, United States  What circumstances are necessary for the optimal transmission of an artist's ideas? Creative genius is often associated with a singular individual, but what surrounds and supports an artist can be just as vital to the successful production of work. South African choreographer John Cranko is known for transforming Stuttgart, Germany from being the home of a respectable, regional ballet company into a ballet capital of international standards. He did this while leading the company from 1961 until his untimely death in 1973. Between 1968 and 1972 however, he was also the chief choreographer of the Ballet of the Bavarian State Opera in Munich, and his time there was devastating. This paper will examine the relationship between Cranko and the management, collaborators and dancers in each theater in search of reasons why the transmission of his creativity was disastrous in Munich while it flourished in Stuttgart. Drawing from my interviews with Cranko's dancers, friends and colleagues, I aim to shed light on this clear rift. I argue that although Cranko's creative genius was present in both cities, a lack of managerial trust, a politicized working environment and an absence of willing collaborators led to a loss of artistic voice and personal desperation.  <i>Arts Theory and History</i></p> <p><b>Speculative Reduction: The Danger(s) of Not Considering Context</b>  Christine Evans-Millar, PhD Candidate, Music, Theatre and Performing Arts, University of Otago, Dunedin, Otago, New Zealand  Compiled soundtracks – those containing both pre-existing and original score music — are ubiquitous in contemporary cinema. Directors are often celebrated (and occasionally berated) for constructing hybrid soundtracks that transcend genre and stylistic boundaries. However, although compiled soundtracks are comprised of disparate musical works, each instance of music is not heard in isolation but rather is part of an integrated whole. Therefore, to provide meaningful analysis and critique of compiled soundtracks, it is absolutely vital to consider the soundtrack in entirety. While this line of reasoning seems relatively straightforward, the challenge for students and researchers is that no standard or recognised frameworks for compiled soundtrack analysis exist. What prevails is the practice of Speculative Reduction — isolating specific musical moments without placing music in the context of the aggregated soundtrack. This paper will demonstrate the inherent limitations of non-contextual soundtrack analysis by offering examples of Speculative Reduction relating to the films of Wes Anderson. In addition, it will offer a new, more holistic and empirically evidenced framework for the investigation of compiled soundtracks suitable for interdisciplinary researchers (with limited musical backgrounds) for the examination and critique of film music.  <i>Arts Education, New Media, Technology and the Arts</i></p>



Friday, 29 June	
14:00-15:40	<b>PARALLEL SESSIONS</b>
<b>Room 2 - C3255</b>	<p><b>Creative Practice Showcase</b></p> <p><b>Movement in Time, Part 2: Motion Analysis in Chinese Martial Art Films and Calligraphy</b>  Wai Ching Chung, Associate Professor, Academy of Visual Arts, Hong Kong Baptist University, Kowloon Tong, Kowloon, Hong Kong  Kimburley Choi, City University of Hong Kong, Hong Kong  The project works on the visual similarity between the Chinese martial art fighting sequences in motion pictures and the cursive style of Chinese calligraphy to generate calligraphic animation automatically. The author developed a custom software to capture the fighting sequences from a number of selected Chinese martial art films. The software employs the optical flow analysis to interpret and represent the fighting details in each picture frame. The author also digitized all brush stroke information from the famous cursive style Chinese calligraphic text – the One Thousand Characters Classics and maintain in a database. The project implemented a machine learning model to match the fighting sequence details against the spatial configuration of each Chinese character. In the end, the software will select the closest match to display as animation on screen. In the exhibition, the artwork runs in real time to analyze the motion details and generate the live animation of the calligraphic characters in synchronization with the fighting sequences.  <i>New Media, Technology and the Arts</i></p> <p><b>Art That People Step On: Some Photos</b>  Thirunarayanan Mandayam Osuri, Florida International University, Miami, FL, United States  The author of the proposal has conducted research as described below using the method of "focused observation" and will be showcasing the product(s) of such research, that are photographs he has taken of what he calls "Art That People Step On." He has taken pictures of spills, splatter, leaks, and chipped off and weathered surfaces that have formed shapes that resemble art. One his photos is of an image that looks like a bird that was created by rainwater falling on Duck Poop! If this proposal is accepted, he would like to showcase pictures from growing collection of "Art That People Step On." During the proposed session, the author of the proposal will present how he started noticing patterns in areas of paved surfaces that people consider to be "dirty" and tend to step on or walk over. He will also share the link to his social media page where some of works are displayed. The research methods used by the author of the proposal is similar to observation techniques used by primatologists. The author also uses observation to identify patterns, but of a different kind, namely artistic patterns in areas on paved surfaces that to most people look like dirty places that have not been cleaned up. Using focused observation, the author of the proposal scans smudges, spills, leaks chipped off parts of surfaces, and repaired surfaces to identify artistic patterns that are formed.  <i>Arts Education</i></p> <p><b>Games for Social Creators: Storytelling Games and Activities to Prompt Participant Creativity and a Celebration of Diversity</b>  Kimberly Dark, Lecturer, Sociology, California State University - San Marcos, San Marcos, CA, United States  This showcase focuses on creative tools to help participants discover their power as social creators. These tools can also be the starting point for creating written or performance work. Specifically, we can use fun, interactive activities that help people learn about each other's different perspectives and practice the skills of empathy, witnessing, and collaborative thinking. Rather than focusing on the writer/performer, these games keep the focus on the gestalt of creative work - which includes audience. These activities can be applied with theatre or writing groups, but also in leadership development, facilitation and team building. They are appropriate for experienced artists and those who don't consider themselves artists at all. In specific, the presenter will provide pedagogy, rationale and an opportunity to practice (both as participant and facilitator). These storytelling prompts - and their variations - focus on "early memories" of personal events like "remembering someone expressing patriotism," "realizing what an immigrant has endured," "being aware of your own race." The prompts offer participants an opportunity for "safe vulnerability" about moments when personal and social constructions meet. Participants will have the opportunity to play and discuss, learn various applications for games connecting people to their abilities as social creators, and facilitation techniques for these activities in a variety of settings. Participants leave with instructions on how to create their own set of "story-cards" from template provided.  <i>Social, Political and Community Agendas in the Arts</i></p>



