



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

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

Virtual Conference | 24–26 June 2020



NUI Galway  
OĒ Gaillimh



COMMON GROUND



The Arts in Society



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

Virtual Conference | 24–26 June 2020



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# International Conference on The Arts in Society

*Curating global interdisciplinary spaces, supporting  
professionally rewarding relationships*



# 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
- 2018 – Emily Carr University of Art + Design, Vancouver, Canada
- 2019 – Polytechnic Institute of Lisbon, Lisbon, Portugal

## 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)



# About the Conference

## Past Partners

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



Adelaide Festival,  
Adelaide, Australia (2002)



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



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



Edinburgh Festival City,  
Edinburgh, UK (2006)



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



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



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. Please visit the CGScholar Knowledge Base ([https://cgscholar.com/cg\\_support/en](https://cgscholar.com/cg_support/en)) to become a partner.



# 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 International Conference on the Arts in Society offers a tangible and meaningful opportunity to engage with scholars from a diversity of cultures and perspectives. This year, delegates from over 27 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 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.



# Conference Chairs

**Joe Mac Donnacha, Academic Coordinator, College of Arts, Social Sciences, and Celtic Studies, National University of Ireland, Galway, Ireland**



Joe Mac Donnacha is academic coordinator with the College of Arts, Social Sciences, and Celtic Studies at the National University of Ireland, Galway. He has previously lectured in language planning and sociolinguistics and is co-author of a number of major studies on the status of Irish as a living language, including the Comprehensive Linguistic Study on the Use of Irish in the Gaeltacht (2007) and A Baseline Study of Gaeltacht Schools 2004 (2005). He is also a sean-nós singer and has won a number of national awards for both composing and performing Irish language narrative arts compositions. He is also a member of the Board of Directors of Comhthionól Ealaíne na Gaeilge (Oireachtas na Gaeilge) which has responsibility for the development and promotion of Irish language indigenous arts in Ireland.

**Caitlín Nic an Ultaigh, Head of Enterprise and Innovation, College of Arts, Social Sciences, and Celtic Studies, National University of Ireland, Galway, Ireland**



Caitlín Nic an Ultaigh is head of enterprise and innovation with the College of Arts, Social Sciences, and Celtic Studies at the National University of Ireland, Galway. She holds a master's degree in language planning from NUI Galway and has extensive experience in non-profit administration and program management. She is particularly interested in the role of the arts in supporting minority and lesser used languages.

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# Plenary Speakers

**Ríona Ní Fhrighil, Lecturer, School of Languages, Literatures and Cultures, National University of Ireland, Galway, Ireland**

*"Poetry, Politics, and Pathogens"*



Dr. Ríona Ní Fhrighil is a lecturer in the School of Languages, Literatures and Cultures at the National University of Ireland, Galway. She has published extensively on twentieth-century Irish poetry and literary translation and is the author of *Briathra, Béithe agus Banfhilí* (2008), a monograph on the poetry of Nuala Ní Dhomhnaill and Eavan Boland. She is co-editor of the peer-reviewed journal *LÉANN* and of a forthcoming special edition of the international journal *Translation Studies* titled *Translation in Ireland: Historical and Contemporary Perspectives*. Ríona was the principal Irish-language researcher on the AHRC-funded project, *The Representation of Jews in Irish Literature*. In 2018 she was awarded substantial research funding under the prestigious IRC Laureate Award scheme for her project *Republic of Conscience: Human Rights and Modern Irish Poetry*. She is also co-director of the interdisciplinary project *Aistriú*, funded by Galway 2020 as part its European Capital of Culture programme.

**Anne Karhio, Postdoctoral Fellow, Irish Research Council, Moore Institute, National University of Ireland, Galway, Ireland**

*"Poetry, Politics, and Pathogens"*



Dr. Anne Karhio is a researcher in contemporary Irish poetry as well as digital literature and culture. She is a graduate of the University of Helsinki and holds a PhD in English from the National University of Ireland in Galway. She is currently a postdoctoral fellow in the Irish Research Council –funded project, "Republic of Conscience: Human Rights and Modern Irish Poetry," at the Moore Institute, NUI Galway, and has also contributed to the European Research Council -funded project, "Machine Vision in Everyday Life: Playful Interactions with Visual Technologies in Digital Art, Games, Narratives and Social Media," at the University of Bergen, Norway. She has published widely on contemporary Irish poetry, place and landscape, and digital media aesthetics. She is the author of *Slight Return: Paul Muldoon's Poetics of Space* (Peter Lang, 2016), and co-editor of *Crisis and Contemporary Poetry* (Palgrave MacMillan, 2011).

**Charlotte McIvor, Lecturer, Drama and Theatre Studies, National University of Ireland, Galway, Ireland**

*"Towards Efficacy and Beyond: Understanding the Impact of the Active Consent Programme's 'The Kinds of Sex You Might Have in College'"*



Dr. Charlotte McIvor is a lecturer in drama and theatre studies at the National University of Ireland, Galway. She is the author of *Migration and Performance in Contemporary Ireland: Towards A New Interculturalism* (Palgrave Macmillan, 2016) and the co-editor of *Interculturalism and Performance Now: New Directions?* (with Jason King, Palgrave Macmillan, 2019), *Devised Performance in Irish Theatre: Histories and Contemporary Practice* (with Siobhan O'Gorman, Corgisfort Press, 2015) and *Staging Intercultural Ireland: Plays and Practitioner Perspectives* (with Matthew Spangler, Cork University Press, 2014). She has published in journals including *Theatre Topics*, *Modern Drama*, *Irish University Review*, *Irish Studies Review*, and multiple edited volumes on contemporary theatre and performance. Also a director and dramaturge, her recent projects in Ireland include directing Frank McGuinness' adaptation of *Sophocles' Electra* (2014) and multiple iterations of the original devised theatre piece *100 Shades of Grey* co-created with NUI Galway students addressing issues of sexual consent and assault. In 2016, she co-directed the film adaptation of *100 Shades of Grey* as *Lucy's House Party* (with Mick Ruane) for the Manuela Riedo Foundation's secondary school education project on sexual consent in Ireland. She has recently collaborated again with Ruane and NUI Galway students on the production of a new multimedia campaign addressing practical fluency around sexual consent which includes a series of interactive short films released online via 2018/2019. As a member of the Active Consent Research Programme, she is also the co-author of a report along with Dr. Pádraig MacNeela and Dr. Siobhan O'Higgins which details the effectiveness of consent workshops in Irish universities and the role of arts interventions in sexual health education. She is launching a pilot third-level theatre tour of a new version of *100 Shades of Grey* as part of the Active Consent programme in autumn 2019.



# Plenary Speakers

Gregory Sholette, Professor and Co-director, Social Practice Queens MFA Concentration and Certificate Program, Queens College, City University of New York, New York, United States

*"Democratizing Our Collective Past with Memories that Disturb the Present"*



Dr. Gregory Sholette (born Philadelphia, USA, 1956) was a founding member of Political Art Documentation/ Distribution PAD/D (1980–1988), which issued publications on politically engaged art and whose archive is now in the Museum of Modern Art; of REPOhistory (1989–2000), a collective of artists and activists who repossessed suppressed histories in New York in the 1990s; and more recently, of Gulf Labor, a group of artists advocating for migrant workers constructing museums in Abu Dhabi. In numerous installations in the US and Europe, dozens of essays, a special global issue of *FIELD* journal, and seven books including *Art as Social Action* (with Chloë Bass, 2018, Skyhorse Press); *Delirium & Resistance: Art Activism & the Crisis of Capitalism* (2017), *Dark Matter: Art and Politics in an Age of Enterprise Culture* (2011, both Pluto Press), and *It's The Political Economy, Stupid* (with Oliver Ressler from Pluto Press, 2012), Sholette documents and reflects upon decades of activist art that, for its ephemerality, politics, and market resistance, might otherwise remain invisible. He has contributed to such journals as *FIELD*, *Eflux*, *Artforum*, *Frieze*, *October*, *Critical Inquiry*, *Texte zur Kunst*, *Afterimage*, *CAA Art Journal*, and *Manifesta Journal*, among other publications. Sholette holds a PhD in history and memory studies from the University of Amsterdam, Netherlands (2017), and he is a graduate of the Whitney Independent Study Program in Critical Theory (1996), the University of California San Diego (1995), The Cooper Union School of Art (1979), and Bucks County Community College (1974). He teaches studio art and co-directs the Social Practice Queens MFA concentration and certificate at Queens College CUNY, and he is an associate of the Art, Design and the Public Domain program of Harvard University's Graduate School of Design.

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# Emerging Scholars

## Luis Alcala Galiano

Luis Alcala Galiano is currently a doctoral student at USC in Spain. One of the two areas of his research focuses on the interaction between visual and written, specifically during 19th English century poetry. At the same time, he is exploring 19th century portraiture from a national as well as an international perspective. It is his belief that it is possible to shed light on every portrait, which not only shows the model but also hides the artist. With history of art as his main background, Luis is also passionate about foreign languages and cultures.

## Chloe Chatton

Chloe Jade Chatton is currently pursuing a PhD in art and design at Staffordshire University, after obtaining her BA (Hons) in fine art photography (Staffordshire University) and MA in design management (Northumbria University). Her research interests concern gender disparity within contemporary art, with emphasis on institutional and curatorial structures. She is also a practicing artist and explores the use of artistic language as a means of mitigation, with an expressive interest in how this is transposed through photography. Chloe currently lives with her wife, two children, and Tink (their cat) in Stoke-On-Trent, Staffordshire.

## Hannah Entwisle Chapuisat

Hannah Entwisle Chapuisat is a doctoral candidate at the University of the Arts London, Chelsea College of Arts, and co-founder of DISPLACEMENT: Uncertain Journeys. Her research aims to propose potential strategies for artists seeking to contribute to intergovernmental efforts to protect disaster displaced people. Hannah 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 also continues to work with the United Nations and NGOs on issues related to humanitarian affairs and displaced persons.

## Alba García Martínez

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

## Talia Gritzmacher

Talia Gritzmacher currently attends Texas Woman's University (TWU), where she is pursuing her MA in theatre. In the past, she attended the University of Missouri, where she received her BA in theatre with an emphasis in writing for performance in 2019, and Ozarks Technical Community College, where she received her AA in 2017. Talia is currently the assistant director of the TWU Interactive Theatre Troupe. She is the graduate research assistant of Dr. Noah Lelek, aiding in the research of effective nurse-patient communication through the use of interactive theatre. Talia hopes to obtain a doctorate, with the goal of becoming professor in theatre.

## Jonathan Hannon

Jonathan Hannon is a doctoral candidate at the School of Sociology and Political Science at NUI Galway. His research is multi-disciplinary, encompassing applied sociology, art and cultural history, and ethnography with a particular focus on the intersection of art and politics as a form of social deviancy. His research interests encompass a wide range of topics including social and artistic movements, cultural history, contemporary modernist Irish theatre, and the life and works of playwright Tom Murphy. Jonathan is a member of the Punk Scholars Network and the archivist of the Galway Archaeological and Historical Society.





# Emerging Scholars

## Trina Harlow

Dr. Trina Harlow, an assistant professor and coordinator of the art education program at Kansas State University, has served as an arts teacher for 27 years. She is involved with the International Folk Art Alliance in New Mexico, president-elect of the NAEA Public Policy and Arts Administration Group, and serves on the NAEA Professional Learning through Research appointed group. She recently edited *Journey to Refuge: Exploring Refugees, Understanding Trauma, and Best Practices for Newcomers and Schools* and co-directed a landmark documentary film, *Refuge in the Heartland*, both advocating for art's position in educational settings for recent immigrant students. She is a state, national, and international speaker and is a tireless international advocate for art education.

## Chantal Hassard

Chantal Hassard is a Canadian artist and filmmaker based in the Netherlands currently pursuing a master's degree of artistic research at the University of Amsterdam. Her work interrogates the relationship between an artwork, the artist, and its viewer, which is interpreted in parallel with law, governance, and the body politic, often taking the form of participatory paintings. Recent engagement with the Amsterdam Squatter's Movement at the International Institute of Social History has revealed paintbombs as archived activist objects which continue to perform gestures of social resistance alongside the movement today.

## Emily Keenlyside

Emily Keenlyside is a doctoral candidate in art education at Concordia University in Montreal. With a research focus on critical adult learning in art museums and galleries, her dissertation project examines educators' work-related learning as it pertains to the paradigm shifts shaping their institutions' discourse and practices. Most recently Emily co-coordinated education programming at Phi Foundation for Contemporary Art and currently trains guides at the Montreal Museum of Fine Arts. Emily has presented internationally and published in *Canadian Review of Art Education*, *Muséologies*, *Studies in Art Education*, and an upcoming issue of *Canadian Journal for the Study of Adult Education*.

## Elise Kieffer

Elise Lael Kieffer is a doctoral candidate in arts administration at Florida State University. She holds a master's in public administration and a graduate certificate in nonprofit management from Tennessee State University and a bachelor's of fine arts in musical theatre. After a successful career fundraising for an international nonprofit organization based in New York, NY, Elise relocated to a rural community at the foothills of the Appalachian Mountains in Kentucky. There she found her true purpose, exposed to children completely lacking exposure to the arts. She founded Burkesville Academy of Fine Arts (BAFA) to assist the community in filling that artistic void. BAFA is now a thriving arts organization offering year-round educational programming and performance opportunities for young people in that Appalachian community. Elise is currently working on her dissertation, researching funding inequities in the Appalachian region of the United States. Her broader research interests focus on funding inequities for small arts organizations serving specific populations and improving technical support for arts administrators within those organizations. She lives in Tallahassee with her husband and two sons.

## Judith Lovell

Dr. Judith Lovell's expertise is in the multidisciplinary and collaborative uses of research and evaluation to enhance social, environmental, cultural, and economic capabilities in Australian and international societies. Judith has an interest in realist philosophy and creative interventions as means to understand, inform and support social, educational, and economic participation. Based in Alice Springs, Australia, she leads a workforce development program for Creative Industries and coordinates local health, well-being, and language research for a national research team. Utilizing the multidisciplinary Studio360, she facilitates projects that initiate problem solving and innovation through processes including public engagement and participation in the arts.

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# Emerging Scholars

## Luís Müller Posca

Luís Müller Posca is PhD student in visual arts at the University of Brasília – UNB, and he has a master's degree in arts from the Federal University of Uberlândia - UFU and a degree in visual arts (Brazil). Luís is an assistant permanent professor in the Visual Arts Department at the Federal University of Roraima – UFRR (Brazil), working on the fronts of sculpture, three-dimensionality, art teaching, and creativity. As an artist, he is currently conducting research in three-dimensional language. He has experience in visual arts and arts education. He brings to University the experience gained from almost ten years of acting in Art Teaching in all segments of Public Basic Education. Currently, Luís develops research in the line of image, visualities, and urbanities, specifically about the urban imaginary in the city of Boa Vista - Roraima (Brazil) after the Venezuelan migratory flow. He has also developed works on art teaching, teacher training, and the use of technologies for inclusion in the visual arts.

## Vincentziu Puscasu

Vincentziu Puscasu is a young Romanian researcher and associate professor at "Dunarea de Jos" University of Galati. He pursues his doctoral degree (final year) at The Center of Excellence in Image Studies, University of Bucharest, working on a thesis that investigates the various curatorial instances and archetypes in Romanian contemporary art exhibitions. His main fields of expertise are art history, curatorship, and contemporary arts. Mr. Puscasu has proven himself an active curator, organizing several art exhibitions and events in his home country, starting from 2015 to present. In 2019 he was appointed as a custodian of the Romanian Pavillion ("Unfinished Conversations on the Weight of Absence" - exhibition project) at the 58th edition of La Biennale di Venezia. He also participates as a presenter at various national and international conferences, willing to contribute and accumulate knowledge from the academic debates that focus the contemporary art scene.

## Tawnya Renelle

Tawnya Selene Renelle is a poet from Bellingham, Washington in the USA. She currently lives in Glasgow, Scotland where she is working on her DFA in creative writing at the University of Glasgow. In May 2019, she published her first collection of experimental poetry, this exquisite corpse, with Calenture Press and embarked on a three-week tour of England, Ireland, and Scotland. Tawnya focuses on hybrid and experimental forms and is currently working on a textbook to inspire, educate, and bring awareness to the genre. When she isn't writing, she loves cooking, going to gigs, knitting, and camping in the summertime.

## Neelam Singh

Neelam Singh has been a lecturer in education at the School of Education, Fiji National University in Fiji for 7 years. Her qualifications include a master's degree in education, a postgraduate diploma in education, a bachelor's of education-primary, and a diploma in youth in development work from the University of the South Pacific, Fiji. Neelam is also currently a full time PhD student in pacific studies in Fiji. She has been awarded the Pacific Scholarship for Excellence in Research and Innovation to complete her PhD. Originally from Lautoka, Fiji, Neelam has nineteen years of teaching experience including primary and tertiary teaching. She has presented her research at local and international conferences. Her research and teaching interests include art education, indigenous art education, traditional and cultural knowledge, and teacher education. Neelam has research publications, and she also takes keen interest in poetry writing and has several online publications of her poems. She launched her first collection of poetry in 2019. As a budding researcher/scholar, Neelam hopes to encourage those around her that it is never too late to achieve one's dreams.

## Alison Turner

Alison Turner is a PhD candidate in literary studies at the University of Denver interested in community literacy, historical fiction of the American Old West, community-engaged scholarship, and archives. Her critical work appears in Estrema: Interdisciplinary Review for the Humanities, the World Literature Today blog, and Short Fiction in Theory and Practice, and she has published creative work in Wordrunner eChapbooks, Little Patuxent Review, Meridian, and Bacopa Literary Review, among others. She has worked in community literacy spaces for nearly a decade, most recently at a women's day shelter in Denver, and she is the co-host and co-creator of the When you are homeless podcast miniseries.



# Burren College of Art: Panel Presentation

## Introduction

Conor McGrady, Dean of Academic Affairs / Head of Painting and Drawing, Burren College of Art, Ireland

## Teaching/Performing: Self & Landscape

Áine Phillips, Head of Sculpture, Burren College of Art, Ireland

## Engaging the Rural

Miriam de Búrca, Lecturer in Painting and Drawing, Burren College of Art, Ireland

## Beyond the Pale: Ecoart Pedagogy at the Burren College of Art

Eileen Hutton, Lecturer in Art and Ecology, Burren College of Art, Ireland

## 'Haptic Visuality' and a Lens Based Engagement with the Rural

Ruby Wallis, Lecturer in Photography, Burren College of Art, Ireland

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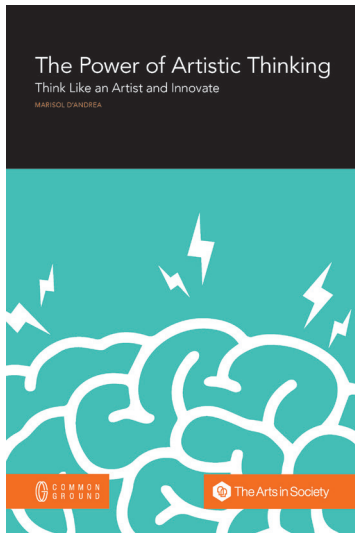




# Book Launch

## "The Power of Artistic Thinking: Think Like an Artist and Innovate"

Marisol D'Andrea, Post-doctoral Research Fellow, Ryerson University, Toronto, Canada



Join Marisol D'Andrea, PhD, as she explores the potential of artistic thinking, demonstrating the untapped power of this awe-inspiring process. A visual artist herself, D'Andrea shows you how artists think and what we can learn from them, drawing on her own experience and those from others who embrace this passion. You'll find a treasure trove of information about how the arts influence innovation and increase the opportunity for artistic practices that encourage you to self-transform and to live life "like a work of art." D'Andrea takes you on a journey of exploration, expanding on the existing literature and scholars' perspectives. She examines the prominent and distinctive characteristics of the artist's thought process, supported by interviews and dialogues with artists, scholars, and leaders. D'Andrea distils artistic thinking into a number of common elements: passion and obsession; imagination and belief; observation and connection; visualization and pondering; learning and explore; and practice and repetition. They all provide the spark for self-transformation and innovation. Following her lead, you'll have plenty of fodder for starting the conversation and ripening your thinking. Says D'Andrea, "Through the arts, I learned—and I hope you will learn, too—how to prioritize your thinking (i.e., follow your passions), how to think (e.g., imagine), when to think (e.g., explore), and to discover who you are (e.g., self-transform) ... It was artistic thinking that empowered me and spurred me on to write this book."



# Virtual Presentations

## Theme 1: Arts Education

### Art Beyond Sight: When Touch Comes into Play

Bérubé Patricia, PhD Student, Institute for Comparative Studies in Literature, Arts, and Culture, Carleton University, Canada

Is art a question of perception? What happens when a blind or partially sighted person is confronted with a painting? Knowing that other senses can never replace that of sight, what procedures are implemented to compensate for this lack of information? Over the past several years, there has been a major change in museums as they now seek to reach a wider audience. Indeed, ocularity, which traditionally guided the approach of these cultural institutions, is no longer at the heart of their approach in terms of mediation. The emphasis is now on a so-called multisensorial approach in order to reach visitors who were once categorized as a non-public. However, given the great variability of the visual disorders listed, is it only plausible to consider a universal solution that can guarantee multisensory access to the painted works? Similarly, what would be the impact of adding a sound component, knowing that some people have lost their sight from birth? Wouldn't the lack of formal and common reference points be problematic in such a situation? With this research work, I wish to demonstrate that tactile perception combined with multisensory translation of painted content could be a solution for the future. Although art remains subjective, would our understanding of it be a matter of perception?

### Artful-relational-cultural-mediation: Art-as-catalyst

Naomi Mc Carthy, PhD Candidate, Humanities and Communication Arts, Western Sydney University, Australia

In this lightning talk, viewers will be exposed to the potential of contemporary art as a catalyst to generating 'artful-relational-cultural-mediation,' a dynamic, performative, pedagogic practice of art appreciation. Collectively we engage with and negotiate a sample of purposively selected contemporary digital artwork/s that are encoded with complex, intercultural, political, and personal narratives. The selected works feature the performed body of the artist as a marker of power, inverter of accepted narratives, trope to problematize the landscape and revealer of the conceit of cultural norms. Artful draws on Eisner's notion of the creative and pedagogic primacy and sophisticated subtlety of educator's who 'think like artists'. (Eisner 2002, p384). Relational aesthetics is a method which privileges an audiences' collective relationship to the experience. (Bourriaud, 1998) Cultural mediation is a responsive process 'of gaining and negotiating knowledge ... through exchange, reaction and creative response.' (Time for Cultural Mediation, 2009 – 2012 p13) The presented works have been selected for their capacity to disrupt habitual ways of thinking and open-up energetic dialogues whilst stretching our conception and understanding of what it means to operate in a body that is both self and cypher. By translating artful-relational-cultural-mediation in to a virtual format the presenter takes an experimental approach to the displacement of art encounters traditionally experienced in art galleries by introducing a pre-recorded sonic component overlaid onto the artwork.

### Constellating Images: Bilderatlases as a Tool to Develop Criticality towards Visual Culture

Quirijn Menken, Visual Culture, Independent Researcher, Netherlands

We live in a predominantly visual era. The increasing producing and reproducing of images continuously compete for our attention. As such, how we perceive images and in what way images are framed or mediate our beliefs, has become of even greater importance than ever before. Especially in art education a critical awareness and approach of images as part of visual culture is of utmost importance. The Bilderatlas operates as a mediation, and offers new ways of seeing and knowing. It is mainly known as result of the groundbreaking work of the cultural theorist Aby Warburg, who intended to present an art history without words. His Mnemosyne Bilderatlas shows how the arrangement of images - and the interstices between them, offers new perspectives and ways of seeing. In order to examine the use of the Bilderatlas as a tool in art education, several experiments with art students have been conducted. These experiments have led to an exploration of different Pedagogies, which help to offer new perspectives and trajectories of learning. To use the Bilderatlas as a tool to develop criticality towards Visual Culture, I developed and tested a new pedagogy; a Pedagogy of Difference and Repetition, based on the concepts of the French philosopher Gilles Deleuze.

