

Wednesday, 27 June

08:00-09:00	Conference Registration Desk Open
09:00-09:30	Conference Opening
09:30-09:50	Welcome Address
09:50-10:25	Plenary Session
10:25-10:55	Garden Conversation and Coffee Break
10:55-11:40	Talking Circles
11:40-12:55	PARALLEL SESSIONS

Room 1	<p>Socially Engaged Art</p> <p>Revitalizing the Public Spirit through Socially Engaged Art: Courting a Fearless Pedagogy in a Public School Setting Dr Lynn Sanders-Bustle, The recent appointment of Betsy Devos to the position of US Secretary of Education has reinvigorated arguments for and against the privatization of schools, prompting many proponents of public schools to loudly voice their support of public education as a right (Menashy, 2014). Proponents recognize that privatization further removes schooling from the influence of the public, and instead makes schooling a commodity to be owned by the private sector; greatly reducing the freedoms in which citizens can participate. This qualitative research study explores the efforts of four university art education preservice teachers to create socially engaged artworks in a public middle school. A kind of public pedagogy, I suggest that by creating socially engaged art potential exists for preservice teachers to be in schools in different ways, opening up new ways of thinking about the "publicness" of art, schooling, and their evolving pedagogies. Data included written reflections, transcribed interviews and researcher field notes. Findings suggest that through socially engaged artmaking preservice teachers critique regimes of schooling, reexamine art as a relational point of departure for better understanding the "publicness" of spaces, students and teachers, and rethink possibilities for evolving public pedagogies. <i>Arts Education</i></p> <p>Teaching Others How to Make a Difference in Today's World: Practical Methods of Instruction in Activist Art and Works in the Community Jennifer Longshore, Designed and implemented eight years ago, "Activist Artists and Works in the Community" is a course where art students explore and define activism and the roles artists play in instigating change and igniting community involvement. By examining the history and evolution of activism through cross-disciplinary sources, students recognize that creative engagement comes with its successes and failures. Based on their own passions, these students then move out of the classroom and partner with agencies to develop and implement creative projects. An overview and discussion of the outcomes of these projects will demonstrate how they have changed lives, initiated new career paths, and helped students realize how their creative spirit can make a difference in today's world. Some projects featured for this presentation include: building self-esteem through mask and puppet making, bringing healing and hope to domestic violence survivors through art and dialogue, encouraging creativity in our homeless community, sparking dialogue about climate change through art making, and supporting immigrant youth by making banners of pride. <i>Arts Education, Social, Political and Community Agendas in the Arts, 2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action</i></p> <p>Collaborative Art as Social Activism: Bringing Awareness of Human Trafficking to the University Community through the Red Sand Project Dr. Ellen Avitts, Associate Professor of Art History, Art + Design, Central Washington University The Red Sand Project was begun by artist Molly Gochman in 2014; its goal was to raise awareness of human trafficking. Red sand is handed out to participants who then place it in sidewalk cracks. It is a deceptively simple, collaborative art experience that makes visible a complex metaphorical concept. An estimated 30 million people are currently enslaved. They have literally fallen through the cracks of society; we walk past them daily but do not see them. The Red Sand Project forces us to look, to acknowledge slavery as a startling reality that must be addressed. In fall of 2016, art students under my direction at Central Washington University participated in the Red Sand Project, but not as a one-time event. There was a year-long project that grew to be an interdisciplinary, community-wide endeavor. This paper documents this act of student-led art activism, considering its planning and implementation, its success and failures, and its strengths and weaknesses, in order to begin a discussion of ways to help students create connections between their field of study and positive social engagement. <i>2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action</i></p>
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Room 2	Art Pedagogies
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Wednesday, 27 June

11:40-12:55

PARALLEL SESSIONS

Internationalising the Student Experience: Perspectives from Australian Domestic Pre-service Teachers with a Focus on Performing Arts

Jane Milloy, Research Assistant and Tutor, Faculty of Education, Monash University

Dr. Louise Jenkins,

Dr. Renée Crawford,

Research in Australia on internationalising the student experience has almost exclusively focused on international students. Whilst both domestic and international students have an equal role in facilitating internationalisation processes, research continues to report that intercultural interaction and cultural learning are not automatic outcomes of the higher education experience. However, the development of intercultural skills and competency are important components of internationalising the student experience. This research reports the outcomes from an investigation that explored the Australian domestic pre-service teachers' perspectives of internationalising the student experience phenomenon with a focus on performing arts. The data collection methods included a survey, semi-structured interviews and classroom observations. Vygotsky's sociocultural theory formed the theoretical framework on which the research was based. As such, the exploration focused on the skills and capabilities developed through the cultural diversity on campus, in the classroom, through the internationalisation of the curriculum, and any social interaction. The survey results indicated that pre-service teachers had experienced limited internationalisation at higher education and the in-depth case study confirmed this. There was little evidence of internationalisation of the curriculum and intercultural interaction.

Arts Education

Canadian Perspectives on Arts Based Research in Art Education Doctoral Dissertations.

Darlene St. Georges,

Dr. Anita Sinner,

Dr. Rita L. Irwin,

Alison Shields,

This paper looks at the pedagogical turn to art in research as experienced in two Canadian art education doctoral programs. It forms part of a three-year SSHRC funded study that is investigating how art education doctoral programs have changed with the inclusion of creative, and arts-based dissertations. In this presentation, lead researchers from Concordia University and the University of British Columbia present their reviews of the last ten years of doctoral dissertations in art education from their respective universities, focusing in on the multiple forms of arts-based and artistic research components within the studies. In addition, two doctoral candidates offer their perspectives on the project as they situate the review of arts-based research within their own creation-research and arts-based projects. This intersection of Canadian researchers examining art education's doctoral programs offers valuable insights into the potentials of arts-based educational research. We will discuss how these programs are accommodating shifts towards arts-based and artistic research; how students and faculty take up arts research at our respective universities; we ask how and why arts-based research is performed within education institutions, and propose future possibilities and directions for arts-based researchers within the Canadian context.

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

Blending Graphite with Pixels: Natural History Illustration Online

Dr. Bernadette Drabsch,

Dr. Andrew Howells,

Dr. Clare Lloyd,

Art education in Australia sits at a cross-road of uncertainty. While our low student to teacher ratios are important for providing one-on-one advice in the studio we are often accused of being indulgent and non-progressive. So how can we respond to these issues and survive in an increasingly hostile environment? This paper provides a reflective account from a small group of art-educators and instructional designers from the University of Newcastle tasked to deliver traditional drawing skills online while providing a learning atmosphere similar to the conventional face-to-face studio classes. Developing and delivering the Massive Open Online Course (MOOC) 'Drawing Nature, Science and Culture: Natural History Illustration 101' was full of challenges, as it was the first practice-based short online course designed for a high number of students. The results of the first offering were positive and proved that alternate teaching methods can be successful in engaging a diverse group of learners. Although the online course was never intended to replace the on-campus classes, it demonstrated that teaching specialised skills-based techniques online is possible and blended learning might be a viable option for art education in the future.

Arts Education

Room 3 Reflecting the Individual

Finding Our Forte: The Benefits of a Community Choir for People Living with Dementia and Their Care Partners

Dr. Debra Sheets, Victoria, BC, Canada

Can choirs reduce social isolation, increase quality of life and reduce caregiver burden? Voices in Motion (ViM) is an intergenerational choir for persons living with early- to- moderate stage dementia (PwD), their care partners, and high school students. Arts-based approaches to dementia are unique in shifting the attention away from memory losses and activity limitations towards participation and preserving identity. Singing in a choir is a joyful and emotional experience that promotes social connections. It is an activity reinforces one's sense of identity, competence, and accomplishment. Singing has positive affective outcomes that include improved mood, increased energy, reduced stress, increased self-esteem and confidence. Singing is an inexpensive, meaningful and joyful activity that can improve mood, increase energy, reduce stress, and increase self-esteem. This pilot study (conducted in Spring 2018) evaluates the impact of an intergenerational dementia friendly choir (n=28) that is inclusive, supportive and focuses on the potential for growth and creativity, regardless of memory loss. A mixed-methods design is used to assess the effects of the choir participation on quality of life, cognition, and social networks. Discussion will focus on the promise of such interventions for quality of life, social connections, and caregiver support.

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

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PARALLEL SESSIONS

Image of the Laugh as a Symbol to Represent Individual Experience and Cultural Trauma

Dr. Kim Le, Crawley, Perth, Western Australia, Australia

The image of the laugh as a symbolic expression has been used in the contemporary art of both Western-European and South-East Asian art. Even though laughter is a universal symbol, the two different aesthetic canons of the West and the East draw from different visual practices: Western formalism and the Eastern use of Buddhist ideas. This paper examines the work of artists from Germany and China who have used the symbol of the laugh to portray their individual experiences and cultural traumas. Using the image of the laugh manifested in German and Chinese art as case studies in the portrayal of cultural trauma, I critically examine the aesthetic canons of Western-European art and compare and contrast them with the art of South-East Asia influenced by Buddhism. In this qualitative research, the theories of aesthetics, theories of symbols and theories of feelings are used as the tools to explore how artists use the laugh as a metaphor for representing personal experience and cultural trauma. This research reveals that laughing is a universal human manifestation, but acquires different meanings when visually represented through different cultural practices. While the representation of the laugh is a universal phenomenon, its symbolic use in visual art when coming to terms with cultural trauma is rooted not only in individual expression but also in different aesthetic canons.