Friday, 29 June	
14:00-15:40	<b>PARALLEL SESSIONS</b>
<b>Room 3 - C3265</b>	<p><b>Digital Dynamics</b></p> <p><b>Augmented Art, Virtual Vandalism : Geotagging Jeff Koons’s Balloon Dog</b>  Kaia Magnusen, Assistant Professor of Art History, Art and Art History, University of Texas at Tyler, Tyler, TX, United States  Artist Jeff Koons partnered with Snapchat to release an augmented reality platform that allows users to virtually see Koons’s sculptures in locations such as Central Park by using their smartphones. These augmented reality sculptures function as signifiers for works of art that exist in different locations in the real, as opposed to the virtual, world. One day after the project was launched, artist, Sebastian Errazuriz, virtually “vandalized” Balloon Dog by creating an augmented reality “sculpture” that was identical to Koons’s virtual sculpture but covered with graffiti. This virtual intervention disrupted Koons’s visual signifying system as Errazuriz inserted a new signifier in place of the virtual original. The vandalized Balloon Dog does not exist in actual reality, so its semiotic system of visual signification is closed as the augmented artwork (sign) functions both as signifier and signified. Errazuriz’s virtual interference demonstrates the arbitrary nature of the sign and problematizes claims regarding the “original” virtual work of art much as Koons’s own sculptures, which are often closely derived from extant images and are usually not made by Koons himself, complicate questions of originality. Consequently, the lines between binaries such as original—copy and virtual—actual meaning are blurred and destabilized.  <i>New Media, Technology and the Arts</i></p> <p><b>How (Not) to Activate the Listener : Political Significance and Agency in Relational and Participatory Music Practices on YouTube</b>  Jonas Wolf, PhD Candidate, International Graduate Centre for the Study of Culture, Justus Liebig University Giessen, Giessen, Germany  The shift from a do-it-yourself ethic towards the ideal of (semi)professional (self)presentation, caused by the ongoing commercialisation of the video platform YouTube, has deeply affected the conceptualizations and aesthetics of popular music-related YouTube channels. Therefore, a critical examination of the platform-specific qualities and potentials of musical participation is due: My paper aims at separating formats and practices of collective expression from those whose socio-technical constitutions reveal disrupted communication lines, thus giving rise to forms of “pseudo-“ or “second-degree” interactivity. Possible reasons for this encompass artistic hierarchies, the normalizing potentials of algorithmic diffusion and performative strategies on the part of “influential” YouTube artists. With a particular focus on YouTube-specific concept music, I am going to refer to the term of “relational aesthetics”, originally coined by Nicolas Bourriaud with regard to art theoretically and practically based on “the realm of human interactions and its social context” (Bourriaud 1998). Following Claire Bishop’s criticism that “it is no longer enough to say that activating the viewer tout court is a democratic act” (Bishop 2004), theoretical adjustments to Bourriaud’s notion of relational art need to be made in order to give more weight to the process of critical reflection upon nonaesthetical relations to worldliness immanent in the artistic outcome. Therefore, examples of reflective relational concept music shall be compared to relational art driven by a “microtopian ethos” of producing “relationships between” in order to shed light on their specific political significance and scope of influence against the backdrop of our functionally differentiated society.  <i>New Media, Technology and the Arts</i></p>





Friday, 29 June	
14:00-15:40	<b>PARALLEL SESSIONS</b>
<b>Room 4 - C3275</b>	<p><b>Colloquium</b></p> <p><b>Teaching Science and Social Science to Artists</b>  <b>PARALLEL SESSIONS</b>  Katherine Greenland, Assistant Professor, Humanities &amp; Sciences, Cornish College of the Arts, Seattle, WA, United States  Lauren Basson, Professor, Humanities and Sciences, Cornish College of the Arts, Seattle, WA, United States  Jack DeLap, Assistant Professor, Humanities &amp; Sciences, Cornish College of the Arts, Seattle, Washington, United States  Rebeca Rivera, Lecturer, School of Interdisciplinary Arts &amp; Sciences, University of Washington Bothell, -, Washington, United States  The Politics of Teaching Social Science to Artists. Lauren Basson: What are effective pedagogical strategies for introducing artists to the socio-political contexts and perspectives that shape their worlds? As a political scientist, I create multilayered assignments and innovative classroom activities to engage students in ways that expand their intellectual horizons and enrich their artistic practices. Developing an Interdisciplinary Pedagogy: Exploring the Intersection of Science and Art in the College Classroom. Jack DeLap: Trained as both a scientist and a fine artist, I blend pedagogical methods, creating a learning environment that is relevant and rigorous while accomplishing my disciplinary teaching goals. Scaffolding science education through arts-based practices allows me to “translate” natural science models, theories, and epistemologies more effectively. Art and Sustainability: Theory and Methods Reflected in Artistic Practice Rebeca Rivera: As a transdisciplinary scholar I weave together science, social science, and the humanities to offer students holistic understanding of human-environment relationships. I work with students to understand research methodologies, theory, and critical perspectives and offer space to apply and transform them through their art projects and critical reflections. Identity and Community: Weaving the Tapestry of Art and Sociology Katherine Greenland Trelstad What is the relationship of identity and community in the life of an artist? How can creative practice inspire and engage critical thought around themes of race, class, gender, ability and religion? As a performance artist and social justice worker, I explore the pedagogical intersectionality of sociology and the arts to uncover points of dissonance, parallax and possibility.  2018 <i>Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action</i></p>
<b>Room 5 - C3285</b>	<p><b>Workshops</b></p> <p><b>Using Mask Making for Self-Exploration and Group Affirmation</b>  Michal Sela-Amit, Clinical Associate Professor, Suzanne Dworak-Peck School of Social Work, University of Southern California, CA, United States  Anne Katz, Clinical Professor, Suzanne Dworak-Peck School of Social Work, University of Southern California, CA, United States  This workshop introduces mask making as an effective technique for eliciting self-exploration and group sharing in diverse groups of people and in various settings. The use of the expressive arts in this exercise focuses on being in touch with one’s current emotions, past memories, ideas and self-perceptions. Mask making has the potential of bringing awareness and expression of new aspects or layers of the self (Quinlan, 2015). Toward this end, the workshop participants will engage in creating and sharing their masks, as well as their feelings and thoughts with other participants. The process of provision of affirming feedback to each of the group participants and other key components in designing the mask creation activity will be discussed. This includes communicating clear instructions, helpful leader’s behaviors that elicit sharing, and the encouragement of discussion in an atmosphere of trust that is free of judgement. Also, the importance of keeping an eye on time, fostering sharing, and encouraging respectful and affirming group feedback to promote self-growth and community building will be explained and demonstrated. This exercise that promotes the use of art by all is transferable to a number of settings including educational institutes, self-growth groups, workshops and recreational settings. Whether used as an end in itself or as part of a longer process of self-development and exploration, this mask making exercise holds the potential for eliciting creativity, self- discovery and sharing in a supportive, affirming and inclusive community.  <i>Arts Education</i></p> <p><b>How Do We Build Trust: Creating Spaces for Intergenerational Learning and Socially Engaged Art</b>  Patrick Rowe, Visiting Assistant Professor, Art &amp; Design Education, Pratt Institute, New York, NY, United States  Trust is crucial when creating spaces for inter-generational learning and socially engaged art making. Trust is crucial when we work collaboratively with young people, students, adults and seniors. Trust is particularly important when our shared work confronts systems of power, oppression and inequity. This participatory workshop will focus on techniques for building trust and raising consciousness in an inter-generational learning environment inside and outside of an institutional context. Participants will be guided through a series of Theater of the Oppressed activities, engage in collaborative drawing and writing, and learn techniques for peer mediation and conflict resolution. Meeting people half way, working cooperatively, allowing for projects to develop over long periods of time, and taking time to reflect and evaluate with participants are all central elements in socially engaged art and pedagogy. In order to achieve these goals we need to build trust.  <i>Arts Education</i></p>