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# Virtual Presentations

## Engaging Poetry, Engaging the Self: A Poet Enters the Classroom with Paint and Clay

Claudia Reder, Lecturer, English, California State University at Channel Islands, California, United States

A teacher asked, "How do we help our children experience poetry, not just read it?" I thought about the creative process and how I use I think about how I use poetry in my teaching. I have found that beginning- not with words-- but with nonverbal media, such as paint and nonhardening clay-- levels the playing field. Using paint or nonhardening clay, we create Spontaneous images in order to get past our own censors and to open crucial pathways that lead us to thoughts and ideas we may not have known were there. This process not only develops creativity and literacy skills but also creates a sense of community. Igemaking deepens our learning. I use this imagemaking process in the college courses I teach, including Children's Literature, and World Poetry in Translation, as well as in memoir and creative writing classes in the community. In this workshop, participants will be guided through these imagemaking techniques. Then we will brainstorm ways to incorporate this process into their own lives, studies, or work. Poemmaking becomes a resource for expression of social justice issues, collaborative writing, poetic inquiry, and a meaningful tool for engaging the self.

## Exploring Interpictoriality: The Visual Inter-relationship between Illustrations and Original Artworks in Children's Picturebooks

Yaxi Wang, Postgraduate Research Student, School of Education, University of Glasgow, United Kingdom

As an artistic platform for young readers, the children's picturebook has invoked various artistic forms to represent visual communications. Hoster Cabo, Lobato Suero, and Ruiz Campos (2019) brought the term of "interpictoriality" to the picturebook field to suggest those meaningful visual texts which are able to invite other connected images, especially artworks, in picturebook illustrations. Many scholars believe reading illustrations with interpictoriality helps children to develop their visual literacy, and encourage them to explore epistemic communities, such as culture and artworld (Serafini, 2015; Beckett, 2010; Carney and Levin, 2002; Nodelman, 2018; Hoster Cabo, Lobato Suero, and Ruiz Campos, 2019). Yet few engage with the creators of picturebooks, the illustrators, to understand their perspectives and strategies to help children in learning about art through picturebook illustrations. To fully understand interpictoriality and its aesthetic significance in picturebooks, I explored picturebook theories, such as Serafini's (2015), and have extended these through insights obtained in interviews with professional illustrators and illustration lecturers who regularly apply interpictoriality in their illustrations. By reflecting on these insights, this paper aims to examine the extent of interpictoriality in picturebook illustrations, and also to discuss how children's different levels of aesthetical awareness reflect on different forms of interpictoriality by associating existing theories with the results from the interviews.

## Exploring Positionality through Art Practice, Autoethnography, and Critical Event Narrative

Suzanne Crowley, PhD Candidate, Education, University of Tasmania, Australia

My PhD study seeks to contribute to interdisciplinary knowledge by investigating geometry and geometric form through two and threedimensional artworks. I structure the study around the five themes Bresler (2016) identifies in relation to her exploration of interdisciplinarity through interculturality. These are positionality; the potential, promises and perils of intercultural travel; enabling awareness of the larger picture; border-crossing; and being comfortable with unknowing. This paper uses two artworks and accompanying autoethnographic sketches to explore positionality. Geometry and geometric form are viewed differently depending on one's discipline position. This is exemplified by a critical incident that occurred at the conclusion of the Confirmation of Candidature (CoC) for this PhD. My description of a ceramic artwork as a parallelogram that I included in my documentation was challenged by a mathematics educator. "It is not a parallelogram" she informed me. As an arts practitioner I do not have an absolute position on what constitutes a particular geometric form. I am interested in its shape, and perhaps its relation to other shapes. For the mathematics educator, geometric forms are specific shapes. Instilling exact descriptors in your students is important. This paper explores this critical incident through two artworks. One the now titled "This is not a parallelogram" and the second, an arrangement of acrylic rods designed to show how an artist might approach geometric shape including for the purpose of embodying positionality. Critical event narrative analysis unpicks these sketches for any new or re-discovered knowings concerning interdisciplinarity.



# Virtual Presentations

## Failure Is a Good Thing: Championing Errors in the Art Room

Nancy Long, Teacher, Art, Villa Maria High School, United States

As an art teacher, “is this good?”, is a dreaded question the author is continually asked by her high school students during the course of, and at the end of every art assignment. In over twenty years of experience teaching art, the author has noticed that students are afraid to make a mistake, and they want to get a good result because they are trying to not fail the assignment. Is this fear limiting their creativity? Coming from an education system that values students’ success, it is no surprise that such a fear of failure exists. Can failure be embraced as learning in such a system? What are educators doing to alleviate the fear of failure in their art classroom? The aim of this paper is to consider some recent concepts on promoting learning from failure in education in general, and on fostering failure as a stimulus for learning in art education. One such concept is to consider how failure can be normalized in learning environments such as the art room in order for students to work towards eliminating their fear and the dominant stigma attached to the word itself

## Food For Thought: Political Discourse and Visual Literacy in Art Education

Lynette K Henderson, Professor, Art Education, California State University, Northridge, United States

Kristin Vanderlip Taylor, Assistant Professor of Art Education, Art Department, California State University, Northridge, United States

This discussion operates within two assumptions about the nature and content of politics and political discourse. First and foremost - the “personal is [still] political” (Heberle, 2016, p.593), a now-classic notion that includes “the total complex of relations between people living in society” (Merriam-Webster, 2018). The second assumption is that students need to apply the multi-leveled, interdisciplinary characteristics that engender visual communication (Ishida, Sawaragi, Nakakoji, Sogo, 2017; Choi & Richards, 2017), as we teach them how to look at, talk about, and make art while engaging with complex contemporary problems. Based on these assumptions, an art education curriculum that asks students to actively engage in the world around them is best when students work with issues or topics that will allow all students to personally relate on some level. The theme of food as a topic for higher education art curriculum is just such an example (Dominguez-Whitehead, 2016). This study discusses theoretical aspects of political discourse and visual literacy in the context of thematic, issues-based art curriculum, including more nuanced and related topics such as: levels and types of democratic participation (Micheletti, 2015); neoliberalism (Portwood-Stacer, 2013); oppositional politics (Taft, 2006); digital and technological literacy, and how to understand the political in a world where facts are continuously in question (Loseke, 2018). Student work will be presented as well as methods utilized in working with the interdisciplinary and political theme of food, including students’ subtopics such as food access, health, agricultural practices, labor and immigration, economics, and global warming.

## Identifying Computational Bias: Learning from Everyday Algorithms

Gabriel Fries Briggs, Assistant Professor, Architecture, University of New Mexico, United States

The biases of algorithms are everywhere. While they can be found in advanced computation and artificial intelligence, they also form the basis of common tools and countless interactions mediated by digital technologies. Amid the increasing presence of computational bias, it’s important to develop strategies for identifying how it governs representation. Arts pedagogy is positioned as a site for unpacking the pervasive power of algorithms in generating, altering, and circulating images. Rather than speculate on emerging technologies, this study looks at algorithms in a ubiquitous software program. Bias is identified through an investigation of the Content Aware tool in Photoshop. As the name suggests, this simple tool relies on automated “smart” editing techniques that replace a region with “matching” and “coherent” content. It is often used to remove unwanted artifacts or fill in missing parts of an image. Within this basic function however are myriad assumptions about what constitutes visual coherence and appropriate content. As a pedagogical exercise, unpacking this tool opens up a host of questions. What can we learn from “aware” or “smart” tools? How are they designed to automate the manipulation of data and representation? What are computer models of “coherence” and how do they intersect with artistic production? In pinpointing the mechanics of algorithms in image making, this paper reveals broader principles of everyday computational bias as they relate to aesthetic practices. It makes the argument that developing computational literacy and identifying the power of image automation is central to educating arts practitioners to build equitable representation.

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# Virtual Presentations

## Identity Mentors in Teacher Education: Self-proclaimed 'Arts-ist in Residence' and Empowering Multi-Modal Reflective Inquiry Collaborations

Lorna Ramsay, Faculty Instructor, Language and Literacy, University of BC, British Columbia, Canada

As a musician, photographer, and poet/university educator, the first author self-proclaims as 'Arts-ist in Residence' or 'Identity Mentor' in teacher education, British Columbia (B.C.), Canada. By modeling identity voicing in photo-poetic re-interpretation of current research around teacher identity, the author performs through transformative reflective multi-modal places for potential student/teacher collaborative inquiry. Multi-modal reflective inquiry juxtaposes and blurs roles of teacher/researcher/ student/ artist (Springgay, 2008) in empowering venues in acceptance of writing components as profound discourse (Leggo, 2008, 2011). The second author, a fiction writer, likewise endeavours to draw on storytelling as an essential strategy in teaching new and in-service teachers in order to recapture their identities as holistic learners, not separate from their sense of what it means to be human. Both authors see their artistic stances as ideal for promoting student empowerment from personal experiences and integrity of individual identity voicing, memories, and hopes (Mills, 1997). Teachers' voices are often missing in current action research into teaching practices (Manfra, 2019). Teaching as inquiry empowers students' and teachers' personal and professional development, including skill sets and emotions and coping skills (Poirel, 2014). From our experiences in Faculties of Education in B.C., the authors call for collaborative, interdepartmental education programming to address obvious gaps in consistent reflective practice mentorship. Concurrently, B.C. New Curriculum has teacher reflexivity components and student-led, potentially collaborative multi-discipline, multi-modal inquiry approaches, particularly valuable for vulnerable students (Brennan & Ruaire, 2011). This curriculum supports First Nations' perspectives, including cultural storytelling around narratives of cultural history, expression, and security (B.C. Government).

## Performing History - Women and the Vote: Engaging College Students in Civic and Cultural Practice Through Performance

Molly Hood, Assistant Professor, Theatre and Cinema, Radford University, United States

Amanda Nelson, Associate Professor, Theatre & Director, MFA Arts Leadership, School of Performing Arts, Theatre, Virginia Tech, United States

The year 2020 marks the 100th anniversary of the ratification of the Nineteenth Amendment granting women in the U.S. the right to vote. The anniversary provides an opportunity to focus attention on women's history, and to promote meaningful civic engagement through active and integrated learning experiences. Theatre faculty from two U.S. universities have collaborated on the creation of a new experiential course, "Performing History," to promote civic engagement through innovative performance and classroom practices. Simultaneously offered at both universities in Spring 2020, the classes will meet at the same time, allowing students to collaborate and create via the cloud. In addition to webbased collaboration, students will rehearse and publicly perform together in a historical home. Performance, steeped in script analysis and theatre history, provides a platform for students to delve into an active exploration of the politics of performance. In the course, students will rehearse selected texts from suffrage plays, songs, and speeches, working together to devise a theatrical work. While historical in nature, the course connects gender and race issues of the past to the current socio-political climate, including the "Me Too" movement and voting rights. In addition to their immersive history performance, students will work to engage in civic activities in their communities. A case study of the creation and implementation of "Performing History," this paper presents a framework that could serve as a model for other multi-institutional curricular collaborations between institutions interested in exploring historical moments, important to their own communities, through traditional and immersive performance techniques.



# Virtual Presentations

## Promoting Democracy through Creative Curricular Design and Critical Inquiry Practices

Debrah Christine Sickler Voigt, Professor of Art Education, Art and Design, Middle Tennessee State University, United States

Democracy places power in the hands of the people. This workshop offers pathways for arts educators to construct a PreK-21 choice-based curriculum that addresses local and global democracy issues through student-friendly learning tasks. Participants will experience a rich sampling of critical inquiry methods and international artworks as guides to design meaningful lessons that engage students. I will explain how to integrate international themes that communicate messages of peace and democracy when teaching the arts. These exemplars are based on my published research on best practices in curriculum design and assessment to foster valuable life skills. They serve as resources to stand against hatred, protect students, and teach global understandings and resiliency. This comprehensive approach to curriculum design is necessary in developing students as global citizens—as students are more frequently exposed to antidemocracy rhetoric and may not know how to navigate the differences between right and wrong. By participating in socially-just learning environments, students have on-going opportunities to communicate their opinions and work together to achieve shared values and goals. I will model strategies to emulate my research and curriculum design methodologies to suit participants' professional needs and teaching communities. Throughout the workshop, participants will be invited to share their ideas and experiences to build on its content and questions. Participants will also gain access to my study's original tutorials, comprehensive lesson plans, assessments, and multimedia scholarship. I will conclude the workshop with implications for arts education, the need for future scholarship, and final questions.

## The Digital Sabbath and the Digital Distraction: An Early Career Arts Teacher Well-being Intervention

Lisa Paris, Senior Lecturer, Arts Education, Curtin University

Julia Morris, Doctor of Philosophy, Edith Cowan University

The internet has achieved ubiquitous status, and online engagement assumes almost religious observance status for many people. Teachers are especially vulnerable to the impact of the Digital Distraction because there is pressure from parents, students, and school hierarchies for staff in schools to be available 24/7. Arts teachers are often more susceptible to the Digital Distraction than their non-arts colleagues because their work daily draws on online visual material (e.g. Instagram, Pinterest, Facebook), in addition to other forms of engagement. The cycle of constantly checking email, text messages, and online sites can become an addictive experience for many art teachers, creating stress and a decline in wellbeing. A Digital Sabbath (DS) practice aims to disrupt the normalised impacts of the Digital Distraction by exploring the feasibility of switching off from technology, and the impact of this practice on the participants, and those around them. The "Digital Sabbath and Digital Distraction" project followed the experiences of nine art teachers as they gave up access to digital technologies for a day a week over a three-month period. The participants' narratives (artefacts, journals and interviews) formed the stimulus for visualisations of the Digital Sabbath experience. The artistresearchers developed a series of works collaboratively with participants, documenting the nature of their experiences and affective responses to the DS process. The exhibition of artworks produced for this research aims to communicate the findings of the research with a broader audience, and to incite discussion around our use of technology and its effect on our lives.

## The Porous Body: Cultivating Malleability in Traditional Dance Training

Louis Laberge-Côté, Assistant Professor, Dance, School of Performance, Ryerson University, Ontario, Canada

Contemporary dance is constantly evolving. Its landscape has transformed and developed significantly over the past thirty years, slowly shifting from a repertoire company scene to a diverse freelance environment. In this idiosyncratic milieu, the breadth of skills that dancers need to master is constantly becoming more complex. Given that emerging contemporary dancers will be encountering the new reality of an increasingly heterogeneous freelance environment, how should training institutions best prepare students for this paradigm shift? To address this challenge, I began developing 'The Porous Body', a structure of feeling that promotes the practice of heightened physical and mental malleability by following four fundamental guiding principles: flow, playfulness, metaphor, and paradox. Sourcing from my own performative, choreographic, and pedagogical practices, and the work of dance artists, movement practitioners, and psychologists from the twentieth and twenty-first centuries, I formulate this method and share some of the discoveries I made while experimenting with this concept of physical and mental malleability

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# Virtual Presentations

## Transformational Creative Coaching Workshop

Tressa Berman, PhD, Institute for Inter-Cultural Practices, San Francisco and Los Angeles, United States

Do you feel overwhelmed by what is happening right now in the world? In your mind? Do you have creative dreams, projects, or not-yet-formed ideas that call out for you to start? To finish? Through this interactive Transformational Creative Coaching workshop, I will share some of the tools and concepts that I have developed in more than thirty years of working with hundreds of creatives - artists, arts organizers, arts educators, students - who share common impulses and ideals. Together, we will discover and apply mindset disciplines, creative inventory and accountability that will help you to realize your project goals.

## Transformative STEAM Framework: Fostering Dispositions of Creativity and Innovation

John Charadia, Catholic Education Diocese of Wollongong, Australia

Bronwen J Wade-Leeuwen, Macquarie University Sydney, Australia

Hew A Reid, Central Queensland University, Australia

There is now a greater need for Science, Technology, Engineering, and Math (STEM) concepts to integrate with the Arts (STEAM) across the wider curriculum (Wade-Leeuwen et.al., 2018). STEAM, a rapidly growing global movement, challenges preconceived ideas that curricula should be taught separately. This paper discusses the implementation of a new STEAM evaluation tool initiated from the researcher's doctoral thesis work, piloted with primary aged children (K-6) to identify creatively gifted and talented students. The study highlights pedagogical discussions with twenty-six Gifted and Talented primary teachers from three different Catholic Education Diocese in New South Wales (NSW) Wollongong, Campbelltown and Broken Bay. Focus groups were held during three Professional Learning workshops facilitated by the Gifted Education, Creativity and Critical Thinking Officer and the Director of STEAM Ahead Australia. Teachers reflected on the significance and challenges of implementing a STEAM framework in their classrooms. Concerns were expressed about why "creativity and the Arts" continue to be marginalised in Australia (Chappell, 2019). They were encouraged by the supportive Catholic systemic school communities' continual commitment to successful Gifted and Talented programs offered in NSW schools. Other findings revealed students' intrinsic benefits, such as "their ability to achieve their full potential" (ACARA, 2014), were generally invisible against the dominant standardised testing regime implemented in all Australian schools.



# Virtual Presentations

## Theme 2: Arts Theory and History

### Art and Spirituality: Developing a Theoretical Framework

William Catling, Chair and Professor, Azusa Pacific University, United States

Throughout the history of art and in contemporary art practice there is evidence of a deep and expansive spirituality that flows through much of the art and within many of the artists. This paper explores some examples and also lays a basic groundwork for the construction of a theoretical framework for making, viewing, and understanding art and spirituality.

### Autocracy or Democracy: Who Controls Creativity in the Performing Arts?

Timothy Soulis, Professor, Fine Arts, Transylvania University, Kentucky, United States

This topic explores the pluses and minuses of concentrating the creative control of a live performance in a single individual, or distributing it among the participants. That is, given a staged play, a music concert, or a dance presentation, what may be the advantages and problems of using a tight, autocratic hegemony over the production's creative decisions, as opposed to encouraging a more democratically involved community of participants offering artistic ideas? Several factors affect the potential amount of creative control, such as practical considerations concerning the size of the production, the allotted rehearsal time, and the style of performance. A second major consideration is the level of trust between leader and participants, which often depends on such preparation aspects as age, education, and experience. A third consideration in the autocratic versus democratic dichotomy reflects a more philosophical difference between modernity's emphasis on a unified vision guided by a primary creative force—the "top down" model—and a more postmodern "pastiche" approach, with each participant contributing to the creative process framework—a "bottom up" structure. In short, this topic examines the costs and benefits of a live performance developed autocratically—with the expectation of a high level of conformity by all to the creative dictates of one—as opposed to a theater, music, or dance performance developed democratically—with a more communally creative process.

### Beyond Conventions: Underlying the Presence of Trash Sensibility as an Inherent Discourse in the Material Evolution of 20th c. Indian Art

Shatarupa Thakurta Roy, Department of Humanities and Social Sciences and Design Programme, Indian Institute of Technology, India

Tanvi Jain, India

Materiality has been an inherent dimension of art, especially since synthetic cubism, but there seems a gap in the mantle of art history, which assumes a philosophical orientation, ignoring the material studies. As the following paper dwells upon waste/trash in art, an intrinsically material/ physical element, thus it takes an integrated approach, visual and material culture assuming constitutive function. During 1910s, though Dadaists pioneered the anti-aesthetic use of objects, Picasso and Braque were the first to employ found everyday materials. This discussion of found everyday objects and materials, leads way to a parallel discourse of trash in art. The cubist collages and Dadaist ready-mades (excluding purchased) are the primary constituents in the genealogy of trash art. While a shift of materials along with different art movements is evident in the west, a consolidated and chronological account of the material evolution and the use of waste lacks theorization in the Indian context. There only exists an ideology oriented account of the stylistic patterns and conceptual frameworks of the artists. Thus, by examining the works of artists from three transitional phases of the 20th century, supported by personal interviews, the study intends to trace the trajectory of material and hence the use of waste. Further, the study proposes that the earliest 20th c. material experimentation in Indian art itself laid the groundwork for the use of trash. Finally, a comparative account of Indian and Western art, emphasizes that Indian art has an independent trajectory, rooted in its social, political, cultural, and geographical temporalities.

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# Virtual Presentations (English)

## Brief Considerations About 19th Century Portraiture in Art History: Histories, Stories and Journeys

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

The history of humankind could be told as a journey or narrated as a story. From the earliest beginnings of its artistic consciousness, humanity has recorded everything around itself. Humankind did it out of instinct, out of necessity, out of pleasure, or just for the sake of it. And yet, is there anything more common to all stories and all journeys than the face-subject? Regardless of the artistic medium, neither the historical moment nor the aesthetic theory that feeds each representation, when it comes to a portrait it could be said that we are facing both story and journey, trapped in the pictorial surface. The aim of this oral communication is none other than, broadly speaking, to raise the importance of the portrait as a pictorial genre. It is focused on the relationship between the pictorial portrait and the photographic portrait, specifically in the 19th century. The conclusion to be drawn is as follows: while at first photography was nourished by painting, there will come a point of inflection that will initiate the boom of the pictorial portrait to the point that the influence will be reversed.

## Mouse-hunts and Mousetraps: A Shakespearean Trope for Male Sexual Predation

Jeffrey Myers, Emeritus Professor, English, Goucher College, United States

Male sexual predation is a concern of contemporary Western culture, but it has always been a concern. We examine this through a Shakespearean trope in which a mouse represents the vagina. "The Mousetrap" in Hamlet is a trap for Claudius, but if we consider it "tropically," as Hamlet says we should, it shows "how the murderer gets the love of Gonzago's wife," or how he traps her mouse. Shakespeare used the trope earlier when Lady Capulet tells her husband, "Ay, you have been a mouse-hunt in your time; But I will watch you from such watching now." The joke depends on her feigning jealousy about Old Capulet, now incapable of hunting mice. Shakespeare knew the trope from Chaucer's "Miller's Tale." Alison, the old carpenter's young wife, is called a mouse vulnerable to the cats who hunt her. The trope also appears in "The Manciple's Tale." In Robert Campin's Merrode Altarpiece (1428), Joseph, the ultimate Christian cuckold, is literally cuckolded while making the mousetrap that signifies his lust for the Virgin. In 1830, Tennyson uses the trope in his poem about Mariana in Shakespeare's Measure for Measure. Emphasizing Mariana's melancholy, Tennyson refers to a mouse who "Behind the mouldering wainscot shriek'd,/ Or from the crevice peer'd about." Mariana is a virginal spectator of the outside world. John Everett Millais, in his painting Mariana (1851), responds to Tennyson by depicting Mariana when she decides to participate in the bed trick on Angelo. Millais moves the mouse to mid-room, vulnerable to nearby cats.

## Parcelling the Invisible: Labour, Politics and Art

Francesca Brusa, Research Fellow, Art and Design, Free University of Bolzano, Italy

This paper aims at tracing the relationship between artistic labour, heteronomous forms of labour (Roberts, 2007), and the production of artworks. It focuses on artistic practices which delegate the performance of production in order to represent certain "socioeconomic categories" (Bishop, 2012), and include the documentation of the processes of labour into the artwork. The paper questions the political potential of artworks displaying labour processes, when the labour represented embodies the structural inequalities of capitalist production. The question concerns the political efficacy of representation, and the artwork is considered according to its political capacity of "parcelling out the visible and invisible" (Rancière, 2004). According to Hannah Arendt, the activities that compose a "life devoted to public-political matters" are three: labour, work and political action (Arendt, 1958). Arendt focuses her argument around the overlooked distinction between work and labour and clears out their respective features before registering their assimilation as a consequence of industrialisation. Following more recent theories developed within the post-operaist tradition (e.g. Lazzarato, Virno among others) and analysing the works of Maja Bajevic, Maria Eichhorn and Mika Rottenberg, this paper explores the relation among the activities of labour and political action. Both labour and action are processual activities, and in Arendt's understanding the idea of process is constitutive of modernity. Finally, the paper addresses the following question: When artworks are re-contextualised into the processes of their production, from a material and a semiotic perspective, is the political re-inscribed into the product?