Social, Political and Community Agendas in the Arts

ArtsEqual for Cultural Rights and Well Being: Constitutionalism and the Human Development and Capability Approach in the Making of Two Policy Briefs

Kai Lehikoinen, Professor, University of the Arts Helsinki

A growing body of research evidence points to the positive impact of the arts on health and well-being of people. The cumulative results have emerged alongside cultural policy-making and as professionals in the arts have justified their work in hybrid contexts in the boundary zone between the arts, health care and social services. In Finland, where a regional government, health and social services reform is currently taking place, the value of the arts for health and well-being has been highlighted in various governmental documents and policy processes in recent years. Participation in the arts is viewed as a potential means to cut social and health costs in a country where the growing proportion of old people in the population contributes towards a sustainability gap, which has been said to challenge public finances. Located in such social and political context, ArtsEqual Research Initiative investigates the arts as public service, with equality as the starting point. Funded by the Academy of Finland's Strategic Research Council, ArtsEqual generates not only new research on the arts and arts education but also research-based arts policy briefs to outline the policies and actions needed for the arts to meet the social challenges of the 2020s in Finland. This paper will draw from two processes of policy brief writing in ArtsEqual during 2016 and 2017 to address the following questions: What is the nature and defining features of the ArtsEqual policy briefs? Why did these policy briefs come about? How have they been prepared and disseminated? In addition, this paper will use a descriptive-interpretative qualitative approach to scrutinise two policy brief documents to answer two questions: How the Constitution of Finland and international human rights instruments are used in the policy briefs to argue for equity and access in the arts and culture in the context of social and health services? How is the human development and capability approach used in the policy briefs together with research on the arts, health and wellbeing to argue for cultural well-being in the context of social and health services?

Social, Political and Community Agendas in the Arts

Room 4 **Art Cognitions**

System as Medium

Tara Michelle Winters,

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

Arts Education

Affect in Art Education: Practicing Art Practicing Ethics

Ingrid Boberg,

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

Arts Education

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PARALLEL SESSIONS

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

Gregory Burbidge, Research & Policy Specialist, Impact, Calgary Arts Development

Emiko Muraki,

Dr. Brittany Harker Martin,

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

Arts Education

Room 5

Comercialism Impacts

Influence of Setouchi Triennale's Contemporary Art Interventions on the Revitalization of Island Communities in the Seto Inland Sea, Japan

Meng Qu,

Dr. Carolin Funck,

Aging, depopulation and stagnation are serious problems for the island communities of the Seto Inland Sea. The Setouchi Triennale, also known as Setouchi International Art Festival (SIAF), engages with revitalizing twelve remote islands and their rural communities through art festival and tourism. While the Triennale's Director has claimed that the art festival has become a model for government policies for community revitalization and tourism, problems still persist in terms of local residents' response to the development model and tourists' behavior. Additionally, in the art world some critics have emphasized that art festivals use "borrowed art" exhibited on "borrowed land." Among the islands that are involved in the Setouchi Triennale, Teshima island and Inujima island are two very important hosting destination for the Triennale. This research aims at examining the positive influences and negative impacts of art interventions and tourism on Teshima and Inujima's rural communities. The conceptual framework of the research integrates art festival's cultural revitalization, island community placemaking, and sustainable tourism. Field research was conducted through participant observation as visitor and "Koebi" volunteer within the Setouchi Triennale 2016, as well as through interviews and questionnaires with local multiple stakeholders after the Triennale.

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

Branding Nature: Apple Label Design and Advertising in the Pacific Northwest

Cristina de Almeida,

During the early 20th century, the Pacific Northwest entered the imagination of Americans living in the East and Midwest urban centers through the branding of its natural resources. Among the most pervasive images were those related to the marketing of apples. Colorful labels, identifying growers and/or packers, were pasted on fruit crates that were shipped East through the new transcontinental railroads, and later put on display in the grocery shops. The graphics on these labels provide a window to understanding the role played by graphic design in not only supporting product commodification, but also in negotiating the contradictions brought upon by industrialized agriculture. This paper explores the phenomenon of the branding of northwest apples in the first half of the 20th century, with a focus on design practices. While establishing differentiation between similar products—apples to apples—visual branding contributed to forge a unified identity for a region that was still culturally peripheral to Western society. This relative isolation can provide a microcosm from which to assess the potential and limitations of graphic design as a mediator between systems of production and consumption.

Arts Theory and History

Regarding the Suffering of Others: Souvenirs of Past Conflicts

Prof. Ulrike Zitzlsperger, Associate Professor of German, Modern Languages, University of Exeter, Exeter, Devon, United Kingdom

Regarding the Suffering of Others: Souvenirs of Past Conflict This paper takes its cue from Susan Sontag's essay Regarding the Pain of Others (2003).

Even though souvenirs of past conflict are not comparable to the potential impact of photography that Sontag describes, they seek to communicate in retrospect an experience limited to a select group of people. Souvenirs are – in contrast with mementos (Evans) – commercial products (Care, Baum and Joliffe) though some are also works of art (Hume). This contribution addresses those souvenirs that engage with past conflicts and atrocities. It questions how such events translate into material items that are then purchased by visitors who invest an interest in the past.

Social, Political and Community Agendas in the Arts

Room 6

Transforming Communities

Wednesday, 27 June

11:40-12:55

PARALLEL SESSIONS

Art Education's Role in Cultivating Community through Creative Collaboration

Dr. Pamela Lawton, Associate Professor, Art Education, Virginia Commonwealth University

Dr. Margaret Walker,

Melissa Green,

The presenters CBAE practice, theory, and research will be discussed to demonstrate how creative collaboration with multi-generational stakeholders teaches art and leadership skills that empower and transform communities while increasing their interest in and appreciation of art as both a pleasurable activity and means of communicating with others. Through discussion of a CBAE conceptual framework developed and implemented by the presenters and the age-integrated arts learning curriculum theory they developed, this presentation considers how to plan and implement effective CBAE programs. Examples of four CBAE projects will be discussed to demonstrate how to provide all stakeholders with personally meaningful outcomes for themselves and all collaborators involved, find like-minded community partners, successfully develop shared ideas into goals, and effective ways of meeting goals such as: recruiting participants, developing activities, sharing tasks, seeking group consensus in decision making, and the process of envisioning concepts as art products.

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

Aesthetics of Hong Kong Community Art

Dr. Phoebe Ching Ying Man,

This research examines community art in Hong Kong by studying community art projects of five active organizations. The research will study the concept and the practice of art projects and perceptions of the audience. Contextualization, participation, collaboration, antagonism and empowerment will form the framework to discuss the concept and the practice. Grant Kester's dialogical aesthetics, Nicolas Bourriaud's relational aesthetics and Claire Bishop's theory of antagonism will also be applied to identify similarities and differences. Can the local project leader, Wallace Chang's "massage" style community art and activist Tse Pak-chai's "community appreciation" discourse be part of the local aesthetics? This research will generate a set of aesthetics underlying Hong Kong community art to allow for a better understanding of this art form and a set of methodologies sensitive to art practices to explicate their impact and influence.

Arts Theory and History

I Landed a U.F.O. on Main Street: An Autoethnography of the Founding of an Arts Education Organization in Appalachian Kentucky

Elise Kieffer,

The Appalachian region of the south has long been the source of stereotyping for dramatic and political affect. Through the course of nine years as a resident in an Appalachian community in south-central Kentucky, the author experienced life as it is lived by the local people. Through the establishment of an art education organization, the author became entwined with local families and became familiar with the origins of many of those stereotypes. Using autoethnography to interpret her experiences, the author will confront the primary issues that surfaced: the acute designation of outsider status; the perception of the arts in underexposed communities; and, the unorthodoxy of a woman in the role of expert and leader. The goal of this analysis is to facilitate greater impact by arts organizations into isolated populations where outsider status is a prohibitive factor and relationship building is central to success.

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

Room 7

Agendas for Change

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

Dr. Carolyn Watson,

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

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

Wednesday, 27 June

11:40-12:55

PARALLEL SESSIONS

Unpacking Predictors of Income and Income Satisfaction for Artists

Dr. Angie Miller, Associate Research Scientist, Center for Postsecondary Research, Indiana University, Bloomington, IN, United States
Alexander Cuntz,

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

Social, Political and Community Agendas in the Arts

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

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

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

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

Room 8

Art as Artifact

Creating Artwork Together with Non-Human Species: Liang Shaoji and His Silkworm Collaborators

Feixuan Xu,

Liang Shaoji, a Chinese artist, has worked with silkworms to create artistic installations for more than ten years. Based on the visual/textual analysis and ethnography, the essay will discuss the role and ethics of the artist, as well as the agency and flexibility of the silkworms, in their process of art-making. Inquires will be made to the following questions: To what extent can Liang realise his own 'designs' while recognising and acknowledging silkworms' intentionality? Is there any hierarchy or power dominance in the interactions? How to balance the dilemma between detachment and engagement, cooperation and exploitation, inter-patience and interference in his everyday micro-practice with silkworms (e.g. any conflict or compromise)? How to understand the flexibility and capacity of non-human agencies in the flowing field, especially in the scope of posthuman theoretical turn? Moreover, the validity, authorship and artist's statement (in this case the Daoist idea of Yuan) should be reassessed in artworks co-produced by multi-agencies.