**Challenging Convention****Fractured Gazes: Intertextual Forms of the Black Female Subject in Opera Performance**

Carla Chambers, Brock University, St. Catharines, Ontario, Canada

Considering contemporary discourse around equity and inclusive representation in the Fine and Performing Arts, this paper is a comparative study on intertextual representations of the black female subject in 18th and 19th-century visual art and their narrative, musical, and visual manifestations in the 19th-century opera, *Aida* by Giuseppe Verdi. Using art, music, and cultural criticism within an intersectional framework of feminist theory, critical race theory, and postcolonial theory this thesis examines the ways in which the subjectivity of the black female is suppressed in Western visual culture and visually in operatic narratives. I suggest that the symbolic power of the Fine Arts and operatic spaces work together by ascribing a visual aesthetic derived from colonialist assemblages of the black female to the body. As this aesthetic reifies in operatic spaces, this discussion also considers the intersectional positionalities of the black woman as artist, viewer, and catalyst for emancipatory artistic practice that subverts the effects of traumatic artistic methodologies. Thus, I propose that the embodied performance of black women disrupts hegemonic spaces, troubles colonialist ways of seeing, and offers possibilities for the stage to be a site of resistance to racial hegemony in the Fine and Performing Arts.

*Arts Theory and History*

**Mirrored Realities: Reflections in the Art of Édouard Manet, Mary Cassatt, and Walter Sickert**

Melanie Enderle, Seattle Central College & University of Washington, Seattle, WA, United States

The inclusion of decorative mirrors can enrich a painting's structure and meaning by reflecting what otherwise would not be seen. Mirrored images enhance spatial complexity, magnify light, and conflate allusions with illusions. In Renaissance and Baroque paintings, mirrors variously symbolized vanity, wealth, purity, and intellectual contemplation. More recently, artists have emphasized mirrors' ability to startle, surprise, inform, and even confuse the viewer. This paper explores individual paintings by artists of the late-19th and early-20th centuries working in France and England who were influenced by their predecessors and continued their interest in the optical qualities of the looking glass, but these early-modern painters expanded the possibilities of the mirrored image by exaggerating alternate, sometimes illogical views and enhancing the introspective, psychological acuity of figures caught in reflection. Édouard Manet, Mary Cassatt, and Walter Sickert each painted common scenes of leisure life in music halls, theaters, and domestic interiors, enhanced by ornate gilt-framed mirrors that added complexity to these otherwise mundane spaces. For these artists, the illusionary quality of mirrors and their reflections became devices to deepen meaning and heighten the conflict between reality and artifice, between outward appearance and inner emotion, and to give insight into modernity, societal traditions, and psychological states of people captured in the mirrored reflections.

*Arts Theory and History*

**Socio-historical Approach to Shahnama's Illustrations: Cases of Baysunghuri and Davari's Manuscripts**

Fatemeh Mahvan, PhD Student, Persian Language and Literature, Ferdowsi University of Mashhad, Mashhad, Razavi Khorasan, Iran

Mohammad Jafar Yahaghi, Professor, Persian Language and Literature, Ferdowsi University of Mashhad, Mashhad, Khorasan Razavi, Iran

Adopting a socio-historical approach, the illustrated Shahnama (Iranian National epic) manuscripts can unravel the life situations of their addressees during the times. Although Shahnama is a book which has been well embraced by painters, the type of illustrations has been exposed to variations concerning socio-historical conditions. With that in mind, we try to answer the following questions: What are the impacts of addressees on Shahnama's illustrations? And is it possible to guess at the addressees by scrutinizing the paintings? In this study by selecting two copies of the Iranian National epic, Baysunghuri (Timurid: 15th century) and Davari, (Qajarid: 19th century), we attempt to answer the above-mentioned questions. To this end, we examine the themes and pictorial elements of these manuscripts in light of the relationship between the paintings and the addressees (in some cases patronage) of Shahnama. The results of this research reveal that the type of addressee (being royal or non-royal) plays a significant role in choosing the themes and the image's elements.

*Arts Theory and History*

**Young Finnish with Muslim Background Negotiating Their Belonging through Art**

Helena Maritta Oikarinen-Jabai, Aalto University School of Arts, Design and Architecture, Helsinki, Finland

In the project there are five male and five female co-researchers. I have been mainly working with female participants (age 21-35). They have multiple backgrounds and their relationship to religion differs. Generally, their various subject positions intersect (or even conflict) with each other. Anyway, their common experience is that they are subjected to certain expectations and images, both from the side of the majority population and their own ethnic and religious communities. In their artworks they deal for example with the questions concerning gender and space, islamophobia, Islamic feminist and queer views and more generally topics such as living in-between cultures, multilingualism, spirituality and transnational identities. In my paper I will discuss deeper the background of the project, present the art works done by the participants and the ideas the research process has awoken.