# Virtual Presentations

## Performing Art, Performing Life: A New Approach to Defining the Aesthetic

Evi Prousalis, Adjunct Lecturer, Department of Visual Arts, Athens School of Fine Arts, Greece

How do we experience Art? What does it mean to have an “aesthetic” experience? Philosophers and psychologists have contemplated on such questions for centuries. Contemporary neuroscientists, from their part, have posed the question “What happens in the brain when we experience Art?”. An international collaborative platform has since been created which analyzes and studies the emerging issues at the intersection of cognitive neuroscience and the Arts. The use of functional neuroimaging techniques (fMRI) has revealed a number of unexpected results, among which the most significant are: a) the precedence of embodiment over interpretation in aesthetic perception and b) the involvement of the primary survival neural circuits in aesthetic appreciation. In light of the above evidence, the field of Neuroesthetics was introduced in the early '90s when neuroscientists began exploring the neural correlates of aesthetic experience. In this article, I will present the above scientific research in order to elaborate on how the spectator perceives art in an embodied manner. I will also refer to contemporary evolutionary theories of art in order to argue that performing art is a way of performing life. All the above constitute a new perspective in aesthetic perception and my aim is to open the discussion for an interdisciplinary approach to defining the aesthetic.

## Polychrome Sculpture as Canon: Pacheco's Flesh Painting Techniques and the Parangón in Seventeenth Century Spain

Ilenia Colon Mendoza, Associate Professor of Art History, School of Visual Art and Design, University of Central Florida, United States

Francisco Pacheco's *Arte de la Pintura* (1649) notes “Because sculpture in the round has more naturalism and substance, it is so that sculpture has existence and painting appearance.” The customary discussion of the parangón is complicated by the unique status of polychrome sculpture within the hierarchy of the arts in Spain, as it is a popular art form that fuses both the arts of painting and sculpture. In his treatise, Pacheco describes in detail the best way of approaching the painting of sculpture arguing for a matte finish, which he deems more natural, over the use of a glossy one for flesh tones. He discusses at length the specific techniques of the *encarnación* (flesh painting) process. Sculptures that had yet to be painted were considered literally, “en blanco,” or in a blank state of lifelessness. This element of flesh is often highlighted by the further addition of postizos such as glass eyes, cork for flesh, and horn for nails, which come together to create hyperreal sculptures. Gregorio Fernández, Pedro de Mena, and Juan Martínez Montañés created works that can fool the eye as well as the mind. Polychrome sculpture is its own category within the Spanish canon of art as it occupies both three-dimensional space and is painted to create a mimetic experience. Furthermore, these collaborative creations illustrate important ideas of perception, illusion, and devotion particular to seventeenth century Counter-Reformation Spain.

## The Blockbuster Picture: Cinematic Influences on Contemporary Painting

Andrew Leventis, Assistant Professor of Painting, Art and Art History, University of North Carolina at Charlotte, United States

This paper considers the influence of cinema on contemporary painting through the artworks of Luc Tuymans, Judith EISLER, and Jonathan Wateridge. Each of these artist's works evoke the look of mass media imagery; their painting styles mimic film's grain, contrast, and distortion. In their rendering, these artists juxtapose the human touch of painting with the clinical look of the camera. A friction exists between the material of the painting and the mediated source material. Their compositions lead us to consider how film-makers and artists alike fabricate reality in an image. I discuss Luc Tuymans, who appropriates imagery from reality television as he mimics the look of closed-circuit camera imagery in his “Big Brother” painting. Judith EISLER's subject matter is Hollywood actresses from traditional Hollywood films. Her painting style is dark, tenebristic, and colorless, as she imitates the look of 16 mm film and the distortion of poor image quality in a work such as “Nikki Brand”. Meanwhile, Jonathan Wateridge paints from monumental stage sets that recreate the drama of blockbuster films staged in southern California. Through subtle cues, each of these artists indexes the very act of painting, removing the viewer from the seduction of the finely executed image for a mere instant. This draws the attention of the viewer both to the structure of the artwork and to the source material from which it was constructed. Moreover, my paper argues for the significant role that painting maintains in influencing cinema today.

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# Virtual Presentations (English)

## Urban Ruins as an Allegory of Transience in Latin American Photography: Cases between 1990 and 2010

Pilar Suescun, Professor, Universidad la Gran Colombia, Colombia

During the end of the 20th century and the beginning of the 21st century, it is possible to observe that several Latin American artists were interested in the city and the urban tensions related to particular social conditions. In their works, the artists used photography to make visible transformation processes that account for the forces that determine the shape of the city, such as decay and deterioration. The loss of the original function, the abandonment and the ruins can be recognized as different phases through which the cities present in Latin American photography go through. The proposal consists in the study of a selection of photographic works by artists who, between 1990 and 2010, indicated the transience of the built objects that make up the cities through the figure of urban ruins. The allegory concept developed by Walter Benjamin will be used to identify the peculiarities of urban ruins as an allegory of transience within photography in Latin America. The selected works are: La Maravilla (The Conversation) 1996, Carlos Garaicoa (Havana, Cuba. 1967-). Diptych 71. Belonging to the work Unsustainable Cinema (2007 - 2009) Maski Collective (Bogotá, Colombia, 2005). Skeleton Coast (2005) Alexander Apostle (Barquisimeto, Venezuela. 1969 -). Demolitions (1990) Fernell Franco (Versailles, Colombia, 1942 - Cali, Colombia, 2006) No architecture (2005) Collective Trailer (Bogotá, Colombia, 2005). Matadero Carhue (2001) from the Salomone series (1998-2002) Esteban Pastorino (Buenos Aires, Argentina, 1972).

## Volatile Mimesis: A Phenomenological Concept of Reflection in Contemporary Art

Evelina Januskaite Krupavice, PhD Student, Studies in Art History and Theory, Department of Doctoral Studies, Vilnius Academy of Arts, Lithuania

My research focuses on the spontaneity of reflection, ephemerality, the memory and its temporality, experience, the oblivion, and their various rhizomatic connections. The research object has to do with works often appearing in contemporary art, reflecting in different forms, i.e. objects, installations, in which the experience of one's own or other's reflection is generated and condensed through various reflective surfaces. This surface seems to mimic visible reality, so from a phenomenological point of view, reflection acts as a spontaneous repetition and resemblance of the present. I think that reflection is one of the categories of modernity, acting as an extreme form of mimesis, outside the representation of action, thickening the perceived reality and amplified through the temporal dimension and the excess of the images of the present. Reflection (an extended conception of this notion) is ephemeral, an empty mimesis of reality. This means that mimesis, which is barely ever used in art criticism, still exists in the art practice, only it has been transformed, and today appears to be volatile and not discussed. Thinking of mimesis as modernity, and a genetic category of Western visual culture, I think, it is one of the ways of multiplying and condensing reality, while at the same time causing an exaggerated experience within the confines of security. My study is based on the transformation of mimesis, which has become fluid in modern times, and reflection is explored not as a direct object of expression but as experience, (non)real representation, and iteration of reality.

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

Dena Gilby, Walter J. Manninen Endowed Chair for Art History, Fine Art, Endicott College, United States

The ἑπίνητρον (pl. ἑπίνητρα) is a ceramic shape used in ancient Greece to card wool; as such, it is a form created for women. What can the imagery on these works reveal gender and identity in ancient Athens during the period of democratic rule? This study closely examines a number of Athenian ἑπίνητρα that date to around 500-420 BCE (spanning the Early to Late Classical Periods; from the beginning of democracy almost to its end). The figural scenes often center around the activities engaged in by women in the οἶκος (plural: οἶκοι) (home); as Danielle Smotherman Bennett has aptly observed, the imagery is "embedding social cues, representing familiar social tasks, and depicting anonymous figures with which women of wide-ranging social statuses could self-identify." This paper offers close readings of such ἑπίνητρα as that of the Sappho Painter and the Eretria Painter that are both in the National Archaeological Museum, Athens and the unattributed object in the British Museum (1814.0704.1205) in order to address how such scenes might be read by women as reflecting their role in the continued success of Athenian democracy through their textile contributions to the πόλις (city-state).



# Virtual Presentations

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

### BioArt: Integrating the Arts into STEM = STEAM

Brad S. Chandler, Professor of Biology, Biological Sciences, Alamo Colleges, United States

Alba De Leon, Professor of Art, Alamo Colleges, United States

The Arts and Sciences have traditionally been on opposite sides of the educational spectrum. We have designed an exercise which combines the Biological Sciences and the Arts into BioArt, using biological media to create unique works of art. This approach targets our arts students and benefits both groups of students on our campus by blending the Arts and STEM to create a STEAM initiative on our campus.

### Connecting Communities through Shared Journeys: Digital Storytelling as an Act of Democracy

Stephen Howie, Senior Instructor, Journalism, Western Washington University, Washington, United States

Maria McLeod, Associate Professor, Journalism, Western Washington University, Washington, United States

Digital storytelling has been recognized as a tool of positive identity development for creators and their subjects, as well as a participatory method to explore and reveal relationships between communities. Within the production process, conducting and recording video interviews can be perceived as validation and liberation for the interview subject. On the other side of the camera, digital storytellers take on a responsibility in their postproduction process to share the interview subject's story with the larger community in a way that recognizes and pays tribute to the shared experience of the interview. My research addresses and explores the function of digital storytelling as component of a visual journalism curriculum that engages undergraduate students in relational engagement and community building. The praxis of digital storytelling, in particular interviewbased video production, is a humanizing framework for experiential learning that engages participants in civic democracy.

### Digital Photography as Reflexive Practice

Rehan Zia, Lecturer, Faculty of Media and Communication, Bournemouth University, United Kingdom

The plasticity of the digital photograph far exceeds that of its film counterpart and needs to be examined in its own right (Ritchin 2010). Contemporary multi-shot photography techniques such as HDR, focus stacking, and gigapixel photography allow for an unprecedented level of data capture (Zia 2018). Combined with the flexibility of the digital darkroom, these processes allow photographers to develop a craft workflow that facilitates reflexive practice; as long as the original image data is preserved, the artist has complete freedom to create, combine, and compare different image looks based on their own preferences and tool competencies. This digital workflow allows the artist to revert back to the original data and recraft the look till the desired image look is achieved. This desired image look may be preconceived, or, be discovered and refined during the imagemaking process (Zia 2019). This paper explores the reflexive practice nature of digital photography craft starting from the image acquisition stage when the photographs are captured, through to processing, and post-production. This paper provides insights into the artist's craft practice highlighting the reflexive nature of the process and demonstrating why key decisions are made in light of alternative options

### Genre in Alvin Curran's Natural History

Joseph Chaves, Associate Professor, English, University of Northern Colorado, Colorado, United States

This study examines the way Alvin Curran's Natural History coordinates its many genres. It is electroacoustic music, sound art, field recording, and pastoral. The piece's title and liner notes also ask us to think of it as natural history—an encyclopedic, non-narrative genre that would describe the entire natural world, one object at a time. I suggest that Curran draws on the concept of the natural history as a means of mediating among the piece's other genres—particularly field recording and music. In my analysis, Natural History is structured around a very simple, but highly ambiguous formal element: the entry. The entry of the typical natural history corresponds either, in Curran's piece, to a listing of a sound on the back of the record cover (e.g., "Train Wheels—Port of Genova, 1980") or to the entire mass of sounds that manifest at any given moment. Because the sounds overlap on the recording, these are not the same. I show how dynamically the sounds on this record make us question their character—imagining them, at one moment, as representing a scene of recording 'from life' and, at another, as a related set of pure musical patterns. Ultimately, Natural History makes for a profound and playful mediation on the relationships among our various modes of listening.

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# Virtual Presentations (English)

## Mending

Tacie Jones, PhD Student, Human-Centered Design, Virginia Tech, United States

Mending is a body of artwork created in response to ancestral trauma inherited between those identifying as women. This paper discusses an exhibition of work, which consists of media installation, sculpture, and photography. Mending confronts Walter Benjamin's patriarchal argument that one must intellectually excavate deep memory. Rather, the processes used to create the body of work engage a sensorial approach, and attempt to both reconstruct embodied memory and reconcile trauma. The act of mending is an historically feminine gesture appropriate for resolving the transgenerational trauma of the female body's experience. Additionally, the media serves as witness, and has the potential to act as an impartial observer in the process of unraveling embodied trauma, allowing for reflexive self-witness. Overall, Mending rejects the thought-centric process of excavation, instead centering sensory-based spiritual practices in contemporary art related to nature immersion, meditative ritual, and collaboration between those working to heal handed-down victimization.

## Remarks on New Narrative Structures and Expressive Codes of Science and Art: A Panoramic Review of Contemporary Art and Science Links

Carmen González, Associate Professor, Fine Arts / Art History, University of Salamanca, Spain

José Gómez Isla, Associate Professor, University of Salamanca, Spain

If the artistic image was once at the service of Science, its history is not as remote as it seems. It could go back to the first drawings of dissections and skinning of Leonardo or Michelangelo, which in turn would give way to the first illustrated anatomy treatises. During the 19th century, the emergence of photography would imply an unprecedented debacle for the profession of graphic illustrator, to whom the "image of Science" had been delegated the responsibility of image until then. From that moment, on an absolute divorce would be staged between the artistic image and the scientific image caused by this new visual technology and the apparent "objectivity" inaugurated by the "eye of the camera" that so excited the positivist spirit. However, since the mid-20th century, the new images of Science have recovered the open and continuous dialogue with the Arts. This communication analyses points of connection between the new "narratives" that Science and Art have been producing in recent decades. In turn, the emergence of digital culture and the use of Big Data in many areas of current Science, has progressively turned to the graphic translation of these data to be understood and assimilated through certain visual codes that allow easy interpretation. Somehow what art can bring you is the transformation of that data into an affordable image or with a load of emotional meaning, which is to say that they cease to be pure data and become comprehensible metaphors closer to our experiences.

## Seeing Not Looking

Anne Wilson, Senior Lecturer, Art and Performance, School of Communication and Creative Arts, Deakin University, Victoria, Australia

I will present a video art work developed over seven days in a studio context. The work explores algorithms and identity through the lens of a drone camera. I started with the premise that feelings experienced while dancing cannot be measured as data. I hoped to frustrate the programming of an autonomous airborne drone camera by distinguishing between movement and emotions and to pitch man against the machine. Taking on the role of a dramaturge, I collaborated with the dancers and programmers in emphasising the push and pull between humans and algorithmic programmed machines. Initially I attempted to video views from the mind of a dancer, a mental process of remembering choreographic sequences, however this idea became subsumed by the presence and behaviour of the drone. It's relentless seeing (not looking) triggered emotional exchange between the dancers, programmers, myself and the mechanical roaming eye. While editing a video with two dancers and one drone, a power struggle emerges caused by a one-sensor driven camera on the drone privileging one of two dancers to image. The dancers negotiate who was in frame, when and how to escape the frame. Dynamic emotionally charged exchanges evolved over five days – anger, playfulness, fear, love, and suspicion shaped each performance. My presentation will consider how the work crystallises relationships between human and artificial intelligence, at how we affect technology and how it affects us.



# Virtual Presentations

## Sound Synchronized Animation: 3D Animation Simulation

Lauren Carr, Associate Professor, Art & Design, Montclair State University, New Jersey, United States

Animation projection mapping, animated pixels, and drop beats, I combine animated loops that react to audio. In essence, my latest work is with the Theater & Dance Department at Montclair State University for their annual performance series. Animated clips are projected behind the dancers while I am on stage, triggering animated loops and effects, all in sync with the music. The theater has come to rely profoundly on projection-mapping for atmospheric effects, evading considerable scale paintings for every scene. This medium is so instantly projection-mapped on any surface or structure. I incorporate my animation and utilize effects to alter the frames in response to the music. I present my recent practice in this session.

## Under the Surface: Gaze, Body and Technology in a Post-Surface Visuality in Theatre

Mauricio Quevedo, PhD Student, Drama, Pontificia Universidad Católica de Chile, Chile

Historically, Western theatre has been built upon a surface visibility that assumes the external layer of the body (be this the skin or a costume) as the limit of the visible. However, nowadays we possess technologies that allow us to expand the frontiers of vision, offering us a gaze beyond the physiology of the eye. These allow us to see through the skin, other aspects of it, or even inside the organs. In response to this, I am currently researching the development of a post-surface visibility in theatre, as part of my PhD studies. A post-surface visibility is a technology based visual experience, that expands the limits of vision and forms a body-as-image beyond the limits of the surface of the body. In this context, and following the Practice as Research model, I developed the performance, Under the Surface. The piece is an intimate theatre performance, designed for three spectators. During the 15-minute performance, the spectators are invited to see the performer's body through the mediation of technology, and hopefully get a glimpse of what lies underneath. The piece, then, questions and proposes a possible relation between the gaze, the body and technology in performance in the context of a post-surface visibility.

## The Correlation between Sound and Color in RAW Digital Data Formats

Charles Le Jeune, Assistant Professor of Interactive Media and Game Design, College of Arts and Sciences, Department of Communication and Humanities, SUNY Polytechnic Institute, United States

Individual video frames are converted to sound files and back through algorithmic code. This conversion process involves concepts such as abundance, collection, organization, reconfiguration, juxtaposition and aesthetic elevation. With regards to my installation work, video and sound are recorded and processed in real time within the space. This video processed with the result projected back onto the space. The resulting imagery is subject to change by viewer interaction and site specificity. Most recently, my research has lead into the study of how data is interpreted through my artistic process. A process where RAW data formats are used in ways that confuse the software packages that work with them. More specifically, raw sound files are imported into graphic editing programs. When raw sounds transition into raw image through this process, the resulting imagery is represented by a basic, 16 color palette. What dictates this allocation? What assigns these color values? How is/ can this new data represented in the gallery? In this session, I will describe my process in depth, RAW data formats for both sound and image, the different variations and methods used in data import process and how color is translated from audio information.

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# Virtual Presentations

## The Effects of Action Cameras on Non-fiction Cinema: A Comparative Analysis of the Films *Drifters* (1929) and *Leviathan* (2012)

Önder M. Özdem, Filmmaking, Başkent University, Turkey

There is a reciprocal relationship between the advances in recording technology and film styles. This work shows the effects of action cameras on non-fiction cinema by comparing two films that focus on the lives of fishermen. While *Drifters* (1929) served as a prototype for documentary film, *Leviathan* (2012), completely shot with action cameras, is referred not only as an original documentary, but also an art film. Regarding this difference, this work argues that action cameras, with their unique technical advantages and wide usage, have the potential for leading profound changes in non-fiction cinema. Generally, few directors and producers who had the means of production could introduce new styles and manipulate the existing ones. However, currently action cameras with professional qualities are available for amateur usages. Easy mounting options and the ability to record everywhere let people try various shooting alternatives for producing authentic and original works. Through video sharing websites, a huge number of amateur people not only have the opportunity to share their works, but also they can take feedback, and be inspired by other people's productions concurrently. This provides the most fertile condition for the improvement of personal video productions, and an emergence of new visual styles and artistic approaches in non-fiction cinema.

## The Reception and Connections between History of Technology and the Discipline of Art History

Seulkee Kang, Teaching Assistant, Art History, Arizona State University, United States

In the digital age we live in, new forms of media and new channels of emotional communication have evolved; the adoption of digital devices in our daily lives, with ever-increasing intensity, necessitates artists to deliver their messages to the viewing public instantly and intuitively. Reflecting this context, accepting the state-of-art technologies was no exception for art historians. For this very reason, the understanding of history of technology which impacted on the art historical discipline has become much more important, given that its innovative, original investigation of technology bequeathed art historians means of communication that gave rise to new modes in exploring artworks or artistic movement, and contributed to shaping their modern sensitivity in teaching art. This paper, therefore, examines engagement of technology with the discourse of art history and the questions imposed on visual culture. By investigating criticisms on art history in relation to accommodation of technological developments, this study traces the way in which art historians have been influenced by new technologies as they develop their methodologies and how technological advancements influence the way people create knowledge.



# Virtual Presentations

## Theme 4: The Arts in Social, Political, and Community Life

### A Participant-led Model for Organizing Community Art: A Case Study of Fotan Open Studios in Hong Kong

Phoebe Ching Ying Man, Associate Professor, School of Creative Media, City University of Hong Kong, Hong Kong

Fo Tan has had open art studios activity since 2001, and it will be 20 years next year by 2021. It is a long-lived community arts event in Hong Kong. Why can it last so long? What kind of organization model can make a community art event continue without external funding? It is not easy to connect artists who are independent. How did the Fo Tan art community come into being? This research is conducted through literature review, interview of organizers, active participants and audience. Participant observation method is used to examine the efficacy of this activity. This research identifies effective practice in organizing community art and community building

### Acts of Hospitality: The Role of "Guest" and "Host" as Art Practice

Greer MacKeogh, PhD Candidate and Associate Lecturer, Art, Critical Practice and Creative Research, UAL, United Kingdom

When working in community-based contexts, artists often embody the role of either the "guest" - as "outsider" and "innovator" in a community (Levine, 1971)- or "host" – these are practices which I consider in my research under the term Hospitality. This research centres on my experiences as a guest and host in rural communities in Ireland, whereby through building relationships and collaboration at a local level, I aim to reveal wider notions hospitality towards "outsiders" on a national and international scale (Bulley, 2017). Hospitality is particularly poignant in an Irish context and is deeply rooted in Irish identity - Céad Míle Fáilte (A Hundred Thousand Welcomes) is our national slogan. This research traces the historical and cultural significance of hospitality in Irish society, examining its links to the Celtic Revival, Irish Literary Renaissance and Postcolonial Ireland, to form a foundation for conversation around contemporary issues such as Brexit, migration & displacement and the Irish housing crisis (Rao, 2012). Site-specific dialogues will take place in within communities in Roscommon, a county in the midlands of Ireland, where the hotel represents a contested space of hospitality. By initiating collaborative practice-based research, and using text, photography and film to capture the research auto-ethnographically, I receive and explore hospitality with these communities. This research and practice builds on over ten years of experience in social practice, cultivated across many roles - artist, collaborator, facilitator, curator and producer.

### Authenticity, Validity, and the Entanglements of Multiple Ontologies in Socially Engaged Art

Rebecca Bourgault, Assistant Professor, Art and Art Education, Boston University, United States

In *Toward a Lexicon of Usership*, Stephen Wright (2014) proposed that artistic practices engaged in the spirit of *Arte Útil* and operating on the 1:1 scale practices of usership, effectively retain a double ontology. Known as what they actually are– "house-painting outfits, online archives, libraries, restaurants, mushroom hunts, whatever – and at the same time artistic propositions of what they are, [these practices] can be described in different ways, depending on what set of properties (or allure) one wishes to emphasise" (p.26). Entanglements resulting from several ontologies serve as framework to examine a socially engaged project where I act/perform as a teaching artist/initiator with participants/users, engaging in activities offered through an open art studio for homeless women located in an urban shelter. In its a/r/tographic configuration, the open studio is anchored in values of presence and attunement to context. Epistemologically, it is informed by properties of socially engaged art, and by quiet activism. The role of research evolves to assimilate researcher and researched through time, experience, and the empathic connections of shared humanity, within a wide range of external and intimate contingencies. Depending on the lens adopted, a focus "disappear[s] from [an] ontological landscape altogether in order to gain traction somewhere else" (Wright, 2014, p.26). The presentation questions how the oscillation between perspectives might affect the critical authenticity of the project, and how its cross-disciplinary identities are represented in the perennial issue of validity in discourses about art for social change.



# Virtual Presentations

## Based on a True Story: Documentary Theatre and the Failure(s) of Authenticity

Charlie Mitchell, Associate Professor, School of Theatre and Dance, University of Florida, United States

Once the fringe domain of agitprop, documentary theatre and its attempts to reflect past events using such material as interviews, letters, and public records has become mainstream in the contemporary theatrical landscape. Critics and practitioners have framed it as “non-fiction theatre” and “found-theatre” as well as “an alternative to received journalism,” speaking to a distrust of mainstream media and the academic curation of history. However, its claims of authenticity can be problematic, and its static expressions often run counter to the theatrical form. This paper reflects the author’s struggles with the aesthetics of documentary theatre through the process of creating and producing a play that told the story of the Johns Committee, an insidious 1958 Florida initiative to root out homosexuality from its universities, and how personalizing the political events that led to the expulsion of over 400 students and 100 professors and staff led him to a reevaluation of the practice.