Arts Theory and History

Lost and Found in the Antipodes: The Aura of Authenticity of Artefacts in an Art School

Lorraine Kypiotis, Senior Lecturer, Education Outreach and Art History, National Art School, Sydney, Australia, Darlinghurst, NSW, Australia

In nineteenth century the National Art School in Sydney, purchased plaster casts of Classical and Renaissance sculpture produced by the London Formatore, Brucciani. The school boasted a collection of over 400 pieces acquired at a time when the cultural influence of classical learning had not yet buckled under the pressure of twentieth century utilitarianism. The casts had two specific purposes: the transference of classical ideals via Britain to the colonies, and secondly, for use in art schools in the education of artists in a tradition of 'drawing from the antique' dating back to the 15th century and part of a comprehensive art school curriculum well into the 20th century throughout Europe, North America and in colonial outposts such as Australia. By the latter half of the 20th century the use of the casts declined. The traditional and rigorous practice of drawing and sculpting from the plaster cast had fallen out of favour with contemporary views on art education and regarded as a remnant of an outdated academic regime. These “castaways” were forgotten: adrift on an island far from their original home. The tide, however, is turning, and at NAS, as is reflected in many institutions around the world, these plaster casts are now valued not only for their didactic value but also their inherent significance as historical artefacts in their own right. This paper will seek to explore the inherent aura and authenticity of these artefacts still in use at the National Art School.

Arts Theory and History

12:55-13:55

Lunch

13:55-15:35

PARALLEL SESSIONS

Room 1

Histories and Change

Wednesday, 27 June

13:55-15:35

PARALLEL SESSIONS

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

Yang Chen,

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

Arts Theory and History

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

Chase Clow,

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

Arts Theory and History

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

Barbara Tyner,

Israel Romero Escobedo,

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

Arts Theory and History

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

Dr. Timothy Soulis, Professor, Fine Arts, Transylvania University

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

Arts Theory and History

Room 2

Art Literacies

Wednesday, 27 June

13:55-15:35

PARALLEL SESSIONS

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

Mrs Sam Barta,

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

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

DIY Multicultural Story: Teaching Literature through Podcast Creation

Dr. Reshmi Hebbar,

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

New Media, Technology and the Arts

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

Dr. Derek Owens, Professor, English, St. John's University

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

Arts Theory and History

Art and Finitude

Prof. John Pauley,

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

Arts Theory and History

Room 3

Perception and Interpretation

Wednesday, 27 June

13:55-15:35

PARALLEL SESSIONS

Counter Visual: Land, Environment, Contamination, and Justice

Ben Davis,

Kevin Walby,

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

Social, Political and Community Agendas in the Arts

Mythological Contacts: Classical Reception in Israeli Contemporary Art

Dr Nava Sevilla Sadeh,

A strong proximity can be discerned between Classical Greek art and culture and contemporary Israeli art. This proximity derives from four basic characteristics: The obligation to protect the homeland constituted the foundation of existence in Ancient Greece, as it does in the State of Israel. The principle of "the Chosen People" was a fundamental concept of Pericles in Ancient Greece in the 5th century BCE. The concept of being a selected people, chosen by God, lies too at the basis of Jewish thought. The concept of "the Promised Land" was a principle that guided settlers in Ancient Greece, who perceived the territories they occupied as a gift of the god Apollo. The biblical concept of the "Promised Land" is also at the basis of Jewish religious ideology. Classical art offers a prolific source of inspiration for Israeli artists. As a study anchored in the wider field of Classical reception studies, this paper will focus on mythological subjects and Classical images represented in the art of Israeli artists, and their interpretation as criticism and as metaphors of the political and sociological contemporary experience.

Arts Theory and History

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

Doctor Kate Wilson,

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

Arts Education

Discursive Acts: Flowers and Other Things

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

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

Social, Political and Community Agendas in the Arts

Room 4

Connections, Collisions, and Possibilities

Wednesday, 27 June

13:55-15:35

PARALLEL SESSIONS

Painting: A Transitive Space

Simon McIntyre, Senior Lecturer, AUT University

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

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

Nuclear Technology and Folklore: The Excommunication of Science

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

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

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

Elisabeth Guerrero,

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

Social, Political and Community Agendas in the Arts

Music and Social Justice in the Dialogical Classroom

Dr. Lisa Parkins, Visiting Assistant Professor, Humanities and Arts, SUNY/Empire State College

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

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

15:35-15:50

Coffee Break

Wednesday, 27 June

15:50-17:30

PARALLEL SESSIONS

Room 1 Authenticity and Voice

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

D. Rose Elder,

Dr. Nathan Crook, Associate Professor, The Ohio State University

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

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

Reparation: Biloela 1871-1887

Ms Kathryn Jeanes,

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

Arts Theory and History

Storytheatre for Seniors: Loneliness, Memory and Community

Ms Margot Marie Wood,

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

Social, Political and Community Agendas in the Arts

Mediating Difference at the Post-Industrial Periphery

Stephanie King, London, United Kingdom

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

Arts Theory and History

Room 2 Situating Social Practice

Wednesday, 27 June

15:50-17:30

PARALLEL SESSIONS

Investigation of Hermeneutics Phenomenology of Contemporary Conceptual Art

Dr Sarvenaz Parishanzadeh,

Conceptual arts are investigated with conceptual critique method due to non-stability of the criteria applied to the evaluation of contemporary aesthetics. In this method the instinct semantics of the work of art are taken into consideration without ignorance of its aesthetics. One of the appropriate methods to critique such works, applied with respect to the essence of the phenomenon and its semantic construction, is the "hermeneutics phenomenological method." Martin Hydeger, the founding father of this philosophy, considers "phenomenology" an opportunity for ontological study and "hermeneutics" a key to understanding the phenomena. In this article in addition to the conceptual art's characteristics and the location's significant part in such works, a matched analysis with Heideggerian hermeneutics phenomenological critique is performed over one of the works of the contemporary environmental artist, "Christo Javachef," besides the introduction of his works. Incidentally, in this article, aside from the artist's special approach, investigated through phenomenologic and hermeneutics perspective, addressee's interactive part in the artistic work is studied. Results of this investigation indicate that conceptual works possess hermeneutics phenomenological theory's properties in their very essence, and could apply to criticizing such works which defy any specified criteria in contemporary critique. Semanticism in such conceptual works of Christo Javachef will lead to clarification of the fact which is concealed in human's existence and entity.

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

View from China: Religion and Ethnicity between Communism and Capitalism

Prof. David Leiwei Li,

This is an interdisciplinary experiment: it combines a genre of art with an analytic mode of the humanities, interweaving the visual with the verbal, ethnographic examination with philosophical critique. With this cross-border approach, I intend to situate general art practice in particular social settings. More specifically, I select from an archive of 15 years of images made by myself on the subject of religion and ethnicity in post-socialist China. With the visual records, I then illustrate the radical changes in Chinese state ideology and the personal beliefs, or the lack thereof, of Chinese citizens. I elaborate on the potential meanings of the documented images and argue about their significance for China in the world, and the world in China today.

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

Beyond Social Practice: When Art Hijacks the Language of Politics

Elizabeth Smith,

In November 2016, a billboard produced by For Freedoms—the first artist-run Super PAC—was covered in black plastic after complaints from local government officials and the general public. For Freedoms' billboard superimposed Donald Trump's campaign slogan, "Make America Great Again," on photojournalist James "Spider" Martin's iconic Bloody Sunday photograph, Two Minute Warning. Martin's photograph captures marchers, including John Lewis and Hosea Williams, facing a line of state troopers in Selma, Alabama moments before police brutally beat and tear gassed the peaceful protestors on March 7, 1965. I suggest that For Freedoms' billboard—and its censorship—engages and expands definitions of "social practice art." The project did not claim utopian goals or unifying objectives—rather, it adopted the structure of political advertising and nuances of political rhetoric. For Freedoms entered the campaign season as a Trojan horse, usurping the visuals and catchphrases of multimillion-dollar Super PACs and politicians.

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

Social Art Practice on the Streets of London: Colours' Influence on Societal Value Systems

Michelle Corvette, Assistant Professor of Art, Belmont University, Nashville, TN, United States

Colour has an enemy and it is irrelevance as illustrated by Briony Fer's understanding of colours and their seemingly lack on importance in society, however in the social art practice of adding color in the forms of murals, happenings, and artistic recoloring of entire cities, colour is becoming an impetus for change and power relationships. David Batchelor posits that colour is dangerous because it is considered secondary. Yet it is colors' secondary status that makes it dangerously complex in neoliberal societies. This paper presentation seeks to open up and reconsider the relationship of colour within public space to provide a critical analysis of how lived space, thirdspace, and values interact with social art practices. Returning to Lefebvre's 'spatial triad' for a moment to understand the spatial problematic concerns for quotidian details of existence, alienations, and the urban condition that social art practices embody in the production of space, it is argued that lived space becomes an area of domination and experience where social art practice is "in action" and not passive. The utilization of of colour in public space touches upon this thirdspace interaction as moments of resistance. Three cases studies are discussed that are focused on resistances that challenge traditional assumptions of colour in public space. Resistance is located in "the social movement" (Bourdieu, 1999) where increasingly disempowered groups join forces with intellectuals to create change. Careful analysis of colour in public space may help to reveal power relations that have been rendered invisible by habitus.