*Social, Political and Community Agendas in the Arts*

Friday, 29 June	
14:00-15:40	<b>PARALLEL SESSIONS</b>
<b>Room 7 - D3355</b>	<p><b>New Media</b></p> <p><b>Perception versus Reality : The Use of Video in Talent Acquisition</b>  Amy M. Huber, Florida State University, Tallahassee, FL, United States  When job seeking, students in creative domains often lack the benefit of experience and a well-connected professional network, so they must carefully consider what qualities and attributes are most often sought by employers and, in turn, how to convey these attributes early in the screening process. This quest may be especially critical for those vying for positions against the likes of 30-75 similarly qualified candidates—which is often the case for those pursuing careers in design. This study sought to explore an area where practice has outpaced research by ascertaining the responses of hiring practitioners to candidate-generated videos and the relationship between such videos and the decision-making strategies of those screening candidates. More specifically, it sought to determine if hiring practitioners were more apt to prefer soft skills, hard skills, or specific experiences, how these attributes are assessed, and did the videos support positive or negative perceptions of the hypothetical candidate.  <i>New Media, Technology and the Arts</i></p> <p><b>From Print Culture to Immersive Knowing: Embodiment and Consciousness in Robert Lepage's "The Library at Night"</b>  Cordula Quint, Mount Allison University, Sackville, New Brunswick, Canada  For a quarter century Canadian film and theatre director Robert Lepage has explored the nature of visual-spatial communication and reinvented theatricality through the lens of contemporary technologies and new media. His recent adaptation of Canadian author Alberto Manguel's "The Library at Night" (2016) is of particular interest for a discussion of the unfolding global transition from late print culture to the electronic/digital age. Manguel's contemplations focus on the philosophical, architectural, and social implications that have underpinned the existence of libraries and archives throughout the print era and investigate their role for the development of culture and human knowledge. Lepage's "adaptation" transposes his poignant insights to a three-dimensional immersive environment which juxtaposes real and virtual spaces by means of 360° immersion video technology. This environment takes the spectator-participant on "a fantastic virtual-reality voyage to the depths of ten of the world's most fabulous and amazing libraries," and, at the same time, invites us to focus and refocus our attention on questions of media, representation, embodiment, and -- most provocatively -- the intersection of different media and consciousness. The installation currently tours internationally.  <i>Social, Political and Community Agendas in the Arts, New Media, Technology and the Arts</i></p> <p><b>Being Present: The Art of Collaborative Research and Discourse on Teaching</b>  Jill Ware  John Henry Blatter, Assistant Professor, Interdisciplinary Media + Technology, VCUarts The Depot, Virginia Commonwealth University, Richmond, VA, United States  In an era of increasing pressures to be interdisciplinary, Blatter and Ware examine the intersection of faculty research in the collaborative classroom and its impact on student learning and discourse. Through collaborative coursework, students learn to build infrastructures for their own partnerships, processes, explorations, and discourses. Using emerging technologies, new media, and online cultures as impetus, they examine three courses where faculty research and technology overlap: RVArts Cultural Passport (John Freyer, Photo/Film &amp; Jill Ware, Dance) is an experiential learning course that is part art appreciation and part community engagement. Built around a student curated online public calendar and the RVArts artist in conversation speaker series, the course is designed to help students understand discourse, discipline specific language, and context. Beyond the Rectangle (John Henry Blatter, Sculpture &amp; Matt Wallin, Communication Arts), is a course where students expand their understanding and experience of the moving image beyond the traditional rectangular screen. Through a series of studies, experimentation and lectures, students investigate new technologies in various immersive multimedia experiences through the use of technology including: 360 degree projection, Oculus Rift, Google Cardboard, multi-channel audio and others. Media + Movement (John Henry Blatter, Sculpture &amp; Jill Ware, Dance), is a collaborative course between an installation and a movement artist exploring the melding of performing and visual practices through a series of studies, experimentations, and lectures. Students investigate the refinement of human motion, light, and sound through video and animation using 3D motion capture, sound design, light design, movement performance and movement generation.  <i>New Media, Technology and the Arts</i></p>
<b>Room 8 - D3370</b>	<p><b>Workshop</b></p> <p><b>Reckoning with Implication: Hearing Indigenous Voices</b>  Susan Dion, Faculty of Education, York University, Toronto, Ontario, Canada  Stories are not just entertainment. From an Indigenous perspective, they reflect the deepest, the most intimate perceptions, relations and attitudes of a people. Drawing on this philosophy, nIshnabek de'bwe wIn//telling our truths, a three-year multimedia storytelling research project located on the traditional territories of the Anishinaabe and Haudenosaunee peoples, aims to create Indigenized spaces for Indigenous students and teachers and non-Indigenous allies to tell, hear, and share stories about Indigenous people's experiences in Canadian schools. Although much is written about colonial histories and legacies of Canada's residential schools, little research has provided opportunities for Indigenous students and teachers to tell their own stories of school—of a system that remains ultimately a western colonial structure. What do Indigenous people themselves have to say about their experiences of schooling? How might their stories provide stakeholders with the capacity to better respond to Indigenous students? In this workshop, we screen videos created by Indigenous students and teachers that raise questions of identity, survival and schooling, and in so doing, create possibilities for hearing Indigenous voices differently. We interweave their creations with stories made by allies to investigate how settlers reckon with the affects and ethics of knowing/not knowing and their own implicatedness in colonialism and to deepen understandings about what may be required to transform Indigenous-settler relations in schools. This workshop moves from reflecting on multimedia storytelling as a decolonizing research method, to offering an opportunity for workshop participants to create their own decolonizing "postcards" using techniques from the multi-media storytelling method.  <i>2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action</i></p>
15:40-16:00	<b>Coffee Break</b>



Friday, 29 June	
16:00-17:00	Plenary Session—Amber Frid-Jimenez, Canada Research Chair, Art and Design Technology, and Associate Professor, Emily Carr University of Art + Design, Vancouver, Canada; Richard William Hill, Canada Research Chair, Indigenous Studies, Emily Carr University of Art + Design, Vancouver, Canada
	<p>"Technologies of Amplification"</p> <p>Amber Frid-Jimenez is an artist whose work investigates the cultural mechanics of the network. Her work is situated at the intersection of contemporary art, design, and technology and explores the circulation of digital images through physical installations, visual systems, code, books, and virtual platforms. Her work was recently included in MashUp at the Vancouver Art Gallery. She has previously shown at the Jan van Eyck (Netherlands), Casco Projects (Netherlands), DFN Gallery (NY), and elsewhere. She collaborates with artists and curators—including Ute Meta Bauer, Lucy Orta, T'ai Smith, and Mel Chin—to develop work at the intersection of art, science, and culture. Her work will be included in Mel Chin's All Over the Place (2018) at the Queens Museum (NY). Frid-Jimenez is currently Canada Research Chair in art and design technology and Associate Professor at Emily Carr University in Vancouver, where she directs the Studio for Extensive Aesthetics. She has held positions at the MIT Program in Art, Culture and Technology; Rhode Island School of Design; and Bergen Academy of Art &amp; Design. She holds a master of science degree from the MIT Media Laboratory, where she worked in the Physical Language Workshop and the Cognitive Machines Group.</p> <p>Richard William Hill is Canada Research Chair in Indigenous Studies at Emily Carr University of Art and Design. Hill began teaching full-time in the Art History program at York University in 2007 and left as Associate Professor in 2015. As a curator at the Art Gallery of Ontario, he oversaw the museum's first substantial effort to include Indigenous North American art and ideas in permanent collection galleries. He co-curated, with Jimmie Durham, The American West at Compton Verney, UK, in 2005 and, beginning in 2006, The World Upside Down, which originated at the Walter Phillips Gallery at the Banff Centre and toured across Canada. Hill's essays on art have appeared internationally in numerous books, exhibition catalogues, and periodicals. His regular column, Close Readings, began in FUSE Magazine in 2013 and continued in C Magazine until 2015. He currently has a semi-regular online column for Canadian Art and is on the editorial board of the journal Third Text.</p>
17:00-17:30	Closing Session and Awards Ceremony