## Boa Vista (Roraima, Brazil), Border City and Cultural Hybridization: An Analysis of Urban Space after Forced Migration through Art and Urban Imaginary

Daniela Fávaro Garrossini, Professor, University of Brasilia - UNB, Brazil

Luís Müller Posca, Assistant Professor, Communication, Letters and Arts Center, Federal University of Roraima - Brazil, Roraima, Brazil

The city of Boa Vista (Roraima), is an urban space bordering on Brazil with Venezuela and English Guiana, in which we find a vast population and cultural diversity, especially due to the great migratory process that has occurred since its foundation, not only by Venezuelans, but also historically, by people from various places in Brazil that comprise its population, which still houses the largest number of indigenous populations in Brazil. The landscape of this city has undergone significant changes, gradually, since 2015, when began an intense flow of entry and stay of Venezuelan migrants in the capital of Boa Vista (Roraima), due to the economic and political crisis that struck the neighboring country. The migrants say they left their country because “in Venezuela, there is no hope of integral development.” This has mobilized not only the Boa Vista civil society to find solutions to welcome immigrants in its territory, but also NGOs and the Federal Government. From the strangeness caused by the approximation and cultural distance of refugee applicants, impacts were identified in the art of this city with this process of cultural hybridization that has affected both the occupations of urban spaces, and the imaginations of the citizens and residents or in transit artists in Boa Vista. To verify such impacts in this Brazilian border space, methodologies on the study of cities such as Silva (2001), Canclini (2010), and Lynch (2011) support the analysis of this cross-border city of Brazil by art and urban imaginary.

## Capture and Release: Representing Rivers

Elise Richman, Professor, Art and Art History, University of Puget Sound, Washington, United States

Capture and Release: Representing Rivers involves multi-faceted study and visual representation of two sites of persistent and pertinent environmental controversies and explores the mutual influence of theory and practice in the studio and political sphere. These politically charged sites, in addition to telling unique and important stories, illustrate parallels between the values that undergird aesthetic appreciation of the natural world and arguments informing environmental policy. Environmental aesthetics, landscape theory, and the practice of landscape painting infuse this investigation of the cognitive, experiential, and imaginative considerations that animate aesthetic appreciation of nature. Aesthetic frameworks for understanding and valuing the natural world, in turn, provide a platform for evaluating the political, cultural, and social forces that similarly inspire the values determining environmental policies. The controversies that ground this interdisciplinary research project will shape the future of two rivers and are steeped in complex histories. One centers on the potential removal of Enloe Dam on the Similkameen River in North Central Washington, the second on climate change driven water supply issues involving Icicle Creek near Leavenworth, Washington. Research into these controversies builds understandings of diverse stakeholders’ positions, which collectively define the values that determine water policies. The scientific, cultural, and pragmatic considerations pertinent to developing such values mirror categories foundational to environmental aesthetics. Ultimately, as a visual artist, I examine and reflect upon how interdisciplinary research affects praxis in the studio, thereby connecting political as well as aesthetic values to artistic production and in this case, to representing rivers.



# Virtual Presentations

## Challenging Culture to a Greener, More Sustainable Future: Culture and the Environment

Kathryn Nelson, PhD Student, Arts English and Languages, Queens University Belfast, Northern Ireland, United Kingdom

Culture and the environment can be seen as counterbalancing each other, in the sense that nature is supposedly the antithesis of culture (Descola 2013). Yet culture was originally a noun of process, the tending of natural growth (Williams 1976: 87), and therefore closely allied to the natural environment. The current definition of culture often alludes to a process of human development (Williams 1976: 87), and this development has significantly impacted on our natural world, with the loss of biodiversity, plastic pollution, climate change and over-population. The arts are unfortunately interconnected to the more recent definition of culture, since they emanate from and reflect society, yet they also play a part in interpreting and shaping that society. The role of the arts within culture can be transformative, especially since the arts can act as a distant early warning system (McLuhan in Pruska Oldenhof and Logan 2017). Given this significant remit, the arts can promote societal discourse, assist with public education and even reshape society. However, these laudable ideas will fail if the gatekeepers and tastemakers of culture remain neutral. These cultural intermediaries must assist the artists, writers and creatives to develop new tools, redefine and reclassify the arts, in order to search for interdisciplinary approaches and discourse that can push the narrative of the environmental crisis to new audiences and possibly once again reframe the term culture towards the tending of the natural environment. After all, it is vital that every part of our society seeks a greener, more sustainable future.

## CoDesigning for Resilience in Rural Development through P2P Networks and STEAM Place-based Learning Interventions

Anita Mc Keown, Research Manager / Principal Investigator, Materials and Mechanical Engineering, University College Dublin, Ireland

In 2016, the World Economic Forum at Davos discussed the 2030 Agenda for Sustainable Development, where it was internationally recognised that it can no longer be “business as usual,” given the projected 15 years to achieve the transformative change necessary for the well-being of human kind (Mueller, 2016). The complex and interconnected global challenges we face demand alternative strategies. This must include systemic approaches (Gawande, 2014) that focus on an overarching ethos of change, which guides the implementation of any strategies. If we are to adopt a “beyond-compliance” culture, then the need for “culturally situated local approaches that include multiple worldviews and a systemic design thinking perspective that integrates science” and technology (McKeown, 2018) offers a fertile research opportunity. Funded by the Environmental Protection Agency Ireland, the CoDesRes project utilises a unique art and design critical praxis that develops sustainable communities through a focus on circular economies, waste as resource and engagement with marine and coastal plastic pollution implementing the following Sustainable Development Goals 4,11,14 and 15. Based on the Iveragh peninsula CoDesRes offers insights into methods of encouraging community engagement with international agendas at the local level.

## Creating an Experience to Connect with Audience and Community: An Analysis of John Dewey's Aesthetic Theories and the Tallahassee Symphony Orchestra

Julia Atkins, Marketing & Engagement Coordinator, Tallahassee Symphony Orchestra, United States

In the United States, symphony orchestras have faced challenges not only in building their audiences, but also connecting with their communities. Though there are many reasons for the motivators and barriers to attending symphony orchestra concerts in the U.S., it still leaves the question of how and what can symphony orchestras do to connect more to their audiences and communities. One possible solution to this dilemma is through the pragmatic lens of John Dewey. This paper offers an analysis of Dewey's three main aesthetic theories of the museum conception of art, art as experience, and experience and education, and how they were apparent in two different concerts offered by the Tallahassee Symphony Orchestra in Tallahassee, Florida in March 2019. The first concert examined through Dewey's lens was a traditional symphony orchestra concert, with the performance of Beethoven's Symphony No. 9, Ode to Joy. The second concert, which was titled Ode to Understanding, featured the performance of a piece titled Seven Last Words of the Unarmed by Joel Thompson. This particular piece, written for male chorus and orchestra, uses the last words that were spoken by the seven unarmed black men before they were killed by police officers in the United States, and sets them to classical music. An analysis through Dewey's lens proves that the Tallahassee Symphony Orchestra connects with their core audience in one concert, and connects with the greater community in another, all the while creating a unique experience at both concerts with two very different musical settings.

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# Virtual Presentations

## Cultivating Dignity: Devising Live Performance with Oral Histories

Kristen Morgan, Associate Professor, Theatre + New Media Studies, Eastern Connecticut State University, Connecticut, United States

Alycia Bright Holland, Eastern Connecticut State University, Willimantic, Connecticut, United States

De Ron Williams, Assistant Professor, Eastern Connecticut State University, United States

"Cultivating Dignity" documents the most recent community-based devising work of Theatre and New Media Studies students and professors at Eastern Connecticut State University. In collaboration with community members in Hartford and eastern Connecticut's tobacco-farming region, we have brought to the stage the story of the young Rev. Dr. Martin Luther King, Jr.'s time spent working at the Cullman Brothers tobacco farm in Simsbury, CT during his summers away from Morehouse College in Atlanta. Using a process of conducting oral histories to devise a script; combining field recordings, gospel songs, and traditional music to create a soundscape; and animating photographic research to develop a multimedia visual accompaniment; Dr. King's transformative years are brought to life for community audiences. This process of work invites the artistic input of a wide range of voices, and emphasizes ECSU's commitment to bringing diverse stories to the stage. We believe that transformation and catharsis happen when people see their own stories reflected onstage with truth and dignity.

## Diversity in the Classroom: Using Interactive Theatre to Increase Awareness, Empathy, and Comfortability with Microaggressions and Diversity in the Classroom

Talia Gritzmacher, Graduate Research Assistant, Theatre, Texas Woman's University

Noah Lelek, Assistant Professor, Department of Theatre, Texas Women's University

Students who identify as racially diverse in the United States have repeatedly expressed that diversity training is lacking at universities boasting a faculty of predominantly white instructors. During instruction, faculty may inadvertently trespass on sensitive topics, or engage in microaggressions: "everyday and often unintentional acts related to race, gender, and other forms of difference, that nonetheless corrode the dignity of individuals or groups." Microaggressions result in a disconnect between faculty and students, and can leave students feeling unheard, silenced, and uncomfortable to the point where they will actively avoid the classroom altogether. To combat the lack of diversity training for faculty, the researchers set out to create an interactive theatre script that illuminated the mistakes that many faculty make with a diverse set of students. Drawing upon research, statistics, and personal narratives, the researchers and cast created a script entitled, Diversity in the Classroom. The script aims to elucidate the ways in which communication in the classroom, especially from the professor, can negatively affect students' learning. This workshop, which includes both a short interactive theatre performance, a discussion of the process, and a workshop where participants can gain hands-on experience with interactive theatre, aims to assist faculty with ways to become more aware, empathetic, and comfortable in creating an open and welcoming environment for all students, while attempting to normalize healthy conversations surrounding race in the classroom.



# Virtual Presentations

## Engaging Volunteers: NUI Galway and the Galway International Arts Festival Partnership

Carly Zimmerman, Volunteer Manager, Galway International Arts Festival, Galway, Ireland

Lorraine Tansey, Project Manager, CKI/ALIVE, NUI Galway, Ireland

Collaborations between arts organisations and universities can yield many benefits, opportunities and challenges. When volunteers are engaged and developed as a strategic focal point of these partnerships, the potential for community enrichment and positive effects for wider society is magnified. This paper will offer a case study of a successful university and arts festival partnership between the National University of Ireland Galway and Galway International Arts Festival which strategically involves volunteers across a range of initiatives and programmes. It will detail the development of the partnership including effective mobilisation of shared values, challenges experienced and opportunities identified during the partnership as well as the impact generated so far. Initiatives such as the partnership's SELECTED student internship programme (along with its professional skills development component and Story Bank project), collaboration on volunteer recruitment and activation, co-certification scheme for the Festival's Visual Arts Internship Programme, University staff involvement and University student recruitment will be explored. The designation of the European Capital of Culture 2020 for Galway "is a celebration of...our people, and a celebration of the collective imagination of Galway" which rings true for the intersection of this partnership case study. Ultimately, this paper will show how the partnership puts into practice the respective long-term visions of each organisation and contributes to advancing the entire region's cultural and economic aspirations. Furthermore, the lived experiences of the Festival's Volunteer Manager and the University's Volunteer Programme Coordinator offer insider researcher perspectives as well as the wider policy infrastructure for successful cross-sector partnerships.

## Everyday Exhibits, Everyday Visit and Everyday Flow: Weaving Different Voices from Different Visitors in a Museum Space

Peisen Ding, PhD Student, Department of Curriculum and Pedagogy, University of British Columbia, Canada

Living in this material world, it could be valuable or even mind-blowing for us to contemplate what we perceive every day from surrounding materials/objects/things. The exhibition, Entangled in the Everyday, at the Institute of Contemporary Art in Boston, involves works from more than twenty contemporary artists, such as Tara Donovan, Nari Ward and Sheila Hicks, focusing on everyday things in relation to people's everyday lives. With the interest of quotidian objects impacting on people's everyday life, the author chose to set off a loosely directed journey for exploring how this specific exhibition gives different meanings of quotidian objects to different visitors. Consequently, the main objective of this research is to negotiate different voices from different visitors' when encountering with quotidian things from the same exhibition. It is an artistic observational research presented by multiple narratives which were generated from the sound that recorded by the author during his everyday visit to the exhibition. The sound records started routinely once the author entered the museum, and ended every time the author left the museum, unconsciously collecting the complex and divergent voices from different visitors. Also, it is oriented by Kathleen Stewart's weak theory which helps us inhabit a space of attending to things in a not-yet-there way that demands the attention to the complex forces from the differences of individuals, as well as the collective stories from them with inter-relations and affects. Significantly, this paper presents a complex nature of visitor's experiences in terms of understandings of the everyday.

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# Virtual Presentations

## Experimental Heritage – Translocal Art and Archaeology Practice in Communities in Ireland and Sweden: Collaborating Through a Transdisciplinary Approach in a Practice-based Methodology

Bodil Petersson, Professor, Department of Cultural Sciences, Linnaeus University, Sweden

Maria Kerin, Artist / Curator, Independent Scholar

In an era of globalisation, we are choosing to develop an alternative engagement with local heritage in rural areas, through the translocal process of Experimental Heritage – a transdisciplinary practice including archaeology, art and heritage. This practice evolves from local heritage and local culture, where unique stories, practices, monuments and traditions are approached together with local community knowledge, at an intersection of art and archaeology. We are engaged in the processes of unfolding both the hidden and the more obvious dimensions of local heritage. By going beyond institutional norms and practices, we let the combined arts and archaeology practice emerge from within and through local communities and their landscapes in a translocal process. We are offering an engagement that is rural centered, rather than adopting a central institutionalised urban model. This transdisciplinary, trans-local practice can be applied in an international context but has no strivings to be the singular dominant paradigm. We focus on sharing practices to expand transdisciplinary knowledge. Karum-Creevagh is an ongoing project developing the experimental heritage process. This artistic and archaeological work includes heritage interpretation, community engagement, interaction and cocreation. It builds on collaborations between archaeologists, visual artists, performance artists, musicians, poets and dancers as well as heritage and cultural workers and the community. All involved have a connection with and knowledge relating to the areas in County Clare, western Ireland and on the island of Öland, south-eastern Sweden, crucial for this practice's aims: to create new perspectives and practices relating to locally specific heritage.

## Eyes on Asia: The Reflections of Rapid Social Modernization, Economic Growth, and Cultural Shift

Saral Surakul, Associate Professor, Lamar Dodd School of Art, The University of Georgia, United States

Globalization significantly enhances the economy in Asia. The speedy economic growth has the region undergoing unprecedented changes in the past three decades. The explosive growth accelerates wealth, and reduces poverty. In contrast to the days when Asia reluctantly accepted western culture, the modern Asians embrace the affluence. The result has both negative and positive impacts on the structure of the new Asian society. The Les Chinoises series of four digital images explores the effects of Asian rapid socio-cultural transformation revolving around four topics. First, shifting values and identity: the influx of western influences jeopardizes national integrity and value. Second, traditional against modern values: the current generation suffers from the imposed social values by the elders. Third, architectural heritage: new developments are replacing historic buildings. Fourth, environmental concerns: the rise of manufacturing and construction increases pollution problems in major cities. China, the biggest developing country, represents Asia in the images. The figures of Chinese ladies convey the messages or signify the subject matters themselves. The images bear a resemblance to domestic scenes from the late Qing dynasty, as it was the period when China first experienced the impact of westernization. With advanced technology, digital images are created in three-dimensional software to resemble traditional paintings. The Les Chinoises series serves as the reflections of the world where modernization continues, and social boundaries are continuously blurred.



# Virtual Presentations

## Finding Enchantment in the Margins through Trust, Faith, and Hope: Amplifying the Voices

Kathryn McLachlan, Academic Director of PACE in Human Sciences, Macquarie University, New South Wales, Australia

Iqbal Barkat, Senior Lecturer in Screen Production, Media, Music, Communication & Cultural Studies (MMCCS), Macquarie University, New South Wales, Australia

Motifs of the engaged and civic university are acknowledged as ideals that contrast with the disenchantment with neo-liberal models of university purpose, governance, and practice. This paper outlines an ongoing research collaboration between a team of researchers from Macquarie University and The Salvation Army, aimed at a better understanding of what shapes and nurtures capacity in relational community development. The team integrated students from Macquarie University's Work Integrated Learning program, PACE (Professional and Community Engagement) to draw on multiple ways of seeing, thinking, and doing, to facilitate learning through community engagement. The collaboration between academics, students, social workers and the local community offers a unique opportunity in fostering a shared commitment to a reflexive anthropology that breaks the distinctions between subject and researcher. The unique methodology of community filmmaking to explore contemporary issues with the subjects most affected by these issues, and by emphasising co-creation (as opposed to dissemination and exhibition) within the neo-liberal university context, can potentially open it to a "new economy of hope." Focusing on the work of The Salvation Army Community House in Sydney's northwest, the project exemplifies the opportunities to re-enchant universities as places of community, service, engagement, and justice. The paper is accompanied by the screening of the community film, "Losing Ground, Holding Place".

## In Dark Times We Begin to See: Gig DePio's Recent Painting Re-Writing Barry

Robert Tracy, Associate Professor/Curator, Art, University of Nevada Las Vegas, United States

There is an intense urgency in the way Gig Depio approaches the blank canvas. Very quickly, the way Gig tells it, his "blank" mind and the "blank" canvas begin to "communicate." A "conversation," a "dialogue" ensues between creative expression and object as the artist picks up his brushes and palette brimming of color and begins to "work." In reality, the artist's mind is not "blank," nor is his stretched canvas "blank," as experience informs both. What happens next is what we call ART. Gig is a storyteller focusing on the myriad complexities associated with identity in our time. The artist's latest painting, entitled Re-Writing Barry, fleshes out Gig's recurring themes of humanity, destiny, and life experienced as the sum of many parts both good and bad within the aesthetic structural reverberations of theatre and cinematography. Re-Writing Barry links Gig's familial background of the Philippines (his country of birth) with the British invasion of Manila in 1762 (aka The Seven Years War). Gig was inspired initially by Stanley Kubrick's Barry Lyndon which was loosely based on William Makepeace Thackeray's period novel of the same name. Professors Robert Tracy and Louis Kavouras will transform/translate Gig Depio's Re-Writing Barry into a twenty minute sensory-laden performance piece comprised of stream of consciousness text/detailed projected images/contemporary choreographed movement/freshly composed jazz music. This performance piece will explore the history/philosophy of the Philippine national journey and struggle for identity unified within a theatre of careful observation by Gig Depio's strong gaze and illustrative brush strokes.

## Indian Folk Arts and Commoditisation: Thick Description of Gond Art in Framework of Contemporary Art

Siddharth Singh, Indian Institute of Technology, Kanpur, India

Satyaki Roy, Indian Institute of Technology, Kanpur, India

We follow an analytical and discursive approach to study the cultural practice of Gond folk art tradition of India in present day commercial art market. We argue that market demand for traditional folk paintings sustains by imminent artists using different painting and display approaches. Using "thick description" method on creation of two Gond paintings, we examine the market friendliness and mass consumption of the art form, and the manifold interpretation and discourse such evolution produce. We also assert that though defined to an extent by business favourability, folk painting remains innovative and genuinely authentic in modern market settings. We first describe the making of folk paintings as observed, and then position the interpretation and characterisation of the observed phenomenon in social, historical, and economic contexts. The analysis is intuitive and analytical. We interpret the making of paintings as observed in a social context and assign the motivation and meaning making to this cultural practice.

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# Virtual Presentations

## Intergenerational Art Experiences: Designing Hands-on Art Programming for Youth and People Living with Memory Loss

Anne Mondro, Associate Professor, University of Michigan, United States

Intergenerational art programming has the potential to strengthen relationships between two disparate sectors in our communities –youth and older adults. For people living with memory loss, art programming promotes much-needed social stimulation as well as opportunities for expression and enjoyment. Pairing people living with memory loss and youth on collaborative art projects enable the youth participants to explore their creativity while building their communication and problem-solving skills. This paper discusses the key considerations in designing and delivering art programming for youth and people living with memory loss to foster citizenship, compassion, and wellbeing through shared art making. Presenting two different program models, the paper will emphasize strategies to ensure hands-on art activities are successful for all participants; empower youth participants to confront and overcome stigmas associated with aging and memory loss; and educate youth on how to successfully engage with people living with memory loss. Case studies are presented to discuss methods to encourage engagement such as ways to modify activities for participants at different stages of dementia. Sharing participant feedback, the paper considers the positive impact of a well-designed and systematically delivered arts program, presenting evidence for the ways they enrich the lives for people living with dementia.

## Keeping James Joyce Out of Oscar Wilde's Purple Trousers: Teaching and Studying Ulysses during the Cold War

Margot Backus, Professor, English, University of Houston, United States

As James Joyce observed, if Ulysses is not fit to be read, life is not fit to be lived. Yet, despite Joyce's efforts to include heterogeneous sexual identities, and sexual desires in the individual psyche, through the 1970s-80s Ulysses was taught and read through a heteronormative lens. In 1948, Ellsworth Mason completed the first dissertation on Joyce. Thus authorized, he set about establishing ground rules for the flood of Joyceans to come. Mason prioritizes a trained cohort of Ulysseans that will stand firmly in opposition to Joyce's "ignorant detractors," whose unforgivable error is to have "variously garbed" Joyce "in Wilde's purple trousers and the seven horns of the Apocalyptic beast" (196). If Mason was horrified at the thought of Joyce being put into, let alone wanting to get into Oscar Wilde's purple trousers, through his influence, subsequent generations of Joyce scholars were not so much outraged by as de-sensitized to all the queer getting into and out of trousers across Ulysses. Paradoxically, to teach Joyce's radical text, it was pragmatically necessary to disregard its most radical implications. In this paper, I am interested not in Ulysses' radical potential, but in the powerful social pressures that led generations of Joyceans to deny that Joyce wrote about sex at all. I present on written and oral accounts of how Ulysses was taught, focusing on the teaching of Ulysses by instructors who were the most vulnerable, and the most impervious to institutional or social harassment and persecution.

## Lost Eve: The Reflections of Modern World on the Image of First Woman

Irem Ela Yildizeli, Lecturer, English Graphic Design, Ayvansaray University, Plato College of Higher Education, Turkey

Mehmet Nuhoğlu, Associate Professor, Ayvansaray University, Plato College of Higher Education, Turkey

Throughout history, Genesis is one of the stories that artists produce most. It conveys personal and social myth; explains us the roles of men and women in a relationship and reflects the origin and quality of moral traditions. While this miraculous event is considered by some to constitute the beginning of human history, the story of Adam and Eve has been interpreted or even in some cases rejected by intellectuals. In the religious narrative used in the creation story of Eve in the Old Testament, reflections of a patriarchal culture are seen in the motifs and images around the woman's effort to position in the family and society. Although the semiotic elements used led to many discussions about the description of the first women in the early periods of Christianity, with Renaissance and the secularization process in the West, freed artists for personal expressions through their social structures. This study reveals the communal and sociological place in the community of today's woman through the descriptions of the Genesis story in in modern world.



# Virtual Presentations

## Making Art in Response to a Rare, Life-limiting Illness Diagnosis

Karen Lintott, Masters Student, Fine Art, University of Chichester, United Kingdom

How does one comprehend and adjust to a diagnosis of a rare life-limiting illness? This paper discusses how I have used art to respond to a diagnosis of Amyloidosis. The discussion is set within the context of artists, Jo Spence, Robert Pope, Elizabeth Jameson, Deborah Padfield, and Eugenie Lee who made work in response to cancer, multiple sclerosis, chronic pain, and endometriosis diagnoses. The paper discusses how and what art can communicate about the experience of serious illness and will examine how (Murray & Gray, 2008) views on the psychology of health and (Carel, 2019) considerations of phenomenology can be used to interpret the experience of ill health for the individual. The paper will also consider how, if artwork is made as part of a healing or therapeutic process, it can also communicate something of the experience to others including clinicians, other patients, carers and the wider public. Set within current debate on the role of the arts in health and well-being, the paper considers how art can interpret and communicate the medical and personal reality of complex medical conditions and the experience of living with those conditions.

## Minor Dance

Ekaterina Zharinova, AI / TA / GSR, Theatre and Dance, Cinema and Digital Media Departments, University of California, Davis, California, United States

The author would like to induce the notion of minor dance which derives from Gilles Deleuze and Felix Guattari's interpretation of minor literature which is deterritorializing the major, political, and collective. The presentation exemplifies minor dance by spontaneous collective dance actions which were parts of successful vernacular protests in Russia in recent years.