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

Room 3

Creative Practice Showcase

Wednesday, 27 June

15:50-17:30

PARALLEL SESSIONS

Close Distance: An Evolving Durational Performance and Intervention

Jen Urso Jen Urso,
Eileen Standley,

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

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

REBOOT Laboratory: Critical Repair and Maintenance

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

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

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

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

Bob Paris, Associate Professor, Kinetic Imaging, VCU School of the Arts

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

Social, Political and Community Agendas in the Arts

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

Peter Wood, Executive Director, New South Wales, Australia, Arts Northern Rivers

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

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

Room 4

Art as Activism

Wednesday, 27 June

15:50-17:30

PARALLEL SESSIONS

Observing Communities and Perspectives of Visiting WoCA Projects and Its Exhibitions

Dr. Lauren Cross, Lecturer, Interdisciplinary Art and Design Studies, Art Education and Art History, University of North Texas

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

Social, Political and Community Agendas in the Arts

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

Dr. Maritza López de la Roche,

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

Arts Education

War Art: The Official Version and Artistic Truth

Dr. Kåre Dahl Martinse,

Kaare Dahl Martinsen,

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

Social, Political and Community Agendas in the Arts

Crafting a Political Drama

Dr. Angie Farrow, Associate Professor, Massey University

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

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

Thursday, 28 June

08:00-09:00	Conference Registration Desk Open
09:00-09:25	Daily Update
09:25-10:00	Plenary Session
10:00-10:30	Garden Conversation and Coffee Break
10:30-12:10	PARALLEL SESSIONS

Room 1	<p>Representing Heritage</p> <p>Storyboards of Palau: Cultural Expressions from Micronesia Dr. Velma Yamashita, Storyboards from the Republic of Palau emerged during the Japanese administration of the islands in the 1930s and are one of the most recognizable and notable forms of art from the Micronesian region, particularly as a form of commoditized or tourist art. The commoditization of art, a phenomenon often found in non-Western cultures, consists of complex relationships among artists, merchants, and consumers. These relationships play significant roles in a market that seeks to satisfy consumers, a group that frequently consists of outsiders or tourists. Although initially viewed as degenerate and inauthentic, works created specifically for sale have come to be recognized as objects with cultural significance. Steiner and Phillips recognize that within different contexts, the objects may be viewed and appreciated within an art-artifact-commodity triad. When viewed within these three contexts, the researcher, collector, and consumer gain different types of cultural information from the visual elements and the documentation associated with storyboards. The research includes surveys of museums and interviews with carvers to identify aspects of storyboard production and provides a comprehensive history of these commoditized objects and their significance. The storyboard, then, may be viewed as a commodity that is created to present a cultural past to the consumer. <i>Social, Political and Community Agendas in the Arts</i></p> <p>Monuments: Vehicles for Division and Healing Dr. Christine Neal, Public monuments, as embedded elements of a community's artistic milieu, can be catalysts for both divisiveness and healing, sometimes at separate times but also in other contexts as the collective memory changes over time. This paper will examine the role of memorial sculpture by focusing on several works from the oeuvre of Theodora Alice Ruggles Kitson (1871-1932), one of the foremost American women artists of her day. Additionally, this research will investigate the role that gender politics may play in reflecting the altering cultural paradigm. Finally, the relevance of public monuments and the inclusion of marginalized people, will be posited for discussion. <i>Arts Theory and History</i></p> <p>Indigenous Arts and Audiences: Influence and Impact at the Venice Biennale Nancy Marie Mithlo, In the summer following the 2016 - 2017 water protector movement on the Standing Rock Indian Reservation, three Native American women presented their artwork on the occasion of the Venice Biennale. Titled "Wah.shka," Marcella Ernest, Shan Goshorn and Keli Mashburn's artistic statements directly addressed the sacredness of water, the role of women and threats to our tribal sovereignty. A common response to these efforts is to question the level of impact on an international audience who are assumed to be the primary focus of exhibition aims. This paper, as relayed by a co-curator of the exhibition, argues that audience response is but one of the many legitimizing platforms available at this most central international arts festival. While public influence is a mainstay of similar activist and politicized artistic interventions (our exhibition is largely unsanctioned), the power of presence meaningfully achieves alternative aims of selfhood aligned with Indigenous protocols. Rather than resulting in a cultural flattening, these forays into the globalized art world engenders perspectives not readily available "at home." Native belonging in urban globalized contexts is not at odds with a simultaneous claim to aboriginal territories, languages, and ceremony. <i>2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action</i></p> <p>(Re)mapping Ontario: The (De)colonial AestheSis/AestheTics of Susan Blight and Hayden King's Ogimaa Mikana Melissa Nesrallah, Drawing on the work of Walter D. Mignolo and Rolando Vasquez (2013), Mishuana Goeman (2013), Gerald Vizenor (2008), Jarret Martineau and Eric Ritskes (2014), among others, I argue that Ogimaa Mikana represents a powerful form of (de)colonial aestheSis/aestheTics; one which serves to rupture settler colonialism through the (re)mapping/(re)storying of the Canadian landscape. I also suggest that, by making visible the presence of Indigenous peoples on the land, Ogimaa Mikana can be understood as an important form of Indigenous "fugitivity" (Martineau & Ritskes, 2014) and "survivance" (Vizenor, 2008). Lastly, I contend that the act of (re)storing Anishinaabemowin place-names works to activate (de)colonial possibilities through the rejection of imperial and colonial geographies, as well as the (re)centering of Indigenous knowledges, lifeways, and futurities. <i>Social, Political and Community Agendas in the Arts</i></p>
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Room 2	Crossing Borders
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Thursday, 28 June

10:30-12:10 PARALLEL SESSIONS

Re-theorising and Envisioning Text as Image: A Concept in Practice-based Research in Painting

Dr. Emmanuel Ikemefula Irokanulo,

This study examines texts and images and the poetic connection between the two, by explicating how text gives life to image and image subsequently informs and inspires text. It also sets out to examine how art practice creates knowledge and induces philosophy. The study is inspired by Paul Gauguin's theory on the inclusion of shadow in painting. This study aims at creating paintings through observation of images derived from shadows. Shadows are here reconstructed in painting as independent images and not as appendages to any phenomenal object. The study explores the texts of Kantian and Heideggerian philosophy to create paintings given Onyinyo local mythological theory life within a contemplative space. The literature review shows that shadow had been in existence before the researcher engaged in this study but, the nature of inquiry differs from previous ones in traditional painting practice. Participatory technique was adapted as research method and phenomenological theories and philosophy formed the focus of this study, which assesses art, especially how painting can inform theory and theory as well informs painting practice. The research establishes that the practice of painting and knowledge are inseparable and that painting is a visual narrative that could be read through careful contemplation and that painting could lead a critical argument for the topicality of the visual arts.

Arts Theory and History

University Art Gallery as Center for Interdisciplinary Creative Collaborations: Incubator Exhibits Where Art Makes Things Happen!

Carrie Weis,

Over the last decade the Art Gallery Director at Ferris State University, a historically technical institution, noticed a steady decline in faculty and student participation. It was hard to acknowledge, but the role of the gallery as a place to view art was becoming increasingly irrelevant. The director decided to re-envision the gallery with the primary goal of becoming an educational resource, despite the challenge of interacting with many non-art majors. With some imagination, a lot of collaboration, and much excitement, the gallery's first three incubator exhibits proved extremely successful. The collaborations met pedagogical needs, and engaged students in interdisciplinary, non-traditional interactions that ultimately resulted in gallery exhibitions. By facilitating the artistic and creative process thematically through faculty led assignments that linked numerous disciplines in various ways, students were provided a deeper challenge in conceptualization and creative problem solving. By having their work culminate in a gallery exhibition, the participating faculty and students are able to see the practical application of their collective assignments. The momentum continues to grow, annual visitors to the gallery have tripled. Yet, more importantly, the gallery has discovered a way to critically engage individuals with an educational platform that showcases art and creativity.

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

To Hear a Shadow: Natural Frequencies and the Latent World

Dr. Dana Cooley,

In the early twentieth century, many European avant-garde artists were taken with scientific and technological developments such as wireless radio, film, Einstein's theory of relativity, and the emergent field of quantum physics which atomized the universe. The ephemeral, the intangible; the world seemed governed by imperceptible, granular forces that played with time, location, and perception. In response, figures such as Laszlo Moholy Nagy and Walter Benjamin, saw the artist as an seismic instrument calibrated to pick up the faintest of reverberations of this newly redesigned universe, something of a canary in a coal mine. Since that time, many artists (Alvin Lucier, Rafael Lozano-Hemmer, Nick Verstandhave, Christiana Kubisch, and Di Mainstone, for example) have taken the frequencies of the natural world as their material. As instruments to amplify the imperceptible (such as EEG devices which read brain activity) become increasingly available to artists, what can they telegraph to us? In this paper, I argue that art which routes the intangible physics of the world (from the geological to the biological) into our perceptual register helps us tune into those faint reverberations which flutter and fluctuate around and through us, reminding us of the interconnectedness of the world and what is at stake if we ignore this netted existence.