## The Arts in Society | List of Participants

<b>Cherie Acosta</b>	Lamar University	United States
<b>Dean Adams</b>	University of North Carolina at Charlotte	United States
<b>Danielle Lois Afuang</b>	Active Vista Center Inc.	Philippines
<b>Alethea Alexander</b>	University of Washington	United States
<b>Maha Alnunan</b>	University of Nottingham	United Kingdom
<b>Julie Andreyev</b>	Emily Carr University of Art + Design	Canada
<b>Elaine Antifaev</b>	Innovation Consultants	Canada
<b>Ellen Avitts</b>	Central Washington University	United States
<b>Judith Babnich</b>	Wichita State University	United States
<b>Marnie Badham</b>	RMIT University	Australia
<b>Tom Baker</b>	Cornish College of the Arts	United States
<b>Amy Baker</b>	Sansom Institute for Health Research	United States
<b>Sam Barta</b>	Vancouver School Board	Australia
<b>Jennifer Bartee</b>	University of Denver	United States
<b>Lauren Basson</b>	Cornish College of the Arts	United States
<b>Oliver Benoit</b>	St. George's University	Grenada
<b>Carolina Bergonzoni</b>	All Bodies Dance Project	Canada
<b>Gréta Mjöll Bjarnadóttir</b>	Fjolbrautaskolinn vid Armula	Iceland
<b>John Henry Blatter</b>	Virginia Commonwealth University	United States
<b>Ingrid Boberg</b>	Auckland University of Technology	New Zealand
<b>Lucy Boermans</b>	The Media Design School	New Zealand
<b>Marie Botkin</b>	California State University Long Beach	United States
<b>Eveline Boudreau</b>	Canadian Artists' Representation	Canada
<b>Daniel Bowen</b>	Texas A&M University	United States
<b>Gregory Burbidge</b>	Calgary Arts Development	Canada
<b>Lee Burnside</b>	University of Washington	United States
<b>Andonia Cakouros</b>	California State University	United States
<b>Kathy Carbone</b>	California Institute of the Arts (CalArts)	United States
<b>Jacqueline Carmichael</b>	Howard University	United States
<b>Mirna E. Carranza</b>	McMaster University	Canada
<b>Patricia Carson</b>	James Cook University	Australia
<b>Cameron Cartiere</b>	Emily Carr University of Art + Design	Canada
<b>Heather Caswell</b>		
<b>William Catling</b>	Azusa Pacific University	United States
<b>Carla Chambers</b>	Brock University	Canada
<b>Yang Chen</b>	University of Leicester	United Kingdom
<b>Kimburley Choi</b>	City University of Hong Kong	Hong Kong
<b>Ryan Chow</b>	University of Maryland	United States
<b>Wai Ching Chung</b>	Hong Kong Baptist University	Hong Kong
<b>Chase Clow</b>	Dominican University of California	United States
<b>Ingrid Cogne</b>	Academy of Fine Arts Vienna	Sweden
<b>Sarah Cole</b>	University of the Arts London	United Kingdom
<b>Paul Collins</b>	Austin Peay State University	United States





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<b>Dana Cooley</b>	University of Lethbridge	Canada
<b>Kelly Cornett</b>	McKing Consulting Corporation	United States
<b>Michelle Corvette</b>	Belmont University	United States
<b>Cara Courage</b>	Tate Modern	United Kingdom
<b>Nathan Crook</b>	The Ohio State University	United States
<b>Lauren Cross</b>	University of North Texas	United States
<b>David Cross</b>	Deakin University	Canada
<b>Randy Lee Cutler</b>	Emily Carr University of Art + Design	Canada
<b>Antonio C. Cuyler</b>	Florida State University	United States
<b>Kaare Dahl Martinsen</b>	Norwegian Institute for Defence Studies	Norway
<b>Cassandra Dam</b>	Alberta College of Art + Design	Canada
<b>Kimberly Dark</b>	CSU San Marcos	United States
<b>Ben Davis</b>	Brandon University	Canada
<b>Cristina de Almeida</b>	Western Washington University	United States
<b>Elizabeth Deichmann</b>	University of Missouri, St. Louis	United States
<b>Karla Del Carpio Ovando</b>	University of Northern Colorado	United States
<b>Jack DeLap</b>	Cornish College of the Arts	United States
<b>Jessica DeShazo</b>	California State University Los Angeles	United States
<b>Carly Diab</b>	Emily Carr University of Art + Design	Canada
<b>Susan Dion</b>	York University	Canada
<b>Christine D'onofrio</b>	University of British Columbia	Canada
<b>Bernadette Drabsch</b>	University of Newcastle	Australia
<b>Rob Duarte</b>	Florida State University	United States
<b>Gilbert Duenas</b>	Auburn University Montgomery	United States
<b>Marielle Ednalino</b>	University of California, Davis	United States
<b>Kay Edwards</b>	Miami University of Ohio	United States
<b>Edzy Edzed</b>	Emily Carr University of Art + Design	Canada
<b>Anne Eggebert</b>	Central Saint Martins, University of the Arts London	United Kingdom
<b>D. Rose Elder</b>	The Ohio State University	United States
<b>Melanie Enderle</b>	Seattle Central College & University of Washington	United States
<b>Hannah Entwisle Chapuisat</b>	University of the Arts London	United Kingdom
<b>Christine Evans-Millar</b>	University of Otago	New Zealand
<b>Chris Ewart</b>	Emily Carr University of Art + Design	Canada
<b>Angie Farrow</b>	Massey University	New Zealand
<b>Jane Fiske</b>	Fitchburg State University	United States
<b>Heather Fitzgerald</b>	Emily Carr University of Art + Design	Canada
<b>Mary Fitzgerald</b>	Arizona State University	United States
<b>Maria Lisa Flemington</b>	California State University, Los Angeles	United States
<b>Maureen Flint</b>	The University of Alabama	United States
<b>Jill Foltz</b>	El Centro College	United States
<b>Tanice G. Foltz</b>	Indiana University Northwest	United States
<b>Kate Fowkes</b>		
<b>Hannah Fowlie</b>	University of Guelph	Canada