## Nightingale: A Musical Regarding the Life and Passion of Miss Florence Nightingale

Connie Amundson, Doctoral Student, Scandinavian Studies, University of Washington, United States

This paper explores the performances of a musical based on the life of Florence Nightingale, which is touring to nursing schools and organizations during 2019 and 2020. The purpose of the musical is to nurture the nurturers, and uplift and empower the voice of nursing. From its earliest roots, nursing has focused holistically on the patient, family, and community. Today, the nursing profession is leading the way in looking at the socioeconomic and environmental determinants of health. The contribution of nurses, however, is often minimized or dismissed, and nurses themselves suffer from burnout at an alarming rate. Based on in-depth interviews of nurses and nursing professors and students, the impact of attending a performance of the musical is evaluated. 2020 is the 200th birthday of Florence Nightingale, as well as the World Health Organization's Year of the Nurse and Midwife. Nightingale not only created the modern profession of nursing, but championed the plight of soldier-pawns in war, and initiated the use of statistical analysis of disease.

## Objekti: Art as an Actor for Social Empowerment

Andy Best-Dunkley, Lecturer in Sculpture, Transdisciplinary Arts Studies, Aalto University, Finland

This paper presents OBJEKT, an annual outdoor contemporary sculpture exhibition in Espoon Keskus, a suburban area near Helsinki, Finland. Now in its fifth year, OBJEKT aims to bring challenging art into the everyday lives of local people, provoking and challenging them to look at their surroundings with fresh eyes. Surprising juxtapositions, new materials, shapes, and forms placed into the city landscape can help to trigger positive emotions and open thoughts and eyes to new horizons. Artworks included over the years reflect the title and theme of the exhibitions – OBJECT. An object can be a thing, it can also be something that triggers emotion, or it can be a goal or aim we strive towards. In computer programming, an object is a data structure. Sculpture, of all the arts, is associated with physical presence, with being "a thing" in space. We particularly look for art works that challenge the notion of "objectivity" in public space. Espoon Keskus is historically and socially important. The area includes the medieval Espoo Cathedral which dates back to the 15th century, as well as the city's bureaucratic heart represented by 1970's concrete brutalist architecture. There is also a lot of lower income housing in the area, both private and publically owned, with a higher than average immigrant and refugee population. New construction work is being carried out, with efforts to revitalise the area. Does access to contemporary art empower local people, or is it one part of the toolkit for gentrification?

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# Virtual Presentations

## Plumed Serpent: Politics of Place, Art, and Cultural Inclusion

Kerry Adams Hapner, Director of Cultural Affairs, City of San Jose, United States

Public art communicates civic ideals and punctuates public memory, contributing to the identity not only of a community, but of a place. New community voices catalyze the evolution of cultural perspectives, which question the commemoration of certain individuals, events and ideas. Located in downtown San Jose's central Plaza de Cesar Chavez, artist Robert Graham's Plumed Serpent was installed by the San Jose Redevelopment Agency in 1994. Ever since, the artwork has been a lightning rod for civic discourse, exemplifying how public art elicits animated democracy and reflects social issues. Some people saw the art as an homage to Mexican-American culture by a leading artist, while others viewed it as an unconstitutional symbol of an evil Aztec religion. Some argued the priorities of public expenditures. Others debated its aesthetics. Within a complex, pluralistic community, how a community responds to a work of art starts with each of its citizens and their set of schemas, an evolving set of cognitive structures that organize past stimuli that create experiences and reactions, which collectively reverberate into public discourse and inform public value. The tale of the serpent is intriguing, and tainted by urban myths perpetuated by the media and public discourse. Thus, the myths and pejorative references become a normalized part of the public conversation. The author reframes the art work, considers how it is discussed today, and questions the ramifications of that public discourse and its role in perpetuating racial marginalization in a country that is experiencing a resurgence in White Supremacy.

## Pornotopia: A Queer Feminist Analysis of Community Action Center

Erin Riley Lopez, PhD Student, Art History, Tyler School of Art, Temple University, United States

This study considers Community Action Center (CAC) (2010), a film by A.K. Burns and A.L. Steiner that queers "straight" pornography by reimagining heteronormative tropes often associated with the adult film industry. The film gleefully commingles an intersectionality of bodies, sexualities, genders, and races in a queer feminist landscape of the erotic. The artists strategically shift the paradigm of the male gaze, the primary focus of traditional porn, to the non-normative using film as a vehicle to engender a space in which other genders and sexualities can, and do, exist. Utilizing a collaborative process with many different people across the LGBTQIA+ community, the artists argue for the necessity of queer bodies/ voices to be seen/heard and recognized. Through non-traditional modes of dissemination—the artists travel with the film often giving talks and interacting with audiences in each of its screening locations—the film has raised visibility and awareness, as I argue, by queering the boundaries of both the art world and the pornographic film industry. Ultimately, Burns and Steiner have created an artwork in which queer desires take center stage in a film that effectively deterritorializes straight pornography and reterritorializes it with that of queer porn. They have rather successfully placed a film with a queer agenda into the mainstream art world—the film has been screened in major museums, art centers, and festivals worldwide, and has also been included in exhibitions related to queer art and culture. After all, the film is dedicated to "the queerest of the queers."

## Re-presenting Identity: Gender and Sexuality in Contemporary Indian Visual Art

Swapna Sathish, Fine Arts, Stella Maris College, India

Identity, as interpreted through gender and sexuality, is a dominant element in the works of three well-known contemporary female visual artists, Mithu Sen, Tejal Shah, and Chitra Ganesh. While addressing global issues of identity, gender and sexuality, their works are derived from within the specifics of an Indian milieu referencing and re-presenting popular notions in society. Their artworks contend with the contrasting concepts of visualising the body as 'object of desire' (Jacques Lacan) and the 'abject' (Julia Kristeva). With their preferred modes of expression varying from melodrama to fantasy to dark humour, their concepts grow more relevant within the context of recent upheavals caused by the passing of landmark bills on gender and sexuality in the world's largest democracy. Working in various media they employ strategies that challenge the binary categories and directly or indirectly question the validity of existent cultural tenets. This analysis of select artworks endeavours to unravel how art engages with societal changes.



# Virtual Presentations

## **Risking the Art: Working along the Fault Lines between Arts and Health**

Mary Grehan, Arts in Health Curator, Children's Health Ireland, Ireland

The growing movement to integrate arts into healthcare settings is in keeping with contemporary trends around democratization of arts and socially engaged practice. My experience of commissioning ambitious artworks for the new children's hospital in Dublin, the biggest state development in Irish healthcare to date, over the past two years, has not only challenged the artists involved to work within a range of tight and sometimes unforeseeable constraints and in so doing shifted their practice, but also challenged healthcare procedures around procurement, certification, and risk management. How do 'universal standards' apply to artworks? And what does success look like? Is it a consensus of approval? Or a healthy contention? Or is it sound processes? The CHI artwork commissioning risk management process as a document of a conversation between artist and commissioner goes some of the way to illustrating all of this on just one page!

## **Saudi Women Artists Narratives of Identities**

Shaimaa Fatani, Graduate Student, Teaching and Learning, The Ohio State University, United States

This study is a part of a larger work that aims at describing the ways women artists in Saudi Arabia navigate and negotiate their identities. In this case study, the researcher applied a narrative discourse analysis approach using Ochs and Capps narrative dimensions to written/audio online interviews. The researcher shared the Saudi woman's stories including the support they receive from the community, her daily struggles, passion, educational experiences, and lived experiences in Saudi Arabia and how these factors have shaped who they are. The artist employed several different tactics of navigation such as embracing their beliefs, searching for opportunities and reflecting and refracting on themselves and their work.

## **"Setting the Scene": The Role of a Theater-Based Participatory Arts Program for People Living with Dementia and their Carers**

Meghann Catherine Ward, Doctoral Student, Division of Health Research, Faculty of Health and Medicine, Lancaster University, United Kingdom

Christine Milligan, Professor, Health Research, Lancaster University, United Kingdom

Emma Rose, Professor, Lancaster Institute for Contemporary Arts, Lancaster University, United Kingdom

Mary Elliott, House Manager/Creative Engagement Co-ordinator, Theatre by the Lake

The experience of living with dementia can be isolating and filled with uncertainty. Finding ways of rebuilding community, social relationships, and sense of purpose for families affected by dementia can be beneficial for improving wellbeing and daily living. One method of doing this is through the use of community-based participatory arts, which may involve visual arts, literary arts, and/or performing arts activities. This paper is based on a case research project conducted at Theatre by the Lake in The Lake District, England, who have developed their own multi-arts participatory dementia program entitled "Setting the Scene" for people with dementia and their family or paid carers. In partnership with the theater, this participatory action research (PAR) project used multi-methods and visual recordings to explore the impact of engaging in participatory arts on the health, wellbeing and social engagement of participating members. The project considered the benefits of individual activities included at Setting the Scene, how to best maintain the attention and engagement of its group members, and additional factors such as space, place, props, and group social relations. This paper offers an overview of the project and the emerging findings, including the multiplicity of communication, the importance of individuality and life stories, the materiality and agency of props and objects, and the role of humor. In addition to traditional forms of dissemination, the findings will contribute to a transferable model, accessible toolkit and gallery exhibition for Theatre by the Lake.

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# Virtual Presentations

## Situating Contemporary Artists' Practice within a Feminist Inquiry

Ann Rowson Love, Associate Professor, Museum Education and Visitor-Centered Curation, and Liaison to The Ringling, Department of Art Education, Florida State University, United States

Deborah Randolph, Principle Researcher, International Scholars Group, United States

Arts professionals are just starting to consider how contemporary arts practices frame social science and justice research, outside of socially engaged art practices. Yet, these practices reflect the ways in which the arts capture, engage, and counter how viewer/participants in arts institutions respond to the arts and make meaning through their own everyday experiences in the world. The authors highlight how these practices can be forms of inquiry in arts research. Often, though, arts institutions hesitate to conduct research inquiries that examine how arts goers make meaning of their experiences. The authors propose a way to bridge artist/art institution/audience through feminist theory and inquiry. By introducing the language of contemporary arts practices as inquiry, the authors challenge art professionals--art educators, museum and gallery professionals, social and cultural institution personnel--to examine practices, the changing world, and human relationships to social and physical environments. In this session, the presenters will share their work using feminist theory to examine qualitative social science and justice research translated through the practices of sixteen contemporary artists. After an overview of our feminist research study, a focused analysis of two of the included artists' practices are discussed to emphasize how arts professionals can mirror those practices through research in their institutions--art galleries, museums, schools. We demonstrate the ways in which this type of inquiry can highlight the socially active and inclusive work initiated by art professionals, whose voices and the voices of their communities are often marginalized in the art world.

## Sonic Fictions: Shaping Collective Urban Imaginaries through Sound

Eleni-Ira Panourgia, Teaching and Research Fellow in Art/Sound, Letters, Arts, Creation, Technologies, University of Gustave Eiffel, France

Sound is a fundamental element of our relationship to others and to the world. Current environmental, socio-political, cultural, and economic dimensions of our society are being captured and studied through sound. How can we develop ways to listen to our future? This paper investigates the role of sound in the transformation of spaces and communities based on a dialectic between public art, spatial design and participation. Through the optic of practical student projects on public sonic interventions in the eastern suburbs of Paris, this study explores how sound can function as an interface between artists and citizens to negotiate the future state of our environment. The practical projects employ methods of deep listening and field recording, film and drawing to envisage future forms of urban spaces beyond the existing categorisation of areas based on wealth, deprivation or pollution. This study suggests the term "fictional listening" to conceptually support co-design processes that promote sonic diversity and can be adaptable to the natural and urban characteristics of spaces in concert with a plurality of voices.

## The Architecture of Loss: Devising Theory and Practice

Noah Lelek, Assistant Professor, Department of Theatre, Texas Women's University, United States

Loss, grief, and death are all part of the human experience. How do we, through artistic expression, attempt to process and overcome loss, grief, and death? The Architecture of Loss, a devised performance integrating theatre, dance, music, and other theatrical elements, attempts to discover how people express their sense of loss and healing as they cope with death and remembrance. Devising performance material is a process by which the production team and cast work collaboratively to create an original piece on a theme or issue—in this case, loss, grief, and death. Dr. Lelek lead a devised theatre class and The Architecture of Loss cast to collectively contribute to the creation of an original narrative exploring ways in which we say goodbye, contemplate our mortality, and process the loss of those we love. The work offers a diverse array of perspectives on these topics and provides a window into the experience of standing in the gap between life and death, in the midst of loss. Personal narratives, research on death and dying, interviews of those dealing with loss, and songs and music that express feelings of grief were collected and woven together to create the performance. In this paper, Dr. Lelek discusses the process of devising, including challenges and successes, and discusses the devising values and practices gained from this interdisciplinary project.



# Virtual Presentations

## The Boomerang Effect: How Public Art Shapes the Flow of a Message between Artist and Audience

Rita Costa, PhD Student, Faculty of Fine Arts, University of Porto, and Invited Assistant Professor, Polytechnical Institute of Bragança, Portugal

Contemporary art is a subject of provocation and stimuli, but when placed in public space, it is not only provocative as it is also a challenge to the spectator's mindset towards public space and their boundaries towards it. This study depicts a particular interaction that occurs between the passerby community with public art, using ongoing PhD research in the Faculty of Fine Arts of the University of Porto called "Quiet Dialogues" which aims to map, explore, and materialise the fragile, temporary, and shallow interactions that occur between the International Contemporary Sculpture Museum Collection and the passerby audience of the city. However, despite being fragile, temporary, and shallow interactions are they to be cast out of an artistic interpretation? When contemporary art placed in public space conveys messages to an audience or a community, and upon the sight of the artwork, the audience feels the urge to reply to this piece, and in interacting with the artwork, the boomerang effect happens.

## Theatre Translation for the Stage and Cultural Relocation: December, a Chilean Play as a Case Study

Macarena Losada, PhD Researcher, School of Arts and Languages, Queen's University Belfast, Belfast, United Kingdom

During the translation from the Spanish language to the English language, and the staging process of a device based on the Play "Diciembre," written by Guillermo Calderón (Chile), a rebellion began in the country of the source text. This event questioned the role of the actors and the stage director in regard to the cultural relocation of the translated text, and involved the opinions of a young generation of theatre-makers born in Belfast. This translational communication, and a common perspective about war helped to create a new scenic device that pretends to show how ideologies can divide families, territories, and an entire nation. Methods involved in the research process in terms of linguistic transformation include: Hybridisation, Thick Translation, and Polysystem. Methods used to guide the actors with the cultural relocation of the characters include: Physical Action, Psychological Gesture, and Atmosphere. This session showcases the hybrid production created during the research process between October 2019 through February 2020 at the Brian Friel Theatre in Belfast.

## Through the Lens of Contemporary Photographers: Aspirations towards Modernity, a Resistance from behind the Scenes in Iran

Fazilat Soukhakian, Assistant Professor, Art & Design, Utah State University, United States

After the 1979 Islamic Revolution, the Western media portrayed Iran as a backward Islamic society, emphasizing the return of the veil in its streets. Recently, many scholars and journalists have been shocked by the vast discrepancies between their preconceptions and their local observations after discovering the streets of Tehran. Through a visual analysis of photographs from contemporary Iran, I explored how the Iranian youth are reconstructing their identity by creating an underground lifestyle. The youth is exploring ways to balance tradition and modernity from behind the walls of their private spaces, using an underground lifestyle to form reconstructed modernity. Resulting out of their search for individualism, they rebel against both the Islamic Republic and the influences from the West. Photography is the tool of choice to bring images of the private life into the public atmosphere, revealing the underground hetero society of the Andaruni, the most intimate and private parts of people's lives. Photography is used as a means to rebel against an oppressing regime and demand change while preserving the anonymity of rebellious individuals. The feature of obscurity is imperative in the power of the image as a tool of resistance, resulting in the mass distribution of images highlighting this new modernity within Iranian society. These images also provide a basis on which the West can reevaluate its preconceptions, resulting in a renewed international impression of Iran based on factual photographs exhibiting this generation's aspirations to create their own modernity, paving the way for their own future.

## Using Art as a Healing Tool: How Art Can Heal and Impact Our Sense of Self and Wellbeing

Hilary Catling, Director, Marriage and Family Therapy Program, Azusa Pacific University, United States

Art can be used as a healing process, for both individuals and communities. Art is extensively used in individual, group, and community healing. This hands on workshop will engage participants in an art based therapeutic experience. This workshop will introduce participants to a number of art activities that contribute to individual self awareness and healing that can be done in a community setting.

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### Using Theatre to Bridge a Divide: The Story of One Theatre in Quincy, Florida, US

Elise Kieffer, Doctoral Candidate/Adjunct Professor, Arts Administration/Art Education, Florida State University, United States

Quincy Music Theatre operates in Quincy, the county seat of Gadsden County, Florida, U.S.A. Historically, the local economy was agriculture, primarily shade-grown tobacco. As in many other southern communities, the reliance on agriculture in Quincy brought with it strains in race relations, as wealthy white land owners were seen to oppress poorer laborers of color, primarily African Americans. Amid those already tense race relations, local Quincy investors were responsible for growing the local Coca-Cola company into an international conglomerate. This history led to great socio-economic divides exacerbating the racial divides plaguing the community. In the midst of this environment, stands Quincy Music Theatre (QMT). They are based in the historic Leaf Theatre that once operated as a segregated movie theater. Since the late 1980s, the building has been owned and operated by QMT. QMT faces opposition as an art organization in a low socio-economic community as well as due to its status as an organization founded by wealthy white community members operating in a building that exemplifies the racial tensions in the community. I began this study with the intention of learning about the methods undertaken by a rural arts administrator trying to keep an organization going. The issues that arose regarding race relations and inter-generational politics became very central to this study. I learned the staff at QMT deliberately and delicately confronts and challenges the local climate of racial tension, bringing the community together and facilitating difficult conversations.

### Vancouver Outsider Arts Festival

Karen Irving, Artist and Workshop Facilitator, Independent, Canada

Pierre Lechner, Director, Creativity Research, Canada

The Vancouver Outsider Arts Festival (VOAF) has been occurring annually for two to three days in August in a large central community center in Vancouver since 2017. It has included 150+ exhibiting and performing artists, as well as organizational partners, free public workshops, and hundreds of artworks on display and for sale. Our primary values are inclusion and active participation towards strengthening a sense of creative citizenship among participants and the public. Eligible artists self-identified as outsiders, and have strong creative practices, with wildly diverse aesthetics. 100% of sales go to artists, and performers are paid fees. The festival aims to increase awareness about Outsider Artists and to challenge stereotypes about who and what counts in the art world. Outsider Art is different; this art shakes up what you think you know about art, and sometimes delves headfirst into challenging social and political issues. The festival provides a much-needed platform for visual and performing artists to gather, learn, and share their creative scope with the wider community. In 2019, we conducted an evaluation of the event by collecting 195 questionnaires and written comments from the participants and the public. Overall, as in previous years, the vast majority of participants greatly appreciated the event and found it well organized. In this paper, we describe the operation of the event, show a brief video, and discuss the benefits and the obstacles we have found. Our plans for improvements to this year's VOA are also outlined.

### Violence Against Violence?: Artistic Representations of Sexual Assault in the #MeToo Era

Lee Conderacci, Graduate Student, Instructor, English, University of Delaware, United States

Within the arts, we often use representations of violence to make sociopolitical statements against that same violence. There have been a number of notable instances of this in response to the #MeToo movement, ostensibly with the intention of inciting dialogue about and combating rape culture. Artists must be very mindful, though, of how we manipulate and present bodies, most particularly marginalized bodies. When and how is it appropriate to depict acts of sexual violence upon women's bodies in artistic media? When and how do these depictions lose their efficacy and traverse into the realm of violence upon the audience, and within the cultural environment? This paper analyzes examples of two "anti-sexualviolence" pieces-- a political cartoon inspired by Christine Blasey Ford's testimony at Brett Kavanaugh's U.S. Supreme Court hearing, and a promotional poster for a "#MeToo-oriented" production of Shakespeare's Measure for Measure-- which employ strikingly similar images of violence towards women. Contextualizing these pieces within contemporary sociopolitical discourse surrounding rape culture and the #MeToo movement, and with respect to existing research on the individual and cultural impact of exposure to images of sexual violence, I consider the ways in which their graphic imagery undermines their anti-violence intentions. Finally, I incorporate contemporary feminist art theory and practice to consider how we can engage audiences in the fight against sexual violence without inadvertently doing more harm in the process.



# Virtual Presentations

## Women Artists in the Arctic

Barbara Crawford, Professor, Fine Arts, Southern Virginia University, Virginia, United States

This paper is an investigation into a group of female artists that traveled to the Hight Arctic of the Svalbard Archipelago and their response to climate change as demonstrated in their artwork. As a fellow member of that group, I investigate, through analysis of their art work, the thesis that these women artists see and understand this environment in a different spirit, perhaps more nurturing and communal, than it has been seen in the past, and that the works of these women offers a unique and different voice for communicating with the public about the issues of climate change and its impact on the ecosystem through visuals.

## 2020 Special Focus - Against the Grain: Arts and the Crisis of Democracy

### Art Activism in European Politics: The Role of the Arts in Brexit

Marie Rosenkranz, Research Assistant, Sociology and Cultural Sociology, Humboldt University Berlin, Germany

In the description of this year's thematic focus, you point to the interpretative role of the arts. I would like to go even one step further arguing that artists have, facing the crisis of democracy, established a practice of actively interfering in politics. In new alliances with social movements, who welcome artistic contributions to enlarge their "repertoires of action" (de la Porta, 2006), artists have experimented with new artistic strategies to influence political debates as well as the design of democracy and its institutions. Examples are Occupy Wall Street, the Arab Spring, and more recently also European debates such as Brexit. In my workshop, I would like to present the theoretical foundations of art activism in international politics, as well as 6 examples of artistic strategies employed in the Brexit debate. I would like to invite the participants to brainstorm more examples and to critically discuss the role of artists and creatives in Brexit. To close, I would like to ask the participants what role they see for artists in postBrexit Europe.

### Art as Refuge from Sociopolitical Turmoil: Clay Art Therapy for Secondary School Students in Combating Emotional Distress

Joshua Kin-Man Nan, Assistant Professor, Social Work, Hong Kong Baptist University, Hong Kong

This research study endeavors to help local secondary students to cope with psychophysiological stress via a clay art therapy (CAT) intervention program and build meanings of life during the moment of sociopolitical turmoil in Hong Kong society, created by the Anti-Extradition Bill Movement and outbreak of the novel Coronavirus (COVID-19). The CAT intervention further delves into the healing mechanism of clay art creation. This mixed-methods study allocates local grade 10-11 students into either a CAT group or waitlist control group (N=122). Intervention efficacy is measured by art-based inquiry, qualitative post-treatment focus group interviews, and quantitative questionnaires. In six 2-hour CAT sessions, the students progressively grasp the knowledge and techniques of pottery art-making. Parallely, they are guided to cultivate personally meaningful miniatures while immersing themselves into the interactive dialogue with clay to face the challenges of life. The research results support that CAT acts as a learning process to inspire existential understandings of life, sublimate negative emotions, and accept the ideal-reality discrepancies, then transcribe those qualities into daily circumstances and create new meanings in adversities of life. This research advocates clay art as an alchemical process that fosters psychological wellbeing within the individual. It marks the influence of the current sociopolitical agitation on public mental health; records how art can restore, enhance the wellbeing of life and the limitations in it. The art-based, qualitative research components help to build the theoretical underpinnings of CAT during clinical treatments while the empirical evidence shows the effects of the intervention.