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

Objective Time, Temporality, and Poietics: Our Contemporary Problem with Time

Paige Lunde,

We need a new way to approach time in education. In order to understand the relationship that we have with the concept of time I will identify genealogical connections that structured conceptual time by questioning the way conceptual time was historically shaped alongside ideal notions of dualism and correctness that remain in educational pedagogy. I want to know how ancient expressions of temporality were lost as Western culture instituted a fixed framework for objective time. In this paper, I contend that a belief in time as a linear succession sends human awareness toward external objects because linearity is directed by the next object or minute. A mechanical system separates objects into successive states, which forces humanity to efficiently and logically predict outcomes. To disrupt a strict objective framework, I will study the ideas and artwork of John Cage. Essentially, his sound experiments will inform my investigation regarding temporality, which I will relate to philosophers including Henri Bergson, Martin Heidegger, and Mikhail Bakhtin, among others. Further, I will relate the former philosophers to Cage's process that explores unpredictability and compare Cage's process to Heidegger's proposal that poietics or poiesis breaks our everyday reference to meaning.

Arts Education, New Media, Technology and the Arts

Room 3 Emerging Aesthetics

Thursday, 28 June

10:30-12:10

PARALLEL SESSIONS

Aesthetics at Work: Cultivating an Aesthetic Sensibility to Enhance Well-Being and How We Think and Do

Dr. Wanda Hurren,

Aesthetic surroundings are linked to creativity, productivity, and well-being. The common response to this link in places where we think and do our work typically involves renovating to promote more aesthetic surroundings. Structural and financial implications of such alterations are not always feasible. In many cases people have little agency over adjusting the aesthetics of the places where they think and do their work. However, people do have agency over adjusting how they think about the aesthetics of their workplace. The studies reported here asked: Does cultivating an aesthetic sensibility among people in their workplace enhance how they think and do their work? Cultivating an aesthetic sensibility means becoming attuned to the aesthetic aspects that are present: perhaps the play of light in a stairwell, or the colours in a stack of files. People in several places of work and study participated in studio + exhibit projects wherein contemplative photography was explored as one way to pay attention to the everyday aesthetics in a place of work or study. Implications for everyday places and communities wherein people think and do their work will be discussed.

Social, Political and Community Agendas in the Arts

Emerging Aesthetic Experience: New Forms of Cognitive Sensitivity in Interactive Art

Claudia Mosqueda, Researcher Professor, Metropolitan Autonomous University campus Lerma

The interactive work of art of the 21st century seeks to produce in active viewers an emerging aesthetic experience. This emerging aesthetic experience reconfigures all the sensory, olfactory, tactile, emotional, visual, neuronal experience that occurs in the body as an integral unit to generate new sensitive and perceptual syntheses. This interaction is processed at the individual level by the body that experiences it, but also globally because it is a framework of stimuli, simultaneous and emerging actions. This process of cognition is what Varela defines as: the global is at the same time the cause and consequence of local actions that occur all the time in my body. From the above, we propose as the purpose of this text that: interactive works of art offer emerging aesthetic experiences where the body is the main protagonist, because from it, the local and global process of cognition is given. The methodological structure of this work is as follows: to define the aesthetic experience in aesthetic terms, to describe the notion of emergency as a cognitive learning experience, that from the theoretical perspective of Chilean thinker Francisco Varela, emergence is a form Of cognition, as a co-determination between local elements and the global cognitive subject, and to explain how the emerging aesthetic experience in Interactive Art works is understood from specific examples. With this, we try to explain how the artistic experience of the 21st century responds to novel processes of cognition as the ultimate stage of experience.

New Media, Technology and the Arts

Object of Experience: Object, Space and the Photograph

James A. Rhodes,

Photographs are inherently illusionary by the nature in which they are recorded, and this illusion can be explored to create an experience. Roland Barthes's definition of art photography in Camera Lucida and James Elkins's unpacking of photography in What Photography is are compared to works like Gwon Osang's Deodorant Type series. Osang's work takes the understanding of photographic objects in Elizabeth Edwards article Material Beings: Objecthood and Ethnographic Photographs one step further. Photographic objects come to life through a process of reflection, an artist can create photographic objects through framing and reframing of their own work by analysing what the work is, and how the work will live within a space. The illusion the work creates causes the audience to question their preconceived experience of the space and the object. By incorporating aspects from James Turrell's use of space, Peter Bunnell's photographic sculptures and Duchamp's questioning of the art object while working with images created with a camera an artist can create photographic objects that question the definition Barthes and Elkins gave to photography, and explore Edwards's and Osang's understanding of the materiality of a photographic object.

Arts Theory and History

And You and I: The Aesthetic Attitude and the Beautiful Thou

Mason Johnson, Teaching Assistant, Department of Classics and Ancient Near Eastern Studies, University of Wisconsin - Madison

In this paper, I seek to defend the notion of the disinterested aesthetic attitude, as put forth by Immanuel Kant in his Critique of Judgment, by analyzing and refuting arguments made against it, particularly by George Dickie. Further, through comparison with Martin Buber's I and Thou, I argue that the aesthetic attitude is really a means of relation, and that when we make an aesthetic judgment (i.e. that something is beautiful), we approach the artwork as if it were an independent, autonomous subject. Using the work of H.P. Grice and Jacques Derrida, I argue that artworks have a semantic autonomy to provide a range of different meanings, differing from other forms of communication and lending themselves more human qualities. However, because artworks cannot actually speak up to defend themselves, I propose an ethics of the aesthetic, based on the Kantian categorical imperative, to justify why propaganda and censorship are wrong from the perspective of artworks themselves, and not just from viewers.

Arts Theory and History

Room 4

The Contemporary Stage

Thursday, 28 June

10:30-12:10	PARALLEL SESSIONS
	<p>Exploring the Life of Women in Prison in Megan Terry's Play "Babes in the Bighouse" Dr. Judith Babnich, In November of 1974 playwright in residence at the Omaha Magic Theatre (OMT), Megan Terry, wrote an original musical play that focused on the struggles of women in prison. Written to raise the attention of the audience members to the harsh realities of incarcerated women, Babes in the Bighouse (Babes) focused on the need for prison reform. At the time, OMT was one of the few working alternative theatres in the country. Founded in 1969 by Jo Ann Schmidman, the theatre consistently produced original musicals for 38 years before Jo Ann and Megan retired in 2007. Alternative theatre, whether it is called experimental, avant garde, or radical is theatre that challenges, the traditional realism of the stage and, in doing so, offers a different approach to the dramatic experience. Babes is a transformational play written in two acts combining poetry, song, dance and continual metamorphosis. While in residence at OMT, both women had been researching the subject of prison life for female prisoners, something that influenced the growth of Babes. Now, 33 years later, have conditions improved for working women? According to Amnesty International's 'Women in Prison: A Fact Sheet', similar issues persist: correctional officials have subjected female inmates to rape, other sexual assault, and groping during body searches. My paper will explore prison reform in the context of Babes contrasted with the accounts of prison conditions for women today. <i>2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action</i></p> <p>Technological Innovations on Stage Management Profession in the Context of Modern Canadian Theatre Irina Tuzlukova, Modern Canadian theatre practice is 'infinite' as described by Wagner. It is rooted in longstanding history of multicultural and multiethnic theatrical art and craft; dedication, talent and enthusiasm of people involved. It is inseparable from the dynamic developments in the fields of arts innovation brought about by modern approaches to theatre production, and advancements in technology. This paper explores the effects of advancements in technology on stage management profession in the context of modern Canadian theatre. It starts with looking at the historical roots of stage management in terms of responsibilities and workstyle (e.g. communication style, work hours, etc.). Then, it briefly describes the milestones in the history of modern Canadian theatre practice in relation to stage management and technological innovations, and whether these have affected the responsibilities and style of work of stage managers in terms of introduction of any new responsibilities and work styles, development of the profession and shaping its future. At the end, the impact of technological innovations in modern Canadian theatre are summarized in relation to the professional roles of stage managers, their functions and style of work. The ideas of the importance of documenting and communicating the attributes of stage management as a profession in the contemporary theatrical arts for its better understanding, appreciation and perceived quality enhancement, as well as for filling an important gap in the modern history of the Canadian theatre, will also be shared with the audience. <i>2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action</i></p> <p>Performance Art and Its Features in Orlan's Artworks Mahmonir Mahmonir Shirazi, In Twenty century, the New Arts phenomena appeared. One of them is performance art which has its definition and rules. As technology developed, the artists worked in different fields of new arts. In their idea, every things can convey the meaning. Many of them look at the body as a medium and use its functions to convey their messages through their art works. Some of them show masochistic behaviors toward their bodies. One among such artists is Orlan. The French feminist artist, who changes her body into a medium for cultural motives by subjecting it to several operations. Her surgeries were broadcasted in galleries and museums all over the world. She called her works carnal art and she considers them as performance art pieces. This article is an introduction to performance art and its features and then comparing them with Orlan art. Applied research method is descriptive analytical, and data are collected from libraries. <i>Arts Theory and History, Social, Political and Community Agendas in the Arts, New Media, Technology and the Arts</i></p> <p>Playwriting as Data Analysis: Converging Research and Representation Dr. Mirna E. Carranza, Associate Professor, School of Social Work, McMaster University, Hamilton, Ontario, Canada The goal of this paper is to discuss the role of the researcher in bringing forth new ways of seeing through artful interpretation. This can be understood through the metaphor of the researcher "Breaking habits of seeing/knowing" in the viewer. This suggests that art interrupts viewers, ways of knowing that have been shaped by stereotype and prejudice, for critical consciousness to emerge and to develop new ways to see and engage with the world. Arts are accessible ways to encourage the audience in the processes of creating new meanings and fostering knowledge. This paper postulates that performance ethnography can translate research into theatre as represented through the body. Representation reveals how culture "is done" through a series of daily interactions within specific social and political guidelines. These will be explored through the processes by which transcripts, field notes and memos are coded for inclusion in the representation. Ultimately, the analysis selects the most salient, highest impact and cohesive to produce audience and participant reflexivity. While narrative inquiry, as used in the original data collection, allows for participants to tell their story and the meanings associated, the performance ethnography presents an interpretive monologue intended to communicate the messages- known as "story telling." <i>Arts Education</i></p>
12:10-13:10	Lunch
13:10-13:55	PARALLEL SESSIONS
Room 1	Posters and Virtual Posters