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<b>Sarma Freiberga</b>	Latvian Academy of Culture	Latvia
<b>Cissie Fu</b>	Emily Carr University of Art + Design	Canada
<b>Lisa A. Fusillo</b>	University of Georgia	United States
<b>Pauline Gagnon</b>	University of West Georgia	United States
<b>Liz Gardiner</b>	University of the West of Scotland	United Kingdom
<b>Tamsyn Gilbert</b>	Common Ground Research Networks	United States
<b>Thomas Girard</b>	Emily Carr University of Art + Design	Canada
<b>Maria Goncharova</b>	Emily Carr University of Art + Design	Canada
<b>Rebecca Gose</b>	University of Georgia	United States
<b>Michael Greaves</b>	Otago Polytechnic	New Zealand
<b>Deborah Green</b>	Whitecliffe College of Arts and Design	New Zealand
<b>Katherine Greenland</b>	Cornish College of the Arts	United States
<b>Olafur Gudmundsson</b>		
<b>Elisabeth Guerrero</b>	Bucknell University	United States
<b>Elena Hadjipieri</b>	Simon Fraser University	Canada
<b>Laura Hanks</b>		
<b>Reshmi Hebbar</b>	Oglethorpe University	United States
<b>Maria Jimena Herrera</b>	Independent Artist	Colombia
<b>Joey Herring</b>	San Diego International Airport	United States
<b>Jan Hogan</b>	Auburn University	United States
<b>Sara Hoke</b>	Common Ground Research Networks	United States
<b>Andrew Howells</b>	The University of Newcastle	Australia
<b>Jun Hu</b>	Hangzhou Normal University	China
<b>Amy M. Huber</b>	Florida State University	United States
<b>Brooke Hughes</b>	New York University	United States
<b>Wanda Hurren</b>	University of Victoria	Canada
<b>Emmanuel Ikemefula Irokanulo</b>	Federal Government of Nigeria	Nigeria
<b>Karen Irving</b>	Emily Carr University of Art + Design	Canada
<b>Kathryn Jeanes</b>	The University of Newcastle	Australia
<b>Louise Jenkins</b>	Monash University	Australia
<b>Matthew Jenkins</b>	Metropolitan State University of Denver	United States
<b>Mason Johnson</b>	University of Wisconsin - Madison	United States
<b>Phillip Kalantzis-Cope</b>	Common Ground Research Networks	United States
<b>Anne Katz</b>	University of Southern California	United States
<b>Louis Kavouras</b>	University of Nevada, Las Vegas	United States
<b>Debra Keenahan</b>	Western Sydney University	Australia
<b>Elise Kieffer</b>	Florida State University	United States
<b>Edmond Kilpatrick</b>	Simon Fraser University	Canada
<b>Stephanie King</b>	University College London	United Kingdom
<b>Katharine Knowles</b>		
<b>Zoe Kreye</b>	Emily Carr University of Art + Design	Canada
<b>Lorraine Kypiotis</b>	National Art School	Australia
<b>Maritza López de la Roche</b>	Universidad del Valle	Colombia







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<b>Lisa LaJevic</b>	The College of New Jersey	United States
<b>Justin Langlois</b>	Emily Carr University of Art + Design	Canada
<b>Pamela Lawton</b>	Virginia Commonwealth University	United States
<b>Kim Le</b>	The University of Western Australia	Australia
<b>Minah Lee</b>	Cinevolution Media Arts Society	Canada
<b>Kai Lehtikainen</b>	University of the Arts Helsinki	Finland
<b>Pierre Lechner</b>	Self Employed	Canada
<b>Noah Lelek</b>	Texas Women's University	United States
<b>Yew-Thong Leong</b>	Ryerson University	Canada
<b>Suzannie Leung</b>	The Open University of Hong Kong	Hong Kong
<b>David Leiwei Li</b>	University of Oregon	United States
<b>Brad Lister</b>		
<b>Jennifer Longshore</b>	Southern Oregon University	United States
<b>Marie Lopes</b>	Roundhouse Community Arts & Recreation Centre	Canada
<b>Amy Lu</b>		
<b>Paige Lunde</b>	The Institute for Doctoral Studies in the Visual Arts	
<b>Ruben Möller</b>	Emily Carr University of Art + Design	Canada
<b>Joe Mac Donnacha</b>	National University of Ireland Galway	Ireland
<b>Kaia Magnusen</b>	University of Texas at Tyler	United States
<b>Fatemeh Mahvan</b>	Ferdowsi university of Mashhad	Iran
<b>Phoebe Ching Ying Man</b>	City University of Hong Kong	United States
<b>Thirunarayanan Mandayam Osuri</b>	Florida International University	United States
<b>Lucía Mariño</b>	Autonomous University of Baja California Sur	Mexico
<b>Euro Marques Júnior</b>	Faculty of Agudos	Brazil
<b>Sherry Martens</b>	Ambrose University	United States
<b>Brittany Harker Martin</b>	University of Calgary	Canada
<b>Robert Martin</b>	California State University	United States
<b>Pia Massie</b>	Emily Carr University of Art + Design	Canada
<b>Jacqui Mc Koy Lewens</b>	Sheffield Care Trust	United Kingdom
<b>Michael Mc Loughlin</b>	Artist	Ireland
<b>Bruce McCormick</b>	University of Washington	United States
<b>Samuel Mcgilp</b>	RMIT University	Australia
<b>Simon McIntyre</b>	Auckland University of Technology	New Zealand
<b>Eyob Mergia</b>	Self Employed Artist	United States
<b>Andrea Milde</b>	Nottingham Trent University	United Kingdom
<b>Angie Miller</b>	Indiana University	United States
<b>Jane Milloy</b>	Monash University	Australia
<b>Sandra Minton</b>	University of Northern Colorado	United States
<b>Nancy Marie Mithlo</b>	University of California Los Angeles	United States
<b>Whitney Moncrief</b>	Western Michigan University	United States
<b>Mario Alberto Morales DomÁnguez</b>	National Autonomous University of Mexico	Mexico
<b>Carmen Moreira</b>	SQx Dance Company	Canada
<b>Andrea Moreno</b>	Pontificia Universidad Católica del Ecuador	Ecuador





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<b>Mike Mosher</b>	Saginaw Valley State University	United States
<b>Chrysanthe Mosher</b>	Independent Artist	United States
<b>Claudia Mosqueda</b>	Universidad Autónoma Metropolitana	Mexico
<b>Chanjun Mu</b>	City University of Hong Kong	Hong Kong
<b>Ingrid Mundel</b>	ReVision Centre for Art and Social Justice	Canada
<b>Emiko Muraki</b>	University of Calgary	Canada
<b>Annie Murray</b>	University of Calgary	Canada
<b>Julie Myers</b>	Cornish College of the Arts	United States
<b>Christine Neal</b>	Savannah College of Art and Design	United States
<b>Melissa Nesrallah</b>	University of Toronto	Canada
<b>Caitlin Nic An Ultaigh</b>	National University of Ireland Galway	Ireland
<b>Ariane Noel de Tilly</b>	Emily Carr University of Art + Design	Canada
<b>Maritta Oikarinen-Jabai</b>	Aalto Yliopisto	Finland
<b>Sara O'Neill</b>	Holy Cross College	Australia
<b>Derek Owens</b>	St. John's University	United States
<b>Annamaria Paolino</b>	Edith Cowan University	Australia
<b>Lisa Paris</b>	Curtin University	Australia
<b>Bob Paris</b>	VCU School of the Arts	United States
<b>Caroline Park</b>	Emily Carr University of Art + Design	Canada
<b>Lisa Parkins</b>	SUNY/Empire State College	United States
<b>Pessi Parviainen</b>	University of Arts Helsinki	Finland
<b>John Pauley</b>	Simpson College	United States
<b>Carolyn Pavlik</b>	Western Michigan University	United States
<b>Analee Paz</b>	Texas A&M International University	United States
<b>Ingrid Mary Percy</b>		
<b>Morgan Pinnock</b>	Sticks & Stones Communications	Canada
<b>Luís Müller Posca</b>	Federal University of Roraima	Brazil
<b>Mareli Hattingh Pretorius</b>	Stellenbosch University, RSA	South Africa
<b>Jeffrey Pufahl</b>	University of Florida	United States
<b>Meng Qu</b>	Hiroshima University	Japan
<b>Cordula Quint</b>	Mount Allison University	Canada
<b>Wanda Raimundi Ortiz</b>	University of Central Florida	United States
<b>Monique Redmond</b>	Auckland University of Technology, New Zealand	New Zealand
<b>James A. Rhodes</b>	University of Newcastle	United States
<b>Carla Rice</b>	University of Guelph	Canada
<b>Elise Richman</b>	University of Puget Sound	United States
<b>Rebeca Rivera</b>	University of Washington Bothell	United States
<b>Jennifer Rock</b>	University of Otago	
<b>Carolina Rojas</b>	Universidad de los Andes	Colombia
<b>Jochai Rosen</b>	University of Haifa	Israel
<b>Patrick Rowe</b>	Pratt Institute	United States
<b>Janet E. Rubin</b>	Eastern Florida State College	United States
<b>Lois Rudnick</b>	University of Massachusetts, Boston	United States