# Virtual Presentations

## Creative Culture and Democratically Engaged Assessment: Arts-based Perspectives and Practices

Patti H. Clayton, Community Engagement Practitioner-Scholar, PHC Ventures

Stephani Etheridge Woodson, Director, Design and Arts Corps, Arizona State University, United States

Joe Bandy, Assistant Director, Center for Teaching, Vanderbilt University, United States

Anna Bartel, Associate Director, Office of Engagement Initiatives, Cornell University, United States

Sarah Stanlick, Assistant Professor, Interdisciplinary and Global Studies, Worcester Polytechnic Institute, United States

Mary F. Price, Director of Faculty Development, Center for Service and Learning, Indiana University - Purdue University Indianapolis, United States

US American-based Imagining America (IA), Artists and Scholars in Public Life ([www.imaginingamerica.org](http://www.imaginingamerica.org)) believes that “creative culture is an important site of liberation” and “art and design hold the key to bringing people together in imagining a better future.” The assessment of these practices, however, can undermine the personal / collective agency on which collaborative arts/scholarship and democracy depend, framing impacts in shallow ways. Evaluations are often top-down, managerial, and bureaucratic, silencing us in the face of normative, sometimes even oppressive, systems. It can, however, be re-imagined in the service of democracy and justice, becoming an emancipatory process of community building, empowerment, and transformation. IA’s Research Group “Assessing Practices of Public Scholarship” is an trans-disciplinary team of community engagement practitioner-scholar-artist-activists across North America who have developed a framework called “Democratically Engaged Assessment” (DEA) to address these concerns. DEA is an orientation to assessment (especially but not exclusively related to community engagement) that is grounded in, informed by, and in dialogue with the contested values of democratic civic engagement (e.g., full participation, cocreation, generativity) and that draws on non-normative practices, such as arts-based research (e.g., narrative research or theatrical story circles as assessment). Members of APPS will each share an aspect of DEA (with take-away materials) for participants to engage with as they share and refine questions and practices, tapping their experience as artists and academics who are uniquely positioned to help fulfill the potential of creative culture in reimagining assessment as a site of democratic resistance and renewal.

## Democratizing Performance and Emboding Presence at the Pop-up Globe Theatre in Auckland

Vanessa Byrnes, Head of School, Creative Industries, Unitec: Auckland, New Zealand

This paper considers elemental, performative, and spatial opportunities available to actors, directors, and audience in the construction of performance on the open-air stage. This stems from reflection and evidence gained while directing and producing Shakespeare’s Antony & Cleopatra at the Pop-up Globe Theatre’s inaugural season in Auckland. This temporary spatial response to Shakespeare gave birth to something quite new in the South Pacific that has since proven to be a successful exercise in democratizing performance for many. More than 100,000 people attended the first Pop-up Globe season; in Antony & Cleopatra, the cast and crew of twenty brought a particular New Zealand sensibility to the work that was enhanced further by the architecture of this space. This was in turn met by the audiences’ appetite for something uniquely ‘Antipodean’ in its construction. From the architecture of the condensed second Pop-up Globe to the audience sensibilities that emerged through the season, the creative muscle of the space, actors, and audience grew very fast. Creative ‘responsibility’, confidence, and mutuality came to the fore of the theatrical experience on offer to elicit a unique kind of performance democracy. This paper considers specific learnings that emerged for me as the key creative and producer of this project. Reflection suggests that the creation of this temporary Globe ultimately contribute to the discourse on how the practices of art and our ways of interpreting art have shaped democracy and individual freedom as core organising principles of both society and performance.

## Ecological and Non-Ecological Conflict in Fiction: The Role of Narrative Art in Comprehending Violence

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

This paper is an attempt to place conflict within stories into two basic ontological and epistemological categories. The first category, “ecological conflict” has its ground in the elements of basic human agency, cognition and identity. By exploring the internal logic of such conflicts, we can comprehend violence in human life and culture (at least in part). Non-ecological violence, on the other hand, can mask or distort our comprehension of ecological violence. These categories of violence, found in many works of realist fiction, are grimly expressed in United States democratic culture. Hence, the final aim of the essay is to show how these kinds of conflict are related and then crucially relevant for understanding violence in United States culture. Several examples from contemporary fiction and culture are discussed in the paper.



# Virtual Presentations

## Fully Awake - Art Education as a Catalyst for Democracy

Siu Challons-Lipton, Executive Director, Department of Art, Design and Music, Queens University of Charlotte, North Carolina, United States

Today's students are the most technologically connected in history, yet conversation is being sacrificed for connection and communication, compromising self-reflection, risk and engagement. They need to be fully awake. The need for an education through the arts has never been greater. The teaching example of the experimental Black Mountain College of North Carolina (USA) (1930s-1950s) is once again relevant with its dedication to educational and artistic experimentation, cross-disciplinary collaboration, and the fostering of individuality, all with the end of creating a democratic world in which artistic education involves citizenship. A liberal arts education is again the example for the future as a directive to action, the development of character, and an education for life as an active citizen engage in social change. This paper explores specific and concrete things that can be done to emulate the Black Mountain approach individually, institutionally, and inter/nationally to transform pedagogy and community engagement.

## Making with Place: Youth Living Homeless or on the Margins as Creative Agents of Change

Charlotte Lombardo, MPH-Health Promotion Program Director, Dalla Lana School of Public Health, University of Toronto, Canada

What would it be like if young people living homeless and on the margins were recognized and engaged as creative leaders for building inclusive and sustainable communities? How might community arts approaches surface and mobilize their unique experiences, knowledges and perspectives? Can the youth-driven creation of art in public space promote new understandings and relationships with place, community, and culture? These are the questions that inform the Making With Place (MWP) project. MWP seeks to engage youth living on the margins in knowledge surfacing, synthesis, and dissemination, to invigorate new relationships with place, community, and culture. Under the mentorship of adult artists, youth engage in a community arts process to explore and create place-based activations and public art productions. Of course with the current physical distancing mandates in response to the Covid-19 epidemic, concepts and experiences of public space are suddenly restricted and disrupted, with disproportionate impacts on more vulnerable and marginalized populations. This is certainly a challenging, yet vital time to be exploring these questions. The MWP project is currently preceding virtually, youth are developing, documenting, and sharing their creative process while in isolation. The ultimate goal is to create public art outreach projects, which will involve some combination of theatre, music, dance, performance, visual art. The processes and outcomes of the MWP project will be documented and studied through participatory research methods. We would love to share our results and explorations to date with Arts and Society conference delegates.

## Playing Socio-Political Games: Games as a Medium for Social Art

Alba García Martínez, PhD Researcher, Design and Visual Art, University of Barcelona, Spain

This workshop is part of the doctoral research development with the same name. In this study, we outline the most relevant reasons for this research, as well as the hypotheses that supports it. We also review the study frame and the current point where this research is located. In tandem, the workshop is mostly focused on the direct practice. We will play some political games created and exhibited in NEGOCIO Exhibition as the analogue NeoDixit by Jc Izquierdo, Atiz & Alba Refulgente or the digital Gonzalo Frasca's September 12th. Finally, we will discuss how appropriate and effective the game is in art for communicating some issues. Games and art have crossed, at least since the beginning of the twentieth century, as we see in the use of the Exquisite Corpse of the Surrealists, in Duchamp's obsession with chess and in the Fluxus games boxes. During the last twenty years, the separation between games and art has dissipated as much for the artists as for the creators of games. The field in which games and art have converged, superimposed, collided, found and, above all, interacted has not yet been widely explored. This research is about finding new ways of thinking about games, new ways to use games to think about the rest of the world. How games can contribute as an artistic medium and how art can subvert the order of the power of games.

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# Virtual Presentations

## Revolution in Fairyland: Musical Theatre about Why We Need Democracy

Katherine Phelps, Director, Friends Institute, Australia

People do not respond well to raw information. Present information in the form of an engaging story that illustrates why something is important. Give people an opportunity to experience what that feels like. You are now opening minds and hearts to change. My musical *Revolution in Fairyland* is set in the 1920s. It was inspired by *A Connecticut Yankee in King Arthur's Court* by Mark Twain. A young woman whose mother was a suffragist finds herself trapped in a fairyland ruled by an elven tyrant. Simply vanquishing that tyrant will not be enough...what comes after? How can people share power? What is required to make democracy work? What could sabotage that democracy? Our lead character's experience rallying with her mother to gain the vote helps the magical characters of this country to create change. The process of creating stories that call for social transformation is a tricky one. The plays I have written that are based directly on reality can, due to their darkness, potentially leave people feeling hopeless. Many writers can feel so strongly about a subject that they begin to flatten characters in order to portray an overtly black and white world. This becomes propaganda and not an educational tool to help people make up their own minds...a much stronger outcome. I discuss my development of *Revolution in Fairyland* and the issues with which it grapples.

## The Challenges of Democracy: Onstage and Beyond: Drama and Democracy

Janet Rubin, Communication and Theatre, Eastern Florida State College, Cocoa, Florida, Florida, United States

Sharon Kline, Eastern Florida State College, Cocoa, Florida, Florida, United States

Jeanine Henry, Director, Theatre Arts, Eastern Florida State College, Cocoa, Florida, Florida, United States

Plays about democracy provide an opportunity to grapple with issues for which there are no easy answers. A play engages one emotionally, enables empathy and may allow for new thinking without being didactic. Across the centuries, artistic endeavors have provided a space for artist and audience to reflect, to risk, and to confront challenging questions. In its 2019-2020 theatre season Eastern Florida State College presented Sophocles' *Antigone* which addresses speaking truth to power; Joshua Harmon's provocative new play about privilege and educational opportunity, *Admissions*; and *Vote?* by Eric Coble which focuses on the hard-fought right to vote by various disenfranchised populations including African Americans, women, and young people. Democracy, in theory, is an equalizer, but the questions that are raised in these plays ask us to challenge the validity of that equality. How does a democracy work when issues of power and privilege are in our society every day? These performances were a nexus for discussions across disciplines, engagement between campuses and served as a meaningful connection between the college and the local community. Colloquium members represent various disciplines including theatre, visual art, and psychology. They will share their experiences and show performance clips to enhance the conversation. Guiding questions will be used to facilitate a conversation about theatre, the arts and democracy in one's home community.

## The Democratic Praxis of Art in Odd Places

Michael Kilburn, Professor, Politics and International Studies, Endicott College, United States

Art in Odd Places (AiOP) is an annual visual and performance arts festival taking place along the length and depth of 14th street in Manhattan, New York City. Its mission is to reclaim and reinvigorate public space as a site of creative civic engagement, playful and transgressive expression, and provocative open dialogue on issues of the common good. Operating without official status, sponsorship, or permits, AiOP lives and acts out the true meaning of the American creed of democracy as the insurgent organizing principle of society, often throwing into ironic, critical relief the ways in which this founding principle has been degraded by political, corporate, technocratic, and ideological developments in the twenty-first century. Artistic director Ed Woodham conceived AiOP as a response to the securitization of public space, the creeping diminishment of the practice and expression of civil liberties, and the intolerant shift in tone in public discourse in the aftermath of 9/11. In 2012, AiOP represented the United States at the Venice Architecture Biennale under the category: "Spontaneous interventions: Design actions for the common good." Since then, Woodham has engineered AiOP festivals, residencies, and workshops in a variety of urban contexts across the US and around the world. This paper examines the historical and theoretical roots of Art in Odd Places – from Dada and Situationism to the anarchist theory of John Cage to the populist urbanism of Jane Jacobs – in order to ground and outline its potential as a democratic social and artistic practice.



# Virtual Presentations

## The Power of War Photography: Impact, Censorship, Crisis

Edith Georgi, Graduate Student, Department of Religious Studies, Florida International University, United States

In this study, I examine the impact of war photography, focusing initially on the Vietnam War. Between Vietnam and the present era of wars, there has been a remarkable shift towards censorship of war photography so that the earlier and powerful impact is no longer felt. For example, the Pulitzer prize-winning photo, "Napalm Girl" is considered to be a critical factor in turning US public opinion and policy against the war. Recently, censorship in the Iran/ Iraq wars, among others, has hidden the atrocities in the same way that torture at Abu Ghraib was described in the milder terms of "abuse" and "humiliation." The result is the crisis that we now experience as we encounter the devastating effects of war trauma on our veterans, the blind spots in public awareness of contemporary wars, and the dulling of sensitivity to war and genocide. My intent is to show the importance of photography as a means of educating, shaping public opinion and policy, and ultimately influencing decisions to wage war. There are too many photojournalists who have given their lives for the principles of exposing the horrors of war. The professional stories of martyrs such as Tim Hetherington and too many others demonstrate commitment to the principle that the reality must be shown. The various levels of censorship are examined, but most importantly, exposing the harmful impact of such censorship is the goal of this paper.

## The Role of Emerging Media Arts During a Crisis of Democracy: Considering the Case of Austrian Radio Theater in the Early 20th Century

John Kellogg, Senior Lecturer, Foreign Language and Literature, University of Wisconsin-Milwaukee, Wisconsin, United States  
John Pavlik, Professor, Journalism and Media Studies, Rutgers University, United States

As the first electronic medium of mass communication, radio of the early 20th century served as a major platform for the creative arts industry to engage the public. To what extent, and in what ways did external cultural and political forces shape radio theater during this period of early radio in Austria when democracy was in crisis? To explore this question, we consider the case of 1920s and 1930s Austrian radio theater. Having been lost since WWII, a trove of some 4,700 Austrian radio theater scripts were recently recovered and placed in the Austrian Radio Archives in Vienna. We critically examine the content and character of two of these radio theater scripts, as a window into the nature of Austrian radio theater as the country entered a profound state of crisis in its democracy. One script we study is from among the first radio plays produced and aired on Austrian radio, and the oldest in the Austrian Radio Archive. It is a 1924 production of an 1833 theatrical play, broadcast during a time in which Austrian radio operated relatively independently and the nation was not yet in a state of political crisis. The second script we study is among the first radio plays produced and aired in 1933, during the period in Austria when fascism and Nazism were on the rise and increasingly shaped the country's cultural life including radio and was bringing about a political crisis and suspension of democracy. We analyze each play for its political perspective.

## The Semiotics of Urgency: Socio-Political Issues in the Works of Four Atlanta Photographers

Laurent Dittmann, Associate Dean and Assistant Professor of French, Georgia State University, Perimeter College, Newton Campus, United States

Atlanta, the "city too busy to hate," is an epicenter of political tension and corollary activism in the United States. It is emblematic of many of the critical issues at the heart of the political debate in the "Old South," as well as on a national level. The 2018 gubernatorial election saw the rise of Stacey Abrams, an African American woman who came close to defeating ultra conservative Brian Kemp. Arguably, voting restrictions, if not outright disenfranchisement, played a significant role in Kemp's victory. This is but one instance of Atlanta's place in the national dialog about democratic values, which also includes issues pertaining to the Black Lives Matter movement, refugee resettlement or resurgent white supremacy. The medium of photography has been at the forefront of recent political contention in the US, as exemplified by the controversy surrounding pictures of President Donald Trump's inauguration ceremony. What is shown in pictures, how it is shown, and what impact it has on political consciousness, has become a topic of paramount importance in contemporary American. This paper proposes to examine the way(s) four Atlanta photographers see their art (e.g., portrait photography; street scenes) as a tool of exploration, expression, and protest in the strident dialog on democracy in the US. Further, this presenter intends to open a discussion on possible semiotic analyses of sample pictures, using structuralism (e.g., Roland Barthes "Camera Lucida") and more recent criticism to account for what could be termed the "semiotics of urgency."

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# Virtual Presentations

## Unique Ways of Prototyping

Thomas Girard, Graduate Research Assistant, Graduate Liberal Studies, Simon Fraser University, British Columbia, Canada

This workshop is built around a method called role play, which uses voice and writing to make, test, and iterate an idea. Participants are first paired up and assigned roles. One person represents a user, and one person represents a product or service that will be interrogated by that user. As a jumping off point, we might say that the product or service is a voice user interface like Siri. Once the roles are assigned to the the pairs, they have a conversation based on their roles; in this case, a conversation between Siri, and a person using Siri. This often happens for a timed interval of ten minutes. After the ten minutes is up, the second half of the workshop begins. In the same pairs, the same conversation happens except this time, we focus on variations of the product or service. The workshop concludes with a takeaway idea. Next time, try this process instead of in pairs, in a group of three, where the third person is a note taker who just listens to the interactive conversation between the pair and turns it into writing. In addition to voice user interfaces, this can easily be adapted to interrogate the relationship between users and mobile devices, or within more pioneering technologies like VR and AR.

## Unmasking Fascism and Promoting Anti-fascism with Films

Claudia Springer, Associate Professor, English Department, Framingham State University, Massachusetts, United States

Fascist ideologies often describe their hierarchical social models by using corporeal metaphors--the head, hand, fist. Their references to the human body naturalize totalitarian forms of control that rely on intimidation and terror. However the same metaphors can also be turned against fascism. This paper proposes that examining fascism can spark student discussions about democracy, an especially important undertaking given the current rise of far-right groups. One effective way to open up dialogue is to screen a sequence from each of two films--Snowpiercer (2013) and Life is Beautiful (1997)--in which body metaphors denounce fascism and its tactics, including the persecution of scapegoat groups for fascist failings. "Fascism does not work," explains Slavoj Žižek, "and because the reason for its difficulties cannot lie in the antagonistic relations between head and hand, between capital and labor, the cause of the social disequilibrium is projected onto some cancerous formation, some external enemy." With non-realist styles and cinematic artistry, the two film sequences succinctly unmask fascist rhetoric and encourage anti-fascist alternatives.

## Yoni ki Baat: Feminist Performance, Diversity, and Emancipatory Potential

Ayesha Emon, Teaching Fellow, Trinity College Dublin, University of Dublin, Ireland

Christine Garlough, Professor, Department of Gender and Women's Studies and Interdisciplinary Theater Studies, University of Wisconsin, Madison, United States

This paper begins by discussing the historical roots of Yoni ki Baat (Conversations of the Vagina), an activist performance event originating in San Francisco CA, USA, and now being produced in Dublin, Ireland. Conceived as a response to Eve Ensler's The Vagina Monologues, productions of Yoni ki Baat include an ethnically diverse cast, and address challenging topics from domestic violence and rape to demeaning representations of gender in mass media, as well as the promotion of sex positive attitudes. These performances empower participants, mainly women and transgender individuals experiencing social exclusion, to write and perform original autobiographical monologues expressed through spoken word, music, and dance. While exploring post-colonial narratives of intersectionality and social justice, performers strategically appropriate folk narratives, figures, and forms to provide culturally meaningful commentary about pressing social issues. Throughout this paper, we argue that this multicultural performance context offers a unique site for grassroots political activism grounded in a complex "ethics of care." We ask how might this public forum of theatre be used strategically by social activists to: (1) encourage a complicated sense of diasporic identities, and (2) acknowledge and show compassion for real individuals facing social oppression due to their marginalised positions? The second part of this study provides an autoethnographic account of a feminist performance written and performed by Emon. This focus highlights a sense of theater as both a relational space, and as a space in which to explore questions of care and feminist politics.



# Virtual Presentations

## Virtual Posters

### An Embodied Dress-art Installation: Practice-based Research into Place and Identity

Shelley Hannigan, Senior Lecturer Art Education, Faculty of Arts and Education, Deakin University, Victoria, Australia

It is my experience and insight that women of the past, and of the lands with whom I identify from my three home and ancestral places of New Zealand, Australia, and Ireland, would have worn dresses that were stained with the earth, worn, torn, fraying, and mended in parts. These traces of touch through wear, tear, and mending are material memories of place, and bodily engagements that I capture and present in this series of “dress-art” pieces. Knitting, twisting, and knot-making with copper wire and threads are some of the ways I have created “dress-art” in recent years, entangled in places that I co-construct through: being here, being there, imagining, memory, creating, observing, listening, touching and feeling. These “dress-art” pieces are sculptural drawings or relief sculptures that are rogue knitted using antique copper, polyester, metallic thread, and copper wires, sourced from all over the world. Both the process and the source of materials are important to my research, as the process of knitting them is embodied and occurs in places “as I go” (trains, conference seminars, at home etc.), as opposed to working in one particular studio space. The copper threads have all sorts of “travel histories” like myself. In a proposed installation or exhibition of these “dress-art” pieces, I will share pieces that I have created from my home and ancestral-places of Australia, New Zealand, and Ireland that reference women of these lands.

### Appropriation, Assimilation, Acculturation, Inspiration, or Celebration of Identity: Residual Effects of Appropriation in Dance Education and Training

Lisa A. Fusillo, Professor, Dance Repertory Project, University of Georgia, United States

The severity of the global COVID-19 pandemic continues to have a powerful impact on our lives, yet we cannot ignore current discussions about schisms created from cultural appropriation, colonization, and representations of “other” in choreographic choices, this “gap” that exists needs careful attention, consideration, and exposure. Many ballets, old and new, are under scrutiny for being inappropriate cultural representations in today’s world. In addressing the gap between appropriation and colonization, and considering the impact of the existing pandemic, this paper offers a conversation about appropriation, assimilation, acculturation, and celebration of Identity in dance education and training. The research poses that intent and context can supersede perceptions of appropriation. Addressing the relevance of these issues in a global crisis, the discussion focuses on a reconsideration of restaged “classical” ballets in contemporary context and new understanding of historical sensibilities. Using examples such as *Le Tricorne*, a paradigmatic and iconic Spanish-themed ballet created for Serge Diaghilev’s Ballets Russes, the question of cultural representation becomes a complex issue a hundred years later, as compared with Heddy Maaelm’s *Rite of Spring* from 2010, which presents another aspect in the question of appropriation. With attention to the social and political climates at the time certain ballets were created, the research considers the argument of cultural representation versus cultural appropriation, assimilation, or acculturation. This study advocates for raising awareness of cultural identity, and for serious and deliberate change in approaches to these topics within dance education as we create, think, and collaborate in a global society.





# Virtual Presentations

## Can Art Preserve Democracy?: Art and the Expression of Social Consciousness Through Alternative Education Venues

Danielle Mc Daniel, Artist and Entrepreneur, The Clay Lady Campus

Devi Sanford, Photographer and Owner, Devi Sanford Photography

Paul A. Craig, Professor of Aerospace, Middle Tennessee State University, United States

Dorothy Valcarcel Craig, Professor of Education, Department of Educational Leadership, Middle Tennessee State University, United States

Throughout history researchers have studied the connection between art and politics juxtaposed with the rights and principles of democracies. Artists of all forms of media are influenced and driven to create meaningful works based on socioeconomic issues and current events that appear to challenge democratic systems. Given political climates across the world one can recognize and identify struggles, discord, and conflicts between those who truly believe in democracy and those who aim to squelch expressions of social consciousness and human rights represented in art. This interactive workshop encourages participants to travel on the journey that one ceramic artist took in creating works surrounding political themes that challenge democracy and human rights of those living in the United States and which represent specific themes including: a) Socioeconomic Core of the "Haves and Have-Nots" b) Boundaries Created by Politics, d) Climate Change and the Ignorant, e) A Nation of Immigrants, f) Gender, Race, Bigotry, and Bullying, g) The Acuteness of Gun Violence, and h) Building Tolerance and Acceptance. Participants will have opportunities to view each piece, reflect, consider the issues that influenced the artist, and discuss the impact of the piece and issue on the democratic rights of individuals. Interactive discussion will delve into the value of alternative education campuses as a means of community involvement and awareness. The session will allow time for question and answer segment where participants will be inspired to network and connect with one voice that will help to inspire practice in the arts and arts education.

## Creativity, Technology, and the Brain: Is Technology Helping Creativity or Hindering It?

Sara Whitestone, Lecturer, English, John Jay College of Criminal Justice, City University of New York, United States

Is the recent advent of technology really the end of writing as we know it? It all started on Facebook. A friend posted that young people don't know how to write anymore because digital tweeting, texting, and messaging was making them lazy, rather than deep thinkers. As a college creative writing professor and also as one who embraces all modes of composition in my writing process, I disagreed. I work best using a combination of techniques—dictating into my phone, moving to a full keyboard to fill in details, printing out the work to apply pen-to-paper edits, then going back to the keyboard. After my Facebook comment, the discussion got heated when a stranger (to me) wrote: "Digital communications somehow short-circuit a part of the mental processes that accompany actual pen-to-paper composition. And that short-circuiting removes some intangible part of the artistry." Is this true? By writing digitally, are we short-circuiting ourselves? Are we less able to produce words that are as valuable or as artistic as those of the past? In this study, I discuss some brain science on the process of writing and then talk through how to best use modes of technology to achieve compositions that are deep thinking, aesthetic, and valuable.