Thursday, 28 June

13:10-13:55

PARALLEL SESSIONS

Preservation and Promotion of Indigenous Language and Culture through Artistic Activities in Education

Dr. Karla Del Carpio Ovando,

The research findings of a qualitative study I conducted at a Spanish-Indigenous elementary bilingual school will be shared in this poster. The beauty of cultural and linguistic richness will be discussed through the sharing of examples of the activities that young indigenous children do in order to promote their native language and culture. Examples of this are: poetry readings/recitals, bilingual theater plays, participation in national bilingual academic programs and competitions, etc. Art has been a significant tool that has facilitated the promotion of the indigenous Tsotsil language and culture.

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

Diversity Study in Arts and Entertainment Venue Management

Jill Schinberg, Assistant Professor, Arts Administration, University of Kentucky, Lexington, KY, United States

The purpose of this project is to investigate the results of the 2017 International Association of Venue Managers (IAVM) study of diversity in the arts and entertainment venue industry. This project explores the questions: What are the demographics of the arts and entertainment venue industry?, What relationships, if any, exist between the categorical variables (e.g. the relationship between job category and gender) of this data set?, and What is the probability of one under-represented class being in one group over another (e.g. job category and gender)? Leaders and staff of arts and entertainment venues varying in size and function in North America and beyond were invited to participate in the study by way of a web-based survey. The survey was conducted by the professional researchers for VenueDataSource, the research arm of the International Association of Venue Managers. The 2017 Diversity Study is the first self-study of its kind in the public assembly sphere. The answers to research questions concerning demographics, relationships, and probabilities will provide much needed information to the association, researchers, employers, and job-seekers about the diversity (or lack thereof) in the industry today.

Social, Political and Community Agendas in the Arts

The Feminine Gaze: Female Fashion Photographers from Midcentury America

Dr. Marie Botkin,

Among the various types of imagery that exist in the landscape of visual culture, fashion photographs are inherently complex. Several layers of cultural meaning occur in one flattened hypertext and can be interpreted by various fields including psychologists, anthropologists, art historians, media scholars and dress scholars. Many studies focus on body image, media impact, and advertising and are conducted to measure the impact on viewers. Where some emphasize thin idealized body types popular in contemporary fashion magazines (Yu, 2014) others emphasize different types of magazines in studies and conduct gender analyses (Kang, 1997; Lindner, 2004). Findings often point towards evidence of male dominance and the power of the image to make women conform to the ideals presented. There is little to acknowledge that the creator may be a female. To remedy this, this study will address this issue with a focus on female photographers that worked for major fashion magazines during the middle of the twentieth century. The method used for examining content will be Goffman's frame analysis (1979). Goffman's frame analysis is a coding system which focuses primarily on subtle and underlying clues in the picture content of images that contain messages in terms of gender roles. Analysis concentrates on positioning and placing, size, eye contact, posture and hand gestures. The categories that were used for analysis include: relative size, function ranking, feminine touch, ritualization of subordination and licensed withdrawal. Because of their notoriety and the relative ease with which their work can be identified, the images of Lee Miller, Lillian Bassman and Louise Dahl-Wolfe will make up the pool of photographs for analysis (Dahl-Wolfe, 1984; Bassman, 1997; Burke, 2005). Brief backgrounds on each photographer will also be presented along with a discussion of the impact of gender behind the lens.

Social, Political and Community Agendas in the Arts

Room 2 Lightning Talks

Art in Society: The Role of Cultural Planning Methodology in Contemporary Society

Liz Gardiner,

Prof. Katarzyna Kosmala,

Tomas Dahlberg,

Recent thinking and research has helped to broaden the base from The Arts to embrace place making, regeneration and city planning (Landry, 2000). This paper asks what Cultural Planning methodology can offer in contemporary society. Can urban regeneration, place making and socio-economic development incorporate cultural resources in ways that are more than tokenistic, but actually capture and celebrate the "DNA" of the place? In the 20th century UK, Arts and Culture were often seen as separate from other aspects of urbanism. There were polarised positions that either insisted on "art for arts' sake" or treated the arts and artists instrumentally; perceived as useful for tackling issues and problems in socio-economic disadvantage areas. Post-industrial cities continue to suffer from this perpetuated disconnect between culture and urban regeneration, leading to homogenization of urban design and the proliferation of "non-places" made of housing and retail developments that could be seen as being located anywhere. This paper explores the potential of cultural planning as an applied methodology in three post-industrial urban settings (Govan, Gothenburg and Gdansk) as an access to understanding how meaning can be generated and disseminated from the cultural sphere pursuit of building alternative futures.

Social, Political and Community Agendas in the Arts

Thursday, 28 June

13:10-13:55

PARALLEL SESSIONS

Art of Haute Cuisine: Understanding the Chef as an Artist

Dr. Annamaria Paolino,

Traditionally, art refers to the fine and performing arts and does not explicitly or implicitly include food. However, society is reconceptualising this view and implying that the culinary arts can be performed by an artist (chef) and experienced by an audience (diner). A haute cuisine experience is a performance on a gastronomic stage and when seen in this light, it fits well within the definition of "art." It is a capricious art that does not last long in a physical form however; like all great artworks, it has the potential to last a lifetime in the memories it creates. The focus of this research was to gain the chefs perception into this social discourse. Interviews were conducted with innovative and award winning chefs from Australia, Europe and the United Kingdom to gain an insight into how chefs perceive they do, whether they consider "food as art," and the process they go through when creating their art. The research findings highlight that like all artists, chefs are inspired by a variety of things however, two groups of chefs have emerged from the data; the "artists," and the "craftsmen." This research uncovers the chefs understanding of their perceived artistic status in society.

Arts Education

Room 3

Creative Practice Showcase

Crafting High Dynamic Range Photographs to Create a Classical Oil Painting Look

Rehan Zia,

HDR photography allows artists to capture the full range of tonal values in high contrast real world scenes allowing for better latitude and creative control during post-production. With specialist HDR cameras being too expensive for the consumer market, the alternative method of photographing HDR images is by blending multiple varied exposures of the scene. The resulting images have characteristics in common with classical oil paintings in terms of the scene dynamic range depicted, as well as the softening effect inherent in the production process. HDR production and tonemapping processes can also amplify camera sensor and lens artifacts that bring unwanted attention to the fact that one is looking at a photographed image and not a painting. The images presented here were produced over the course of the author's visual practice-research PhD journey exploring how HDR images can be crafted to create a painterly look reminiscent of classical landscape oil paintings whilst keeping unwanted camera, lens and software artifacts to a minimum, thus illustrating the extent to which digital technologies can be used to replicate pre-digital visual practices. The workflow, techniques and approaches are grounded in the photography and film visual effects disciplines.

New Media, Technology and the Arts

Abstract Insularity and the Window to Worldliness

Robert Tracy,

Louis Kavouras,

Adam Schroeder,

Professors Robert Tracy, Louis Kavouras, Adam Schroeder We wish to develop a fresh response to the intimate relationship of art/dance/music---specifically American modern dance (Erick Hawkins' self-sensing"), jazz (Thelonious Monk and Kenny Clarke)--and the visual arts---as seen in the contemporary abstract paintings of Ethiopian artist Eyob Mergia. Immediately following WWII, modern dance, Jazz and bebop music proved to be a transformative force from 1945 and, when nuanced with the aesthetic abstract devices utilized by Eyob Mergia, a compelling echo of constructed tonalities reshape themselves into a two-way formal relationship of hearing/seeing/feeling across the media. A compelling and original perspective emerges and this development reshapes the creative image-making process juxtaposed with (not against) the repetitive devices of tonal language. This assessment should show that American jazz and East African abstraction does not subordinate one to the other but, in actuality, finds formal inspiration in both tonal and color tonalities.