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<b>Carol Russell</b>	Emporia State University	United States
<b>Tyler Russell</b>		
<b>Alicja Rybkowska</b>	Jagiellonian University	Poland
<b>Zola S.</b>	Emily Carr University of Art + Design	Canada
<b>Catharine Salmon</b>	Nelson Marlborough Institute of Technology, Aotearoa NZ	New Zealand
<b>Lynn Sanders-Bustle</b>	University of Georgia	United States
<b>Dorothy Santos</b>	University of California, Santa Cruz	United States
<b>Kanako Sasaki</b>	Tohoku University	Japan
<b>Susan Savage</b>	Wollongong City Council	Australia
<b>Jill Schinberg</b>	University of Kentucky	United States
<b>Adam Schroeder</b>	University of Nevada, Las Vegas	United States
<b>Michal Sela-Amit</b>	University of Southern California	United States
<b>Paulina Semeneć</b>	University of British Columbia	Canada
<b>Amanda Shatzko</b>	Regional District of the North Okanagan	Canada
<b>Debra Sheets</b>	University of Victoria	Canada
<b>Mahmonir Shirazi</b>	Al Zahra University	Iran
<b>Gordon Shockley</b>	Arizona State University	United States
<b>Gerald Silk</b>	Tyler School of Art, Temple University	United States
<b>Laurance Sinagra</b>	Western Australian Academy of Performing Arts	Australia
<b>Anita Sinner</b>	Concordia University	Canada
<b>Barbara Snook</b>	University of Auckland	New Zealand
<b>Timothy Soulis</b>	Transylvania University	United States
<b>Cara Spooner</b>	Workman Arts	Canada
<b>Darlene St. Georges</b>	University of Lethbridge	Canada
<b>Eileen Standley</b>	Arizona State University	United States
<b>Kaitlin Stober</b>	University of Illinois at Chicago	United States
<b>Jose Manuel Suarez Noriega</b>	Tecnológico de Monterrey	Mexico
<b>Kanwal Syed</b>	Concordia University	Canada
<b>Anna Szabados</b>	Vision2Action	
<b>Eimi Tagore-Erwin</b>	Lund University	Sweden
<b>Shih Yunn Tan</b>		
<b>Emel Tastekin</b>	Emily Carr University of Art + Design	Canada
<b>Golara Tavakolian</b>	Time museum	
<b>Johanna Taylor</b>	Arizona State University	United States
<b>Kristina Tollefson</b>	University of Central Florida	United States
<b>Robert Tracy</b>		United States
<b>Tallah Tracy</b>	Self Employed Writer	United States
<b>Michael Tracy</b>	Student	United States
<b>John Trinh</b>	Community Arts Council of Vancouver	Canada
<b>Jacqueline Turner</b>	Emily Carr University of Art + Design	Canada
<b>Irina Tuzlukova</b>	University of Alberta	Canada
<b>Barbara Tyner</b>	Centro de Cultura Casa Lamm	Mexico
<b>Jen Urso</b>	Carnegie Mellon University	United States





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<b>Minna Valjakka</b>	National University of Singapore	Singapore
<b>Sarah Van Borek</b>	Emily Carr University of Art + Design	Canada
<b>Cedric van Eenoo</b>		
<b>Alice Ruo Ran Wang</b>	Emily Carr University Art + Design	Canada
<b>Carolyn Watson</b>	Texas State University	United States
<b>Hillary Webb</b>	Emily Carr University of Art + Design	Canada
<b>Candace Weber</b>	University of Kentucky	United States
<b>Carrie Weis</b>	Ferris State University	United States
<b>Boyd White</b>	McGill University	Canada
<b>Kate Wilson</b>	BSAD, Bath Spa University	United Kingdom
<b>Joan Wines</b>	California Lutheran University	United States
<b>Tara Michelle Winters</b>	The University of Auckland	New Zealand
<b>Jonas Wolf</b>	Justus Liebig University Giessen	Germany
<b>Margot Marie Wood</b>	Cape Peninsula University of Technology	South Africa
<b>Peter Wood</b>	Arts Northern Rivers	Australia
<b>Xinyang Wu</b>	Nanfang College of Sun Yat-sen University	China
<b>Feixuan Xu</b>	City University of Hong Kong	Hong Kong
<b>Jing Ying Xu</b>	Nanfang College of Sun Yat-sen University	China
<b>Mohammad Jafar Yahaghi</b>	Ferdowsi University of Mashhad	Iran
<b>Velma Yamashita</b>	University of Guam	United States
<b>Fu Ju Yang</b>	Kainan University	Taiwan
<b>Elisa Yon</b>		Canada
<b>Yiyu Zhang</b>	Nanfang College of Sun Yat-sen University	China
<b>Rehan Zia</b>	Bournemouth University	United Kingdom
<b>Ulrike Zitzlsperger</b>	University of Exeter	United Kingdom















# COMMON GROUND | Conference Calendar



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

University of Pennsylvania  
Philadelphia, USA | **5–7 July 2018**  
[thehumanities.com/2018-conference](http://thehumanities.com/2018-conference)



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

University of Pennsylvania  
Philadelphia, USA | **7 July 2018**  
[booksandpublishing.com/2018-conference](http://booksandpublishing.com/2018-conference)



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

Florida International University  
Miami, USA | **19–20 July 2018**  
[sportandsociety.com/2018-conference](http://sportandsociety.com/2018-conference)



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

University of Granada  
Granada, Spain | **25–27 July 2018**  
[thesocialsciences.com/2018-conference](http://thesocialsciences.com/2018-conference)



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

Universidad de Granada  
Granada, España | **25–27 de julio de 2018**  
[interdisciplinasocial.com/congreso-2018](http://interdisciplinasocial.com/congreso-2018)