## Dramatic Dance-Sing Journeys: Voyages Beyond Limits

Dorothea Pienaar, Founder, Arts/Music, AESOCHA: Arts in Education for Social Change, Wellington, New Zealand

When life presents you with profound experiences that change your inner world into turmoil, you start thinking of ways of exploration that can support you to find joy and purpose again – for yourself and for others. My own journey into the arts started expanding after a life-changing experience. In this workshop the participants will explore their own inner landscapes through the expressive arts. Then they will journey through the unknown landscapes of people with trauma, terminal illness and brain damage. I will tell little real-life stories to support and start the workshop process and others will be invited to do the same. Music, drama, story-telling, poetry, dancing, movement, puppetry - any mode of expression, even complete silence, can be used in groups that get together to portray different journeys. There will be props, instruments etc. to use or not use! The mind, body and senses will all be involved. Unlimited improvisational combinations are possible, s-t-r-e-t-ching capabilities and possibilities. These workshops have their own unique ways of evolving, making meaning of the world and communicating. The workshops will end with shared reflections and a relaxation.



# Virtual Presentations

## Embodied Listening: Interactivity in Theatre

Jimmy Eadie, Assistant Professor, Electronic and Electrical Engineering, Trinity College Dublin, Ireland

Theatrical listening in theatre is an overlooked facet of the situational experience. The audience 'listens' and perceives with their whole body, they must be situated within the space to experience the work. This fact differentiates theatre from many other 'media' experiences but is an overlooked component of the total experience. This research is based on my work for the Samuel Beckett production 'Cascaando' with PanPan Theatre. I will discuss my approaches to designing the audio aspect of this radio play for an installation experience.

## Environmental Art for Planetary Interconnectedness

Andrea Riemenschneider, Chair Professor of Modern Chinese Language and Literature, University of Zurich, Switzerland

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Environmental art that acts in the arena of public debate has the potential to reshape shared environmental histories and enable citizens to change their world beyond national borders. While locality is intertwined with global ecological issues, these interactive processes are bound with transforming geopolitics, shadows of post and neocolonialism, and predominant hierarchies of art worlds. By taking Glissant's (1997) "aesthetics of the earth" as one of the conceptual starting points for our discussion, we examine selected case studies emerging not only between continents, but also across cultural and political spheres. Glissant questions the totalizing discourses by emphasizing the importance of aesthetics as disruption, intrusion, connection and (dis)continuum which paves the way for "conceiving, imagining, and acting." At stake in these relational processes are precisely the kinds of aesthetics and ethics that foreground the acceptance of a multitude of local realities and perceptions on environment, without surrendering to universalism. In this context, the significance of alternative frameworks on environmental art, aesthetics, and activism may be understood as a precondition for the enactment of a broader planetary consciousness. To what extent and under which conditions can art engaged with environmental issues translate into mediation, knowledge exchange, and sociopolitical transformation are the core questions underlining our discussion. 1) Summoning Bartleby's Ghost: Storytelling in Hong Kong's Art Scene; 2) Artistic Strategies for Engaging Intergovernmental Institutions: A Focus on Disaster Displacement; 3) Sculpture as Tool for Environmental Action Through Play; 4) Streaming Vitality: Art and Aesthetics of Water in East and Southeast Asia.

## Exodus I Pilgrimage: A Performance to Bring Focus to Lives Interrupted

Kristina Tollefson, Professor, Costume Design and Technology, University of Central Florida, United States

Wanda Raimundi Ortiz, School of Visual Art and Design, University of Central Florida, United States

Kristina Tollefson (Costume Designer) and Wanda Raimundi-Ortiz (Endurance Performance Artist) present their most recent interdisciplinary arts as activism collaboration, ExodusI Pilgrimage. After the initial outrage over the insufficient response of the US government to the people of Puerto Rico following Hurricane Maria, the news cycle shifted and the island and her people fell out of the headlines. Despite the lack of news coverage, people were still suffering both on the island, and on the mainland. ExodusI Pilgrimage brought this crisis back into the spotlight emphasizing the destruction that the Puerto Rican people endured and how lives were shattered. The artists traveled to Puerto Rico and collected hurricane debris including tarps, toys, sheet music, caution tape, plastic bags, seaweed, rope and much more. All evidence of lives interrupted. Tollefson then used these materials to create the Bomba-style dress worn by Raimundi-Ortiz during the performance which included a procession that visited multiple water features in downtown Orlando and culminated with a celebration and Bomba dancing accompanied by live musicians. Photographs documenting the collection of hurricane debris, creation of the dress, and of the performance itself will be included.

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# Virtual Presentations

## Giving Voice to a New Generation of American Theatre Director: Navigating the Sea Change in American Regional Theatre

Suzanne Delle, Assistant Professor, Theatre, York College of Pennsylvania, United States

An Artistic Director is the face of their theatre in America. They chose the season deciding which playwrights' work will be seen, and hire the artistic staff which includes the actors who tread the boards on their stages. They are truly the gatekeepers for which stories are told in their communities. In the past two years over forty Artistic Directors in American theatres retired or moved on. This was seen as an opportunity for those traditionally kept out of leadership roles to change the landscape of the American Regional Theatre movement. This study looks at the hopes of artists in this transitional time and as the hiring dust settles, the reality of who the next generation of Artistic Directors are and what their first seasons look like. Did Boards of Trustees look beyond the typical white, straight, male when looking at the future of their theatres? And did the new generation of Artistic Directors stray from the paths of their predecessors and chose contemporary, diverse voices for their inaugural seasons? As the political landscape in America changed dramatically after the November 2016 election, did American Theatre change in response?

## Graphic Designers Help Build HIV/AIDS Awareness: Art as Activism

Nicole A. Beltran, Associate Professor of Graphic Design, Department of Fine Arts, Barry University, United States

Design students registered for my Poster course at Barry University joined forces with local designers to help AIGA-Miami, the Wolfsonian-FIU museum and the Florida Department of Health (FDH), create posters to educate the public on the HIV/AIDS crisis in South Florida. As a proponent of community service, I took steps to obtain a Service-learning designation for this class, allowing me the opportunity to teach students how to use their talents in ways that benefit the community. This semester, the poster research process began by attending the AIGA-Design for Empathy workshop. Attendees learned a great deal of information about HIV/AIDS and the stigma surrounding the disease. Participants also took part in brainstorming activities and viewed the collection of historic HIV/AIDS posters at the Wolfsonian-FIU for inspiration. During the next few weeks, students explored design concepts/techniques in order to produce a meaningful poster. They then submitted their posters to a panel of judges consisting of representatives from the Wolfsonian-FIU, FDH and the local design community. Judges narrowed down submissions (which included professional and student designers) to ten finalists. I was ecstatic to learn that five out of the ten finalists were from my poster class, as well as three honorable mentions. This Service-learning project concluded with the class and myself volunteering during the AIGA-PosterFest:Design for Good event at Wolfsonian-FIU, a day-long event revolving around HIV/AIDS education. Upon arriving to volunteer, student finalists were happy to see their posters printed/framed, and learned they would be on display at the museum for several weeks.

## Integrating Additive Manufacturing into the Artistic Process: A Case Study of Utilizing Additive Manufacturing to Create Miniature Sculptures

Amanda Kelly, Engineering Coordinator, Research and Development, Nanotronics, United States

There are a variety of artisans who create handmade miniatures for adult collectors and show their artwork in galleries around the world. As an alternative to expensive handcrafted pieces or commercially mass produced toys, many miniaturists are now turning to design technologies like laser cutting and 3D printing (additive manufacturing). The latter has already been used extensively in the arts for restoration and educational purposes. However, creating unique sculptural artworks with 3D technologies brings a human element to an otherwise robotic realm. Like sketching before painting a masterpiece– the process of prototyping can be used to work out errors in a 3D model before a final is made, which can take weeks or even months. Additive Manufacturing can make artistic productivity more efficient and accurate. In this poster, I present a case study of how integrating additive manufacturing with art can benefit both the artist and the viewer.



# Virtual Presentations

## Memory, Object, Talent: Art and Design Action for Social and Cultural Inclusion of Immigrants and Descendants

Antonio Gorgel Pinto, Researcher, Design, CIAUD | Faculty of Architecture | University of Lisbon, Lisboa, Portugal

Paula Reaes Pinto, Researcher, Design, CIAUD | Faculty of Architecture | University of Lisbon, Lisboa, Portugal

Memory, Object, Talent (M.O.T.) is the designation of a game created under a community-based art and design project developed in 2019 in the state of Iowa, USA. The project was based on three moments with specific space, time, and political conditions, whose goal was to engage Hispanic and African immigrants through a sequence of significant events, aiming the promotion of their social and cultural inclusion in the host country. It was a series of interactions that began with the M.O.T. game, followed by two workshops on ceramic sculpture and ending with an Exhibit/ Celebration. The communication focuses on the methodology and methods used in the co-creation work with the participants, namely the M.O.T. tool, which was specifically designed to facilitate interaction with immigrants and consequent production of clay sculptures. Within the scope of the game concept, although the M.O.T. is the greatest evidence of the social engaged art practice playful nature, the systematization of all phases of the project stands out, which are analyzed from the same perspective. In this context, some theories and artistic phenomena that inform the practice in question are explored, such as the idea of democratic individualism, that supports the collaboration between participants of a particular project, namely empirical and professional artists, as well as the concept of game created by Hans-Georg Gadamer in the work "Truth and Method", which is used to demonstrate the established games in the presented case study.

## Oppressive Art Historiography in Romania: A Case Study of Contemporary Arts Through the Files of the Romanian Department of State Security

Vincentziu V Puscasu, Assistant Professor, Department of Music, Theater and Visual Arts (UDJG), University of Bucharest, Bucharest, and Universitatea "Dunărea de Jos" din Galați, Romania

My proposal investigates the contemporary artistic creation from the Romanian communist epoch. Starting from case studies on artistic corpuses from the interval 1970-1989, I propose a definition of the status of the artist, looked upon through the perspective of the Romanian Department of State Security. Leaving aside the well known methods of formal analysis, semiotic, rhetoric or iconography, I presume that the Romanian Department of State Security has made an oppressive documentary approach of the artistic manifestations, utilizing methodologies from the field of art history. My study answers a broad spectrum of questions: Can we consider the artist files as a form of degenerated art history? Can we define an artistic profile through these forms of pseudo-artistic documentation? By counter-balancing the scholastic research of Romanian contemporary art with the social and institutional point of view about the profile of the artist, I can facilitate a better understanding of the artistic atmosphere of that time. The methodology I use focuses the investigation of artist files from the National Council for Studying the Security's Archives (CNSAS), alongside the investigation of the main sources and researches of Romanian contemporary art history. With these instruments, I identify a social and cultural pattern of the Romanian artist (from the communist regime), proposing a new method of curating exhibitions, explaining and discussing the artworks, craft process or artists, from the viewpoint of the communist oppressive apparatus.

## People, Place, Archive: Exploring the Value of Immersive Storytelling

Rebecca Lee, Doctoral Student, Anglia Ruskin University, United States

Online local archives are commonplace, often cared for by community interest groups. Though the material might be theoretically more accessible, what is the impact on the connection between the archive, the place and people? Drawing on the traditions of oral storytelling and 'placemaking' for strengthening communities and the relationship between past, present and future, a methodology is developed. Archive is used and generated to empower communities to participate in a dialogue about what makes their locale unique. Stories that are 'on the verge of loss' are collected and experienced using creative practices, combined with collections management methodologies. A small area of Histon, a Cambridgeshire village, is used as a pilot study. Co-created prototypes, embedding immersive experiences of local archive in place, aim to capitalise on a productive relationship between story, people and landscape. Site specificity and audience participation drive the project, aiming for unique encounters that emphasise the fragility of local heritage. The material qualities of the embodied, multimodal, experiences of a remediated archive are explored in contrast with the ubiquitous experience of accessing an online database of archived content. What are the emotional impacts of experiencing a database of collective histories through different configurations of interface? Can the immersive experience of archive become a catalyst for the collection of memories, encouraging communities to tell their own stories, rooted in place?

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# Virtual Presentations

## Producing “Bloody Bloody Andrew Jackson” in a Modern Political Landscape

Angela Bacarisse, Professor, School of Theatre, Stephen F. Austin State University, United States

Many of the thematic and political elements present in the musical (and the historical story within) remain prevalent today, especially with the current US political climate. The early 19th century was the adolescence of America, and Andrew Jackson was the first president “of the people,” not an aristocrat. The show heavily features the concept of populism, a political ideology that argues for the power of the people, rather than the power of government officials. This movement is still rampant in the US today, and could be seen in the most recent election cycle. We cannot ignore the plight of historically underrepresented groups. Jackson left a bloody legacy of genocide of Native Americans, which is a focus of the production. He also never stated any discomfort with slavery and, as President, he used his power to quiet the voices of those who did. As Theodore Roosevelt said, “Jackson had many faults...but...with the exception of Washington and Lincoln, no man has left a deeper mark on American history.”

## Public Art and the Role of the Community: A Report from the Field

Ricardo Wray, Professor and Chair, Behavioral Science and Health Education, Saint Louis University, Missouri, United States

Mark Brewin, Media Studies, The University of Tulsa, Oklahoma, United States

Jeff Van Hanken, Associate Professor, Film, University of Tulsa, Oklahoma, United States

The Center for Health, Art, and Measurement Practices (CHAMP) is an interdisciplinary, multi-university, and multi-year effort investigating the relationship between art, public space, and community health. It is currently developing a pilot study on the effects of art in Tulsa, Oklahoma. The initial stage of the study involved a series of interviews with residents and community stake-holders from North Tulsa, a section of the city that has traditionally been home to several different marginalized communities. The need for community input and community participation is by now received opinion within the literature addressing the design of public art and public health projects, but actual descriptions of how community participation works, and the sorts of information that comes out when engaging with the community, are not as common. This study presents, essentially, an ethnographic account of what transpires when well-meaning academics call for participation from communities with some degree of suspicion (often warranted) toward outside groups. Data was gathered through a series of qualitative interviews with residents, and two separate focus groups.

## Shifting Ground: Art and Design Action for the Engagement and Empowerment of Migrant Citizens

Paula Reaes Pinto, Researcher, Design, CIAUD | Faculty of Architecture | University of Lisbon, Lisboa, Portugal

Antonio Gorgel Pinto, Researcher, Design, CIAUD | Faculty of Architecture | University of Lisbon, Lisboa, Portugal

This paper stems from a community-based art and design project entitled Shifting Ground, which was developed in 2019 and involved newly arrived migrants, as well as second-generation migrants, now living in the city of Cedar Rapids, USA. Based on the participants’ cultural heritage, the project addressed the creative process as a vehicle for dialogue and as a means of finding a sense of place in the new culture. The initiative started with a ludic interaction with the migrant citizens, followed by two ceramic sculpture workshops, and ending with an exhibition that brought together the participants and their families, some local artists and representatives of public authorities. The research focus mainly on the used methodology for the development of the co-creation work with the participants, particularly on the notion of action as a way to interact and develop the ceramic sculptures, as well as to promote the participants social and cultural integration. In this context, the concept of action is analysed as a central characteristic of the artistic practice in question and by its performative dimension, which is considered as a political tool for the empowerment of a dislocated community. In order to deepen the notions of practice, action, and performativity, some theories are taken into account, such as Hanna Arendt’s concept of action, Louis Althusser’s notion of practice, and J. L. Austin concept of performativity.



# Virtual Presentations

## SHIFTing Perceptions: Strategies for Developing Adaptable and Engaging Arts Curriculum Online

Mary Taylor Gurney, Costume Design Instructor/Instructional Designer, School of the Arts, Theatre and Dance, Samford University, Alabama, United States

Joseph Cory, Associate Professor, Art and Design, Samford University, Alabama, United States

Research confirms that student engagement in gateway courses is critical to academic success. The COVID-19 pandemic resulted in an unexpected shift to online learning and highlighted the difficulty of keeping students engaged in the virtual environment. This challenge is especially relevant to arts courses, which serve a wide range of constituents across the university. Recent changes designed to increase student engagement in Samford University's School of the Arts General Education course, SOA 200 - The Arts in Society, were beneficial during this crisis. Moreover, they proved adaptable to online learning. In moving away from the general survey model found in typical appreciation classes, this course brings students into an interdisciplinary environment focused on exploring the connection of the arts to themes in society. Using proven high impact practices and a variety of methods to engage students, we invite probing questions and examine the influence of the arts in a manner that is both engaging and personal. This paper discusses this course as a model for increased student engagement both in the classroom and online. We will argue that our shift away from the popular survey model to theme-based content focused on cultural identity and societal concerns is more effective in engaging student learners. We will also share strategies for doing this within a virtual environment. Through the employment of these strategies universities have the potential to help productively navigate present challenges while rewarding students through more meaningful engagement with the arts.

## Stylistics of the Human in Textile Arts and Textile Design from the Perspective of Practical Mediology

Marlena Pop, Senior Researcher, Design Textile, INCDTP, Bucuresti, Romania

The postmodernism that we are experiencing as a cultural mentality, regardless of the meridians of the world we live in, requires rethinking the syntactic and stylistic values of visual language, through which, willingly or unwillingly, everything is expressed in the visual environment: from perception of reality to deep meanings of a conceptual work. The relativity of knowledge landmarks in an environment of maximum diversity of expression, specific to art in the information society, leads to an acute feeling of chaos. Just as a century ago there was a need to rewrite the "rules of art", today there is a great need for critical syntheses, integrated concepts and taxonomies of the fields of art, artistic languages, communication through art, etc. All these needs are issues, therefore, objectives of research in the arts and humanities. In this general context, 28 years ago, Régis Debray laid the foundations of a new science - "mediology". The three domains of mediological, and feelings through the typologies of communication, logosphere (dominated by uniqueness, myth, earth, circle, divinity, spiritual), graphosphere (dominated by pluralism, utopias, systems, intelligence, ideal, law, citizen) and videosphere (dominated by individual, image, model, media, performance, opinion, visible, leader, sensory, consumer) are not chronological, but synchronous. The research topic that is the subject of this dissemination, the stylistics of humanity in textile arts and textile design, with emphasis on the analysis of metaphor and visual metonymy, conducted with a group of students in textile arts, follows the typology of communication from the perspective of practical mediology





# Virtual Presentations

## Technology Adoption Among Women Crochet Artisan Microentrepreneurs

Marie Segares, Assistant Professor, Management and Information Technology, St. Francis College, United States

Artisan entrepreneurs combine creative vision with traditional manufacturing and production techniques in their businesses. While historically artisans have relied on hand production methods, today's artisan entrepreneurs have access to a broad range of technologies, including machinery and equipment for production and manufacturing and computer hardware, software, and online tools for business operations and marketing. Artisan entrepreneurship in the United States has increased in the last decade due to several factors including a shift to an entrepreneurial economy following the 2008 global economic crisis, the increased social value of the do-it-yourself (DIY) lifestyle resulting from the "Makers Movement," the proliferation of online social networks, and the affordability of creative tools. Increasing the success of artisan entrepreneurial ventures may impact local communities positively through wealth and job creation. However, the promise of artisan entrepreneurship as a financially viable alternative to employment has not been met. Artisan entrepreneurs who are successfully able to navigate online access to the global marketplace are more likely to sustain their businesses. Crochet is an artisan craft which can only be produced by hand. While crochet artisan entrepreneurship relies on traditional handiwork, it can be classified as a dynamic industry because it exists in the context of new and rapidly changing technologies including online marketplaces and social networks, digital photography and videography, and 3D printed tools. This poster presents the process used by a small sample of prominent women crochet artisan microentrepreneurs to adopt new business technology.

## Theatre and the Digital: Towards a Virtual Theatre

Aleksandra Pavlova, Actress, Dramski Teatar, Macedonia

Can new media open new horizons for theatre or reduce its scope? Are new media changing the relationship between the performer and the viewer and are they pushing the audience back to a passive recipient position? To what extent are digital technologies and media, directly or indirectly, influencing the concept of theatrical production, and what is their impact on the viewing audience? These are some of the questions that come to mind when talking about the aspects of technological advances in the digital age and their impact on the performing arts, in particular theatre. Living in this digital era, we are witnessing inevitable changes in the way art is produced and "consumed." The most important aspect of theatre, as a particular art form, is its live contact with the viewer. Now, the use of virtual technology changes the space and time of the play in the theatre building, which leads to a new form of communication with the audience inside or outside the theatre. Not only actors have to respect new specific spatial rules, but the viewers themselves are involved in the world of play, which means they have new opportunities to connect to the performance they are experiencing. It is a real challenge for our generation to wait and see whether, and to what extent, theatre will "survive" and remain preserved in its classical artistic manifestation, or if it will turn into a "virtual game," in which its basic characteristic--the direct contact with the audience--will be lost.



# Virtual Presentations

## Therapeutic Effects of Youth Participation in Free Arts Program: Demographic Factors

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Joe Bush, Primary Investigator, Fielding Graduate University, United States

Empirical studies have revealed the therapeutic effects of art programs on the pediatric and adolescent populations as they relate to facilitating creativity, critical thinking, self-awareness, as well as positive social relations. However, more research is needed to determine whether these programs differ in effectiveness as a function of gender or age. The Free Arts for Abused Children (FA) program is a nonprofit organization founded in 1977, and is located in Los Angeles, California within the United States. The FA programs offer abused, neglected, homeless, and impoverished children an opportunity to creatively express themselves. The FA research study was designed to investigate the therapeutic effects of the FA creative art programs as they influence children's problem-solving skills and their self-esteem. The FA research study implemented a comprehensive assessment, which incorporated a quasi-experimental quantitative design and qualitative assessment to evaluate the program's impact on measures of problem-solving and self-efficacy at three assessment phases. The novelty and creativity developed within the FA program is purposed to be a catalyst for children to view new perspectives to life's challenges and to help them explore alternative solutions. The purpose of this research was to explore the therapeutic effects of participation in FA programs, and assess whether a change in interpersonal problem solving and self-esteem is cultivated differently between genders and among age groups. The FA research study consisted of quantitative measures of self-esteem and interpersonal problem solving, as well as more global, open-ended assessment of the overall impacts of the program.

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Lenore Maybaum  
Katherine Michelle Mayer  
Michael Mc Falls  
Anita Mc Keown  
Kathryn Mc lachlan  
Naomi McCarthy  
Danielle McDaniel  
Charlotte Mclvor  
Maria McLeod  
Stephen Mendonca  
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Merna Meyer  
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University of Florida  
University of Michigan  
Eastern Connecticut State University  
The Hebrew University of Jerusalem  
University of Iowa  
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Goucher College  
Hong Kong Baptist University  
Virginia Tech  
Queens University Belfast  
National University of Ireland Galway  
National University of Ireland Galway  
Sketch Working Arts  
Başkent University  
University of Gustave Eiffel  
Curtin University  
Carleton University  
Simpson College  
Rutgers University  
Dramski Teatar  
Linnaeus University  
Friends Institute  
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Auckland University of Technology  
National R&D Institute of Textile Research

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Vincentziu V Puscasu	University "Dunarea de Jos" Galati	Romania
Mauricio Quevedo	Pontificia Universidad Católica de Chile	Chile
Siobhan Quinn	University of Maryland, Baltimore County	United States
Lorna Ramsay	University of British Columbia	Canada
Deborah Randolph	International Scholars Group	United States
Jennifer Rea	Rockford University	United States
Claudia Reder	California State University at Channel Islands	United States
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Tawnya Renelle	University of Glasgow	United Kingdom
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Joel Rosenberg	Tufts University	United States
Marie Rosenkranz	Humboldt University Berlin	Germany
Teresa Rothrock	East Central University	United States
Ann Rowson Love	Florida State University	United States
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Shatarupa Thakurta Roy	Indian Institute of Technology	India
Janet Rubin	Eastern Florida State College	United States
Devi Sanford	Devi Sanford Photography	United States
Swapna Sathish	Stella Maris College	India
Laura Scherling	Columbia University	United States
Teri Schwartz	University of California at Los Angeles	United States
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Siddharth Singh	Indian Institute of Technology	India
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Claudia Springer	Framingham State University	United States
Pilar Suescun	Universidad la Gran Colombia	Colombia
Saral Surakul	The University of Georgia	United States
Ammarah Syed	Sketch Working Arts	United States
Lorraine Tansey	National University of Ireland Galway	Ireland
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Robert Tracy	University of Nevada, Las Vegas	United States
Alison Turner	University of Denver	United States
Dorothy Valcarcel Craig	Middle Tennessee State University	United States
Joan Van Dyke	Indiana University of Pennsylvania	United States





# List of Participants

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Kristin Vanderlip Taylor  
Bronwen J Wade-Leeuwen  
Yaxi Wang  
Meghann Catherine Ward  
Megan Watt  
Barbara Westman  
Sara Whitestone

Nathaniel Whitfield  
De Ron Williams  
Anne Wilson  
Kerry Wilson  
Margot Marie Wood  
Michelle Worthington  
Ricardo Wray  
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Ekaterina Zharinova  
Rehan Zia  
Carly Zimmerman

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University of Glasgow  
Lancaster University  
Pratt Institute  
Slippery Rock University of Pennsylvania  
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City University of New York  
  
The Newbridge Project  
Eastern Connecticut State University  
Deakin University  
Liverpool John Moores University  
Cape Peninsula University of Technology  
Independent Scholar  
Saint Louis University  
Ayvansaray University  
University of California, Davis  
Bournemouth University  
Galway International Arts Festival

United States  
United States  
Australia  
United Kingdom  
United Kingdom  
United States  
United States  
United States  
  
United Kingdom  
United States  
Australia  
United Kingdom  
South Africa  
Australia  
United States  
Turkey  
United States  
United Kingdom  
Ireland

# The Arts in Society Research Network

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



# About the Research Network

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

## Present

The annual International Conference on the Arts in Society is built upon three key features: Internationalism, Interdisciplinarity, and Inclusiveness. Delegates include leaders in the field, as well as emerging scholars and practitioners, 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.