New Media, Technology and the Arts

Room 4

Workshop

Enacting History: Learning about the Holocaust through Theatrical Activities

Dr. Janet E. Rubin,

By using plays to learn about the Holocaust, participants have an opportunity to view history coming alive. Theatre is an important tool in Holocaust education because it changes that dark event from something that occurred many years in the past to one with immediacy and relevance. In this workshop, participants not only present scenes from the play, *The Survivor*, they engage in activities which can be used to deepen connections to the characters and give depth of understanding to theatre practice as well as Holocaust education. Workshop participants will engage in a theatre game during which they apply differing character motivations to tossing objects of varying shapes and weights. Using improvisation, in another exercise they will create a scene requiring persuasive skills and then apply these skills to a scene from the script. A role-playing activity casts participants as reporters and ghetto occupants on a tour of the Warsaw Ghetto. Another undertaking, based upon analysis of given circumstances, involves participants in writing and performing a short monologue honoring the protagonist in *The Survivor*. By coupling these activities with scripted scenes, attendees enter the world of the play, fostering connections to characters' motivations and deepening their own understanding and empathy.

Arts Education

Room 5

Workshop

Thursday, 28 June

13:10-13:55

PARALLEL SESSIONS

Parable of the Broken Plates: Shared Grief and Hope in Art and Faith Communities

William Catling,

Workshop participants are invited to experience a hands-on encounter with art as a vehicle for personal and communal healing. The concept of integrating art into our various educational, faith and communal gatherings has its roots in the earliest recordings of humanity; In caves and on rocks, in settings for corporate worship, public squares, enacted rituals, educational centers and other forms of communal life. It is through the deep interconnection of art and spirituality that society can find a way to heal from its multi-faceted problems. Donald Kuspit shares that “authentically spiritual art does not so much ‘communicate’ as ‘induce’ an attitude of communion and contemplation.” Both of these experiences have the power to bring about healthy change in society. The breaking of plates serves as a symbolic gesture representing the broken areas of life in our communities. These broken pieces are then put back together to tell a story of individual and communal grief and hope. The resulting mosaics create images that reveal the healing that can come through the making of art and for the viewers of the work.

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

Room 6

Workshop

Thinking with the Dancing Brain: Embodying Neuroscience

PhD Sandra Minton,

This workshop examines and demonstrates the brain/mind in action by connecting it to the symbolic language of dance. Carefully crafted, basic movement exploration experiences are used to explore the brain functions of observation, engagement, critical thinking, emotion, memory, learning, and problem solving. The brain structures responsible for each of the preceding functions are described, followed by explaining how each function is connected to content found in a typical dance curriculum. Finally, movement explorations are used to enhance understanding of each brain function. Thus, observations can become more detailed and acute when observers use their bodies to copy shapes seen in the environment. Engagement is heightened by accurately copying the quality of a partner's movements. Critical thinking is developed when analyzing the timing of a partner's movements. Different emotions are communicated nonverbally through varying the shape and quality of movement. Short-term memory is triggered by creating a movement sequence, and mentally re-arranging its order. Imagination is heightened when imagined body feelings and imagined shapes are reproduced in movement. Learning is involved through reading diagrammed patterns, and creating them in movement. Problem solving is practiced by deciding how you would move in different environments such as tall grass or waist deep water.

Arts Education

13:35-13:55

PARALLEL SESSIONS

Room 1

Connected Bodies?: In Search of the Affective Dimension

Lucy Boermans,

Since the turn of the millennium a surge in digital technology has led to a rise in the adoption of creative practice utilising interactive media across a multitude of fields. Now, almost 20 years on, aside quickening technological advancement and swelling digital development, I sense a developing “counteract”. As a global inhabitant, living and working within an increasingly digital landscape, I begin to wonder ‘why this perception?’... and so, I approach my line of enquiry; positioned from a curiosity-driven perspective, via a hermeneutical framework to ask: what if, running counter to our exponentially expanding “digital body,” there lay an equally significant “inner body,” or affective dimension? How do they relate to one another? If we are to consider their relationship as “intercorporeal” (Merleau Ponty) then perhaps we are looking towards a “readjustment” or “re-balancing” of bodily relations? “Connected Bodies? In Search of the Affective Dimension” is about an exploration of “this neglected relationship” via the affective side of the art experience.

New Media, Technology and the Arts

Fashion as Women's Political Discourse in the Post WWII Era in the United States

Dr. Shirli Brautbar,

Many scholars have explored fashion as a form of artistic personal expression. In this poster the author will explore the unique dynamics between fashion, art, politics, gender and cultural identity. Utilizing gender theory, historical analysis, media analysis, and fashion analysis the author seeks to shed light on the ways in which women from three different cultural groups utilized fashion in the Post World War II Era to engage in political action, artistic expression, and cultural celebration. While Jewish-American, Chicana, and Asian American women shared distinct cultural challenges in the post-World War II Era a close examination of how women in these groups utilized fashion for a variety of purposes sheds light on the way fashion as an artistic expression and commodity can provide meaning and be used for positive action.

Arts Theory and History, Social, Political and Community Agendas in the Arts

Transitory Sound and Movement Collective: Interpretive Performance Art Model

Cherie Acosta,

The Transitory Sound and Movement Collective: Collaborative Art, evaluates the communal process of performance art and the development of a novel improvisational language utilizing technology, music and the moving image. Employing a dialogical language through collective art making, the collective of artists, formed in Houston, Texas consists of sound designer and founder Lynn Lane, with an evolution of filmmakers, musicians, dancers and vocalists. The group rejects established rules of collaboration within the traditional framework of performance. Breaking with the strict interpretation of roles, which historically have created a hyper divide between director, performer, and designer, the collective operates outside the parameter of the shared lens of the written work. Neoteric and transitory, it creates a cross-germination of musical language facilitated by a purely improvisational setting. The approach is a significant and sustaining model in today's world of reductions in arts funding. With an eye to the future, artistic collectives provide freedom, interpretive performance art and the flexibility of artistic expression absent the constraints of traditional oppressive artistic structures

New Media, Technology and the Arts

Thursday, 28 June

13:35-13:55 PARALLEL SESSIONS

Art as an Avenue for Empathic Attunement and Healing in Children's Hospitals

Brooke Hughes,

Art has been used as a pathway for healing throughout history. The use of art, creativity, and image can help facilitate connection, as well as provide a space for empathic attunement to Self and Others. Recent neurobiological research has shown evidence for increased immune response when one experiences an empathic attunement. Additionally, empathic attunement assists the healing process through psychological subjective reports of increased well-being. My presentation will highlight through my work and observations how the arts can help assist with creating empathic attunement. I will also explore how feelings of loss and isolation experienced by children in the hospital can be addressed through communal art experiences, allowing for the opportunity to enter into a sense of connection, belonging and hope.

Social, Political and Community Agendas in the Arts

13:55-14:05 Break

14:05-15:20 PARALLEL SESSIONS

Room 1 Political Identities

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

Dr Susan Savage,

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

Social, Political and Community Agendas in the Arts

How States Use Visual Arts in State Formation and National Identity Building: Exploration of the Post-Soviet Kazakhstan

Anastassiya Denissenko,

In this study I examine the role of visual arts in state formation and national identity building on the example of the post-Soviet Kazakhstan. After the collapse of the Soviet Union, Kazakhstan faced the need of crafting state and national identity. Visual arts have played an important role in this process. I explore the importance of visual arts, that facilitate state and national identity building in autocracies. Focusing on Kazakhstan as a case study, I use content analysis to show that state favors and financially contributes to the artworks that support the regime, while it limits free artistic expression that poses a threat to it. I code the amount of the representation of national symbols, traditions, culture and history in the artworks in state- and privately-funded galleries, exhibitions and films to evaluate where pro-regime artworks prevail. I conduct interviews with artists in Kazakhstan to estimate the degree of the limitation of free artistic expression. My research adds to the knowledge of the importance of visual arts in the post-Soviet space, and can be extended to the analysis of other post-Soviet states that have experienced or in the process of the transition to democracy.

Social, Political and Community Agendas in the Arts

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

Jessica DeShazo,

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

Social, Political and Community Agendas in the Arts

Room 2 Artist-in-Residence

Thursday, 28 June

14:05-15:20

PARALLEL SESSIONS

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

Kathy Carbone,

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

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

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

Dr. Marnie Badham, Vice Chancellors Post Doctoral Research Fellow, School of Art, RMIT University

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

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

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

Sara O'Neill, Visual Arts Coordinator PP-12, Holy Cross College

Lisa Paris, Senior Lecturer, Arts Education, Curtin University

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

Arts Education

Room 3

Student-centered Pedagogy

Long Story Short: Encounters with Creative Nonfiction as Methodological Provocation

Dr. Anita Sinner,

Dr. Erika Hasebe-Ludt,

Dr. Carl Leggo,

We propose creative nonfiction (CNF) as a viable method of inquiry that enables arts researchers to creatively show through story and tell through research the conceptualisation of methodology (process), the techniques and methods applied (practice), and the resulting research account (product). We provide an overview of our praxis, and as an example of scholarly arts expression, our stories are shared in this session to demonstrate the kind of compelling and engaging rhetorical disposition that emerges when a literary genre refracts research boundaries to open possibilities of methodological hybridity. In this context, we demonstrate how personal stories are woven into the fabric of larger historical, cultural, political, and educational patterns. To set the scene about the contingency of our journey with CNF and life writing, we map geographies of self as scholars, tracing in our interactions the alliance of ideas that have collectively brought us to stories as the lifeblood of researching, teaching, and learning. Much like an attestation, this conversation of CNF as methodological provocation is a proposition, akin to bearing witness to and archiving our scholarly practices in ways that may be described as seeking a heart of wisdom.