## **Eleventh Global Studies Conference**

University of Granada  
Granada, Spain | **30–31 July 2018**  
[onglobalization.com/2018-conference](http://onglobalization.com/2018-conference)



## **Eleventh International Conference on The Inclusive Museum**

University of Granada  
Granada, Spain | **6–8 September 2018**  
[onmuseums.com/2018-conference](http://onmuseums.com/2018-conference)



## **Aging & Society: Eighth Interdisciplinary Conference**

Toyo University  
Tokyo, Japan | **18–19 September 2018**  
[agingandsociety.com/2018-conference](http://agingandsociety.com/2018-conference)



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

Imperial College London  
London, UK | **20–21 September 2018**  
[healthandsociety.com/2018-conference](http://healthandsociety.com/2018-conference)



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

Imperial College London  
Londres, Reino Unido | **20–21 de septiembre de 2018**  
[saludsociedad.com/congreso-2018](http://saludsociedad.com/congreso-2018)



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

University of California at Berkeley  
Berkeley, USA | **18–19 October 2018**  
[oncommunicationmedia.com/2018-conference](http://oncommunicationmedia.com/2018-conference)



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

Universidad de California  
Berkeley, EEUU | **18–19 de octubre de 2018**  
[medios-comunicacion.com/congreso-2018](http://medios-comunicacion.com/congreso-2018)



## **Eighth International Conference on Food Studies**

University of British Columbia - Robson Square  
Vancouver, Canada | **25–26 October 2018**  
[food-studies.com/2018-conference](http://food-studies.com/2018-conference)



## **VIII Congreso Internacional sobre Estudios Nutricionales y Alimentación**

Universidad de Columbia Británica,  
Robson Square  
Vancouver, Canadá | **25–26 de octubre de 2018**  
[estudiosnutricionales.com/congreso-2018](http://estudiosnutricionales.com/congreso-2018)



## **Spaces & Flows: Ninth International Conference on Urban and ExtraUrban Studies**

Marsilius Kolleg, Heidelberg University  
Heidelberg, Germany | **25–26 October 2018**  
[spacesandflows.com/2018-conference](http://spacesandflows.com/2018-conference)



# COMMON GROUND | Conference Calendar



## **Ninth International Conference on The Image**

Hong Kong Baptist University  
Hong Kong SAR | **3–4 November 2018**  
[ontheimage.com/2018-conference](http://ontheimage.com/2018-conference)



## **IX Congreso Internacional sobre la Imagen**

Universidad Baptista de Hong Kong  
RAE de Hong Kong | **3–4 de noviembre de 2018**  
[sobrelaimagen.com/congreso-2018](http://sobrelaimagen.com/congreso-2018)



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

UBC Robson Square  
Vancouver, Canada | **17–19 January 2019**  
[onsustainability.com/2019-conference](http://onsustainability.com/2019-conference)



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

UBC Robson Square  
Vancouver, Canada | **21–22 February 2019**  
[organization-studies.com/2019-conference](http://organization-studies.com/2019-conference)



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

Universidad de Columbia Británica, Robson Square  
Vancouver, Canadá | **21–22 de febrero de 2019**  
[la-organizacion.com/congreso-2019](http://la-organizacion.com/congreso-2019)



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

Saint Petersburg State University  
Saint Petersburg, Russia | **1–3 March 2019**  
[designprinciplesandpractices.com/2019-conference](http://designprinciplesandpractices.com/2019-conference)



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

Universidad Estatal de San Petersburgo  
San Petersburgo, Rusia | **1–3 de marzo de 2019**  
[el-diseno.com/congreso-2019](http://el-diseno.com/congreso-2019)



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

ELISAVA Barcelona School of Design and Engineering  
Barcelona, Spain | **11–12 March 2019**  
[techandsoc.com/2019-conference](http://techandsoc.com/2019-conference)



## **XV Congreso Internacional de Tecnología, Conocimiento y Sociedad**

Elisava Escuela Universitaria de Diseño e Ingeniería de Barcelona  
Barcelona, España | **11–12 de marzo de 2019**  
[tecno-soc.com/congreso-2019](http://tecno-soc.com/congreso-2019)



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

Pryzbyla Center,  
The Catholic University of America  
Washington, D.C., USA | **16–17 April 2019**  
[on-climate.com/2019-conference](http://on-climate.com/2019-conference)



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

University of Granada  
Granada, Spain | **25–26 April 2019**  
[religioninsociety.com/2019-conference](http://religioninsociety.com/2019-conference)



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

Universidad de Granada  
Granada, España | **25–26 de abril de 2019**  
[la-religion.com/congreso-2019](http://la-religion.com/congreso-2019)



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

Hotel Grand Chancellor Hobart  
Hobart, Australia | **2–3 May 2019**  
[ubi-learn.com/2019-conference](http://ubi-learn.com/2019-conference)



# COMMON GROUND | Conference Calendar



## **XII Congreso Internacional de Aprendizaje Ubicuo y Pedagogías Innovadoras**

Hotel Grand Chancellor Hobart  
Hobart, Australia | **2–3 de mayo de 2019**  
[aprendizaje-ubi.com/congreso-2019](http://aprendizaje-ubi.com/congreso-2019)



## **Fourth International Conference on Tourism & Leisure Studies**

Florida International University  
Miami, USA | **16–17 May 2019**  
[tourismandleisurestudies.com/2019-conference](http://tourismandleisurestudies.com/2019-conference)



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

Centro Cultural Vila Flor  
Guimarães, Portugal | **23–24 May 2019**  
[constructedenvironment.com/2019-conference](http://constructedenvironment.com/2019-conference)



## **Nineteenth International Conference on Diversity in Organizations, Communities & Nations**

University of Patras  
Patras, Greece | **5–7 June 2019**  
[ondiversity.com/2019-conference](http://ondiversity.com/2019-conference)



## **Fourteenth International Conference on the Arts in Society**

Polytechnic Institute of Lisbon  
Lisbon, Portugal | **19–21 June 2019**  
[artsinsociety.com/2019-conference](http://artsinsociety.com/2019-conference)



## **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**  
[sobreadaprendizaje.com/congreso-2019](http://sobreadaprendizaje.com/congreso-2019)

# COMMON GROUND | Conference Calendar



## **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)



# Fourteenth International Conference on The Arts in Society

Polytechnic Institute of Lisbon  
Lisbon, Portugal

19–21  
June 2019

## Call for Papers

We invite proposals for paper presentations, workshops/interactive sessions, posters/exhibits, colloquia, innovation 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/2019-conference](https://artsinsociety.com/2019-conference)

[artsinsociety.com/2019-conference/call-for-papers](https://artsinsociety.com/2019-conference/call-for-papers)

[artsinsociety.com/2019-conference/registration](https://artsinsociety.com/2019-conference/registration)