## Publish

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

## Build Community

When you join The Arts in Society Research Network, you become part of an international network of scholars, researchers, and practitioners. Membership makes our independent organization possible. As a member of The Arts in Society Research Network 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 Arts in Society Book Imprint for one year
- One article publication per year (pending peer review).
- Participation as a reviewer in the peer review process, with the opportunity to be listed as a Reviewer.
- Subscription to the e-newsletter, providing access to news and announcements for and from the Research Network.
- Option to add a video presentation to the research network YouTube channel.
- Free access to the **CGScholar** 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 **CGScholar** 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.



# Themes & Tensions

## Theme 1: Pedagogies of the Arts

Teaching and learning through and about the arts

### Living Tensions:

- Ways of Seeing, Learning, And Knowing – Whose Perspective?
- Research Framing – Self-Inquiry or Collectible Inquiry
- Marking Boundaries – Student, Researcher and Teacher
- Maker and Critic – Teaching and Learning Arts Practices
- Crossing Disciplinary Borders – From Cultural Theory to Anthropology, Ethnography, Sociology and Beyond
- Passive Learners to Active Participants
- Online Cultures, Social Networks and eLearning
- Sense-Making – Connecting the Arts to Everyday Life

## Theme 2: Arts Histories and Theories

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

### Living Tensions

- Defining Aesthetics – From Inside or Outside
- Inertia and Stasis – The Power of Continuity and Change
- Art History – Purpose and Pedagogy
- The Avant-Garde – The Creative, The Innovative, The New
- Arts Objects – Aura and Artifact
- Categorizing Genres – Naming and Classifying Art Forms
- Mimesis – Perspectives on the 'Real' and 'Representation'
- Voice – Negotiating Authenticity and Authority

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

Making sense of emerging technologies, their practices, and agents

### Living Tensions

- Aesthetics of the Digital – Media and Mediation
- Speculative Imaginaries – The 'Virtual' and the 'Real'
- Future Bodies – Techno-Organic, Hybrid and Synthetic Subjects
- Creative Industries – From Information to Data Societies
- Technological Mediums – Where is the Artist?
- Artificial Intelligence – The Craft of Data
- Tactical Media, Activism, and Hacktivism – (Re)Considering Agency

## Theme 4: The Arts in Social, Political, and Community Life

Addressing social, political, and community agendas in the arts

### Living Tensions

- Scales of Identity Making – Personal, Local, Regional, National, Global
  - Art of the Event – Exhibitions, Festivals, Biennales
  - Framing Boxes – Museums and galleries as Social Institutions
  - Abilities and Disabilities – Access, Inclusion, Participation
  - High and Low – Popular Culture and the Media
  - Business of Art – The Pressure of Art Markets
  - Whose Art? – Public Arts, Collective Memory, Cultural Heritage
  - Ethical Considerations – Human Rights, Social Justice, and the Arts
  - Inclusive Communities – Race, Identity, Gender
-



# Scope and Concerns

At the widest scope, sites of artistic production, consumption and display – where art “lives” – are constantly being contested by forces of media, culture, and commerce. These various forms of contestation cause re-arrangement, giving rise to new art forms, media and venues, from the street to the Internet. To what extent do old forms and new forms merge, replace or challenge 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 cultural flows and institutionalized spaces?

Then comes the concern for knowledge and pedagogy. As we live in increasingly visual cultures, forms of media and medium intersect with a kind of ‘crisis of information’ that overloads everyday life. The classical, or standard, classifications of artforms by their archetypes, forms and mediums are called into question by this historical experience. Thus, how we make meaning from these vectors of media, medium, and society, undergo various processes of transformation. We need to interrogate arts histories, theories, paradigms and frameworks for critical analysis. To what extent do we need to develop new creative tools and research approaches to redefine classical disciplinary classifications? What does it mean to teach and learn through and about the arts?

We want to also consider how cultural institutions, such as museums and galleries, play a role in the larger projects of community formation, nation-building and global politics. Artists and the arts themselves sometimes referred to as ‘cultural ambassadors’. Such a 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 engage social and political conflict at local, regional and global levels. In what way does an implicit scope of ethical concern frame art practices? What is the nature of art, the artist, and artworlds as political actors? How does art shape cultural, community and national policy? What, finally, is the role of art in society at an institutional level?

Art worlds have centered power in the scattered heteronomy different kinds of art practices. There can be a tendency to “look in”. But there is also a demand for the arts to “look to” society; be within society. To address social, political, and community agendas in the arts. This is as issue not only for form and content. But of who we speak to as artists, teachers and researchers: the audience. ‘Which publics’ are represented or included? 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 projects with profit as measures of success? What are the structural constraints that create and perpetuate power in art worlds? How do shifting contexts create and redefine audiences and audience participation?



# Advisory Board

The Arts in Society Research Research Network is grateful for the foundational contributions, ongoing support, and continued service of the following world-class scholars and practitioners.

## The Arts in Society Research Research Network Advisory Board

- Caroline Archer, UK Type, Birmingham, UK
  - Mark Bauerlein, Emory University, Atlanta, USA
  - Tressa Berman, Institute for Inter-Cultural Practices, San Francisco and Los Angeles, USA
  - Judy Chicago, Artist and Author, New York City, USA
  - Nina Czegledy, Concordia University, Montreal, Canada
  - James Duesing, Carnegie Mellon University, Pittsburgh, Pennsylvania
  - Barbara Formis, University of Paris, Pantheon-Sorbonne, Paris, France
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  - Peter Sellars, University of California, Los Angeles, USA
  - Marianne Wagner-Simon, Freies Museum, Berlin, Germany
-





The CGScholar platform is developed by the Common Ground Media Lab, the research and technology arm of Common Ground Research Networks.

The CGScholar platform is today being used by knowledge workers as diverse as: faculty in universities to deliver e-learning experiences; innovative schools wishing to challenge the ways learning and assessment have traditionally worked; and government and non-government organizations connecting local knowledge and experience to wider policy objectives and measurable outcomes. Each of these use cases illustrates the different knowledge communities that CGScholar serves, while also opening spaces for new and emerging voices in the world of scholarly communication.

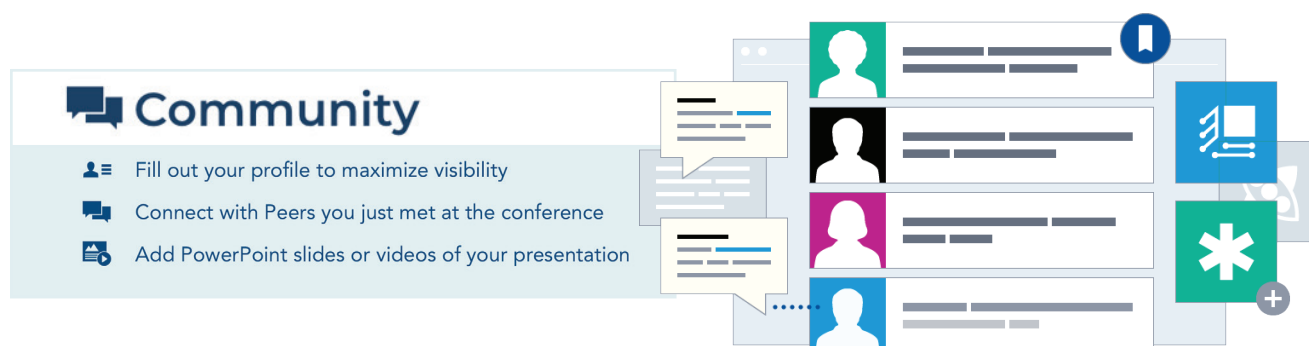
### Our Supporters and Partner

As they say, "it takes a village." CGScholar is a suite of apps based on the theoretical work of world-renowned scholars from the College of Education and Department of Computer Science at the University of Illinois Urbana-Champaign and the generous support of:



The Arts in Society

Use **CGScholar** to stay connected with your Research Network peers ...





@



The Common Ground Media Lab is the research and technology arm of Common Ground Research Networks. Common Ground Research Networks has been researching knowledge ecologies and building scholarly communication technologies since 1984.

Since 2009 we have had the fortune of being based the University of Illinois Research Park while building our latest platform – **CGScholar**. This is a suite of apps based on the theoretical work of world-renowned scholars from the College of Education and Department of Computer Science at the University of Illinois Urbana-Champaign. **CGScholar** has been built with the support of funding from the US Department of Education, Illinois Ventures, and the Bill and Melinda Gates Foundation.

The **CGScholar** platform is today being used by knowledge workers as diverse as: faculty in universities to deliver e-learning experiences; innovative schools wishing to challenge the ways learning and assessment have traditionally worked; and government and non-government organizations connecting local knowledge and experience to wider policy objectives and measurable outcomes. Each of these use cases illustrates the differing of knowledge that **CGScholar** serves, while also opening spaces for new and emerging voices in the world of scholarly communication.

We aim to synthesize these use cases to build a platform that can become a trusted marketplace for knowledge work, one that rigorously democratizes the process of knowledge-making, rewards participants, and offers a secure basis for the sustainable creation and distribution of digital knowledge artifacts.

Our premise has been that media platforms – pre-digital and now also digital – have often not been designed to structure and facilitate a rigorous, democratic, and a sustainable knowledge economy. The Common Ground Media Lab seeks to leverage our own platform – **CGScholar** – to explore alternatives based on extended dialogue, reflexive feedback, and formal knowledge ontologies. We are developing AI-informed measures of knowledge artifacts, knowledge actors, and digital knowledge communities. We aim to build a trusted marketplace for knowledge work, that rewards participants and sustains knowledge production.

With 27,000 published works and 200,000 users, we have come a long way since our first web app in twenty years ago. But we still only see this as the beginning.

As a not-for-profit, we are fundamentally guided by mission: to support the building of better societies and informed citizenries through rigorous and inclusive social knowledge practices, offering in-person and online scholarly communication spaces.

[CGNetworks.org/MediaLab](https://CGNetworks.org/MediaLab)

# The Arts in Society Journal Collection

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



# 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:

32% (2019)

## 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



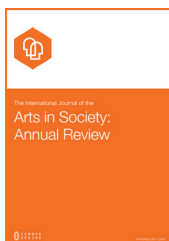
Barbara Formis, University Paris I, Pantheon-Sorbonne, Paris, France

## 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.



# Collection Titles



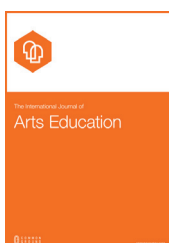
## The International Journal of the Arts in Society: Annual Review

**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.



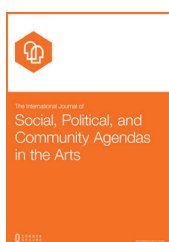
## The International Journal of New Media, Technology, and the Arts

**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.



# Submission and Publication Process

## The Publication Process

### Step 1: Review the Requirements

All article submissions must meet the requirements listed: [https://cgscholar.com/cg\\_support/en/docs/38](https://cgscholar.com/cg_support/en/docs/38). 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: [https://cgscholar.com/cg\\_support/en/docs/39](https://cgscholar.com/cg_support/en/docs/39).

### Step 3: Initial Submission Accepted for Peer Review

Submitted articles are then verified against the article requirements. If your article satisfies these requirements, your identity and contact details are then removed, and the article is matched to two appropriate reviewers and sent for review. Please note, during this time authors are eligible to be selected as reviewers. Full details regarding the rules, expectations, and policies on peer review can be found on our Publication Ethics page: <http://cgnetworks.org/journals/publication-ethics>.

### Step 4: Peer Review Decision

When both reviewer reports are returned, and after the reviewers' identities have been removed, you will be notified by email and provided with the 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: [https://cgscholar.com/cg\\_support/en/docs/41-change-note](https://cgscholar.com/cg_support/en/docs/41-change-note). If an article is not accepted by peer review after this second opportunity, it will be withdrawn from consideration.

### Step 5: 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: [https://cgscholar.com/cg\\_support/en/docs/33-how-to-register](https://cgscholar.com/cg_support/en/docs/33-how-to-register). Please note that a paid conference registration includes a complimentary Research Network membership. The benefits of network membership are listed here: [https://cgscholar.com/cg\\_support/en/docs/65-membership-benefits](https://cgscholar.com/cg_support/en/docs/65-membership-benefits).

### Step 6: 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: <https://cgnetworks.org/journals/hybrid-open-access>.

### Step 7: Prepare the Final Submission

After the publication agreement is accepted, you will have thirty days to complete any revisions to your final submission. Please ensure your final submission meets the final submission requirements before returning your article: [https://cgscholar.com/cg\\_support/en/docs/53](https://cgscholar.com/cg_support/en/docs/53). This includes criteria such as the correct use of the Chicago Manual of Style (seventeenth edition) and the other listed requirements: [https://cgscholar.com/cg\\_support/en/docs/42](https://cgscholar.com/cg_support/en/docs/42). 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.

### Step 8: Final Checks

Once we have received the final submission of your article, our publishing department will review your final article submission.

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# Submission and Publication Process

## Step 9: 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 10: Article Publication

Individual articles are published "Online First" to our CGScholar bookstore: <https://cgscholar.com/bookstore>. After online-first publication, complete journal issues follow annually, biannually, or quarterly, depending on the journal. Online-first published articles include a full citation and a registered DOI permalink. Be sure to keep your CGScholar profile up-to-date (<https://cgscholar.com/identity>) and add your ORCID iD (<https://orcid.org/register>) to maximize article visibility.

## Submission Timeline

You may submit your article for publication to the journal at any time throughout the year. The recommended 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



# Common Ground Open

Aligning with our model, works published using Hybrid Open Access are free to download from the CG Scholar webstore. Common Ground's open access journal articles are available in one central location—Common Ground Open. This dedicated space is accessible to open access listing organizations and aggregators. Hybrid Open Access content is also actively promoted across all of our Research Networks. Visit Common Ground Open at <https://CGScholar.com/bookstore/collections/common-ground-publishing/series/common-ground-open>.

## Our Position and Our Model

Common Ground Research Networks believes firmly in the principles of sustainable knowledge production and accessible knowledge. We also have a commitment to our Research Network members to be engaged in the current trends in the publishing industry. Common Ground Open is one such engagement. Common Ground Open offers our authors the ability to make their articles freely available upon publication in our subscription-based journals. It also enables authors to satisfy a variety of trending needs—institutional repositories, academic evaluative criteria, research grants, and academic funding—all of these are often insistent or dependent on published content being free, accessible, and open. When publishing open access is a funding stipulation, Common Ground Open offers the publishing solution.

The standard cost of open access in the publishing industry often excludes authors from open access opportunities. Our standard rate of US\$250 reflects our position that publishing does require skilled labor, but we must keep open access affordable to provide greater opportunities for authors and their audiences. Our open access publications are licensed using the Creative Commons license, "Attribution-Non-Commercial-No-Derivatives 4.0 International" (CC BY-NC-ND 4.0).

## 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.

Hybrid Open Access means some articles are available only to subscribers, while others are made available at no charge to anyone searching the web. Authors pay an additional fee for the open access option. Authors may do this because open access is a requirement of their research-funding agency, or they may do this so non-subscribers can access their article for free.

Common Ground's open access charge is US\$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 US\$5 per article. However, if you choose to make your article Open Access, this means anyone on the web may download it for free.

Paying subscribers still receive considerable benefits with access to all articles in the journal, from both current and past volumes, without any restrictions. However, making your article available at no charge through Open Access increases its visibility, accessibility, potential readership, and citation counts. Open Access articles also generate higher citation counts.

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# Subscriptions and Access

## Research Network Membership and Personal Subscriptions

As part of each conference registration, all conference participants (both virtual and in-person) have a one-year digital subscription to The Arts in Society Journal Collection. This complimentary personal subscription grants access to the current volume as well as the entire backlist. The period of access is twelve months, beginning on the date that the registration is completed. Delegates may also purchase a personal subscription to extend this access.

To view articles, go to <https://cgscholar.com/bookstore> and select the "Sign in" option. After logging into your account, you should have free access to download electronic works in the bookstore. If you need assistance, select the "help" button in the top-right corner, or visit the CGScholar Knowledge Base for further information ([https://cgscholar.com/cg\\_support/en](https://cgscholar.com/cg_support/en)).

## Journal Subscriptions

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## Award Winners, Volume 14

Shauna Doll

Tarah Wright

## For the Article

"Climate Change Art: Examining How the Artistic Community Expresses the Climate Crisis," *The International Journal of Social, Political and Community Agendas in the Arts*, Volume 14, Issue 2

DOI: 10.18848/2326-9960/CGP/v14i02/13-29

## Abstract

Climate change is not a scientific problem but a cultural one. Although science has been able to identify the various biogeochemical problems related to climate change, it has failed to elicit a widespread meaningful behavioural response. Thus, the solution to the climate crisis is not more science, but initiatives that encourage the development of pro-environment cultural norms. This study identifies works and investigates the expressions of the artistic community related to the climate crisis. By identifying and exploring a 200-piece sample of the current body of climate change art, we were able to identify twenty-eight themes related to climate change art and categorize them under the four meta themes of: cause; outcome; solution; and abstract. By so doing, this preliminary study documents climate change art, and enables the scholarly community to better understand how the artistic community is internalizing and expressing the climate change problem.

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*Aiming to set new standards in participatory knowledge  
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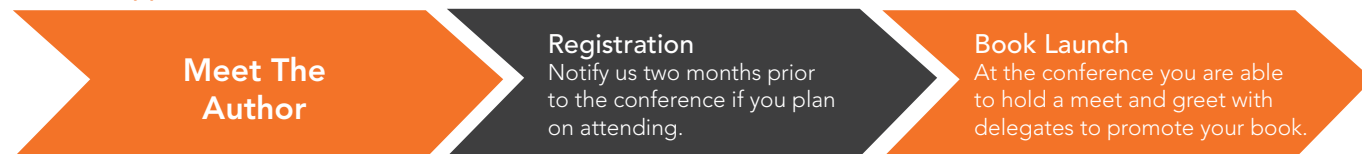
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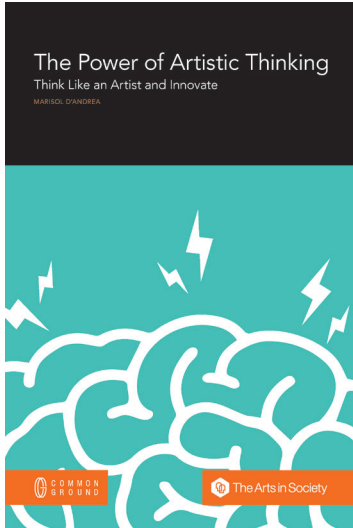


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## The Power of Artistic Thinking: Think Like an Artist and Innovate

Marisol D'Andrea



Join Marisol D'Andrea, PhD, as she explores the potential of artistic thinking, demonstrating the untapped power of this awe-inspiring process. A visual artist herself, D'Andrea shows you how artists think and what we can learn from them, drawing on her own experience and those from others who embrace this passion. D'Andrea distils artistic thinking into common elements that provide the spark for self-transformation and innovation. Following her lead, you'll have plenty of fodder for starting the conversation and ripening your thinking. You'll find a treasure trove of information about how the arts influence innovation and increase the opportunity for artistic practices that encourage you to self-transform and to live life "like a work of art." Says D'Andrea, "It was artistic thinking that empowered me and spurred me on to write this book."

### Author Bio:

Marisol D'Andrea has a PhD in education from the University of Toronto. As a visual artist, she has been deeply involved in researching the thinking process of artists. She is the author of both scholarly articles and children's books. Currently, she is a post-doctoral research fellow at Ryerson University in Toronto.

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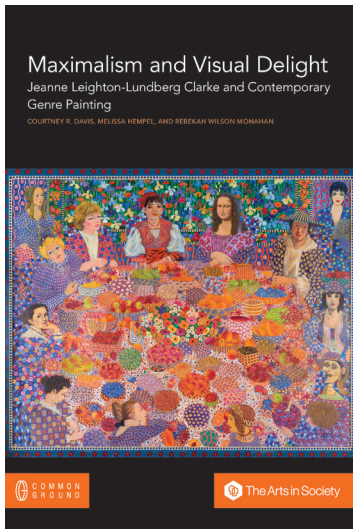
10.18848/978-1-86335-173-7/CGP

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

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



### ISBNs:

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

### Author Bios:

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

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

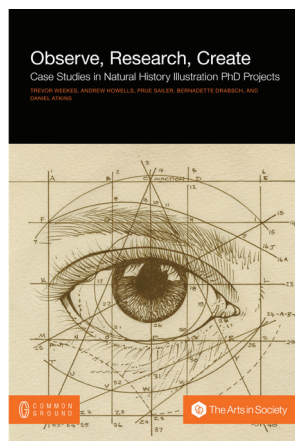
**Rebekah Wilson Monahan** has worked as the Collection Move Specialist at the Phoenix Art Museum since 2017. She holds a Bachelor of Arts in Socio-Cultural Anthropology and Women’s Studies from Brigham Young University. She was the registrar at the Woodbury Art Museum from 2011–2014.



# Previously Published Books



## The Arts in Society Book Imprint



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

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

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

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

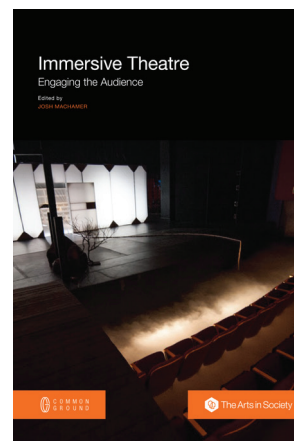


**Reframing Quality Assurance in Creative Disciplines: Evidence from Practice**

J. Joseph Hoey IV and Jill Ferguson

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

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

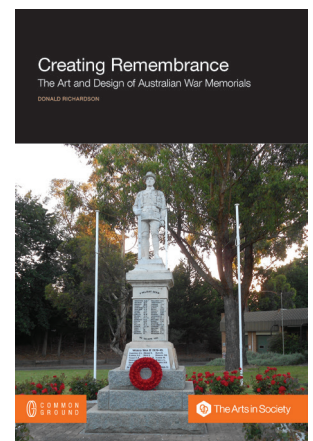


**Immersive Theatre: Engaging the Audience**

Josh Machamer (ed.)

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

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



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

Donald Richardson

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

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






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First published in 2020 in Champaign, Illinois, USA  
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Designed by Ebony Jackson and Brittani Musgrove



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