Arts Education

Thursday, 28 June

14:05-15:20

PARALLEL SESSIONS

Visual Persuasion as a Vital Element of Art Education

Dr. Michelle Wiebe,

Visual persuasion is typically considered the domain of the advertising world but learning about visual persuasion enhances learning in art because it highlights the importance of composition and concept. Learning the elements of visual persuasion can serve a dual purpose in art education as it emphasizes the vital importance of layout, design, and visual hierarchy while strengthening visual literacy. Additionally, gaining an understanding of visual persuasion teaches students to both look for and decode the messages within images. In other words, learning about visual persuasion can enhance critique and observation because it provides students with another lens through which to observe art. Students who learn to consider visual persuasion also begin to internalize the importance of developing a strong concept for their own work.

Arts Education

Enhanced Communication Strategies in the Online Arts Classroom

Dean Adams,

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

Arts Education

Room 4

Engaging Movement

Dance is Multi-modal: Music, Perception, and Abstraction

A W Brian De Silva,

An excellent dance performance has one real and distinctive hallmark - a total assault of the senses, especially sight and sound, while simultaneously engaging the brain's neural networks. The brain helps us to understand and perceive what we experience in our lives. It helps us to understand and give meaning (neuro-cognitively) to our experience of the dance, whilst helping us assess what we like or dislike (neuro-aesthetics) about the dance. A dance performance achieves all these through an interplay, manipulation and interpretation of text (story, concept, theme), music (rhythm, pace, speed) and set design (visual acuity and perception). I am using and recounting the performance of Wayne MacGregor's "Tree of Codes" at the Melbourne International Festival (2018) to elucidate and demonstrate how these elements are brought together to achieve these multimodal effects. Dance is without a doubt a multi modal learning experience.

Arts Education

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

Yiyu Zhang,

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

Social, Political and Community Agendas in the Arts

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

Dr. Brittany Harker Martin,

Dr. Barbara Snook,

Ralph Buck,

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

Arts Education

Thursday, 28 June

15:20-15:35 **Coffee Break**

15:35-16:50 **PARALLEL SESSIONS**

Room 1 **Pedagogies for Change**

Teach Critical and Creative Thinking Skills by Playing an Instrument

Dr. Jane Fiske,

Critical and creative thinking is a learning outcome promoted by the Liberal Education and America's Promise (LEAP) initiative. Launched in 2005, LEAP is a national public advocacy and campus action initiative which champions the importance of a liberal education. This paper will address how critical and creative thinking skills may be developed by playing an instrument. Specific musical examples will be explored. Playing a musical instrument utilizes both brain hemispheres. The left side (cognitive) decodes musical patterns, structures, concepts, and makes logical connections. It teaches students to analyze, to make informed choices, and to problem-solve. The right side (affective) interprets and responds to music from an aesthetic perspective. It teaches students to generate new and free ideas and to develop into imaginative thinkers in a variety of ways. Both areas are active and inseparable when playing an instrument. The experiential, hands-on approach to playing an instrument promotes examination and practice, clear thinking and communicating, mindfulness and listening, and deepens a student's overall understanding of themselves, their beliefs, knowledge and perception of the world. Critical and creative thinking skills are imperative for understanding and contributing to 21st century challenges. Playing an instrument teaches these skills and provides lifelong joy and enrichment.

Arts Education

Teaching "The Dybbuk": A Multi-Arts Approach

Lois Rudnick,

With themes of horror (demonic possession), love and betrayal, religious orthodoxy and greed, Ansky's "The Dybbuk," and its many variants--Yiddish film ("Der dibuk"), an avant-garde chamber work (Aaron Copland's "Vitebsk"), a ballet symphony (Leonard Bernstein and Jerome Robbins), and, most recently, a feminist opera (Ofer Ben-Amots--has the makings of a compelling curriculum for students of drama, dance, and theatre history, as well as for performing arts students. Russian writer S. Ansky is recognized as the first Jewish ethnographer. During World War I, he collected and preserved hundreds of folks tales and folk songs from Hassidic communities in Eastern Europe and the Russian Pale, including Kabbalist songs that he used in his play. There is an excellent recent translation of the play in English, and rich scholarly work on Ansky that provides in-depth context for his ethnographic work, the relationship of his work to Hassidic and world culture (he was a Russified Jew who wanted to create a new Yiddish theatre that would appeal to ordinary folk in a contemporary way), and the reasons his play resonates with contemporary audiences.

Arts Education

Pre-Service Arts Teachers' Perceptions of Inclusive Education Practice in Western Australian

Lisa Paris, Senior Lecturer, Arts Education, Curtin University

Dr. Karen P. Nonis,

John Bailey,

The creation and maintenance of inclusive learning environments is a key responsibility of all teachers working in Australian schools. Most Australian Universities embed inclusion education training for pre-service teachers (PST) in coursework. There is an implicit assumption in these arrangements that the study of inclusion and of special needs education completed at University will translate into practice when PSTs are working in schools. This phenomenological mixed methods research utilised an existing (2016) University facilitated Artist in Residence program, in which secondary Arts PSTs worked in Western Australian primary schools on a significant art project, to examine how effectively inclusion training is translating into practice. The findings of the research are both surprising and concerning. There would appear to be little or no articulation between theory and practice – the PSTs in our study did little to facilitate inclusion outcomes. Equally as interesting, however, is the finding that something in the collaborative arts experience itself (i.e., unrelated to the actions of the teacher or the AiR) allowed an inclusive experience for the children involved, underscoring the value of The Arts in general education – and especially within inclusive education.

Arts Education

Room 2 **Visual Social Engagement**

Coached Feelings in Paula Markovitch's El Premio, 2012

Prof. Inela Selimovic,

This essay studies the ways in which the clash between genuinely felt and coached emotions often gives way to affective re-socialization processes in Paula Markovitch's El premio. Indeed, the film frames these processes around Argentina's recent political violence (1976-1983) as an invisible psychosocial presence in the main characters' lives. Following the theoretical discussions by Gilles Deleuze, Brian Massumi, and Patricia Clough about the complex ties emotions hold to affect, I argue that Markovitch's film emblematically assumes a unique position within contemporary debates on memory concerning recent political violence in Argentina. Affective re-socializations of the child in El premio echo what is seemingly absent in its story but arguably serves as one of the most implicit references to appropriated childhoods during the Argentine state terror. The notion of the child's disruptive affect in the film becomes an unlikely but fertile aesthetic territory for airing the re-appropriated adults' re-socialization intricacies within the ongoing reconstructions of socio-individual memories.

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

Thursday, 28 June

15:35-16:50

PARALLEL SESSIONS

"Little Significants" in the Visual Arts: Defining the Disability Aesthetic through the Analysis of the Representation of Dwarfism

Dr Debra Keenahan,

The physical difference of disability is not commonly associated with beauty, but rather its opposite. Theorists acknowledge the vicissitudes of taste in aesthetic judgement. Similarly, theorists acknowledge the vicissitudes of the valuation of disability - that is, physical difference is not always and everywhere defined as a disability. This interesting parallelism between the vicissitudes of aesthetic taste and disability is acutely illustrated through the representation of the dwarf - particularly the achondroplastic/disproportional dwarf. The purpose of the disability aesthetic was to produce a shift in the standards of beauty away from the notions of harmony, bodily integrity and health. However, despite such development of terminology, and claims of purpose, the definition of the disability aesthetic remains obtuse. Through the analysis of images in paintings, photography and sculptures of dwarfism this work first critiques current descriptions of the aesthetic of disability. Then adhering to a feminist critical disability studies framework - focusing upon the interface of the social milieu with the subject as limited agent - this work analyses a series of photographic representations of the author who is a female artist with achondroplasia. Through analysis of this self-representation, this work endeavours to provide clarification of definition of the disability aesthetic.

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

Using Interactive Theatre to Decrease Sexual Assault and Victim Blaming in Higher Education

Noah Lelek,

This paper discusses the researched benefits of using interactive theatre to decrease sexual assault and victim blaming, as well as increase dialogue about these two issues in higher education. The Texas Woman's University Interactive Theatre Troupe was founded in 2015 to increase dialogue about a number of pertinent social issues. The troupe devised an interactive theatre script entitled, Welcome to College, to tackle the prevalence of sexual assault and victim blaming on college campuses through research, improvisation and devising techniques. The script consists of a short, traditional theatre piece, followed by a question and answer portion between the characters and audience, followed finally by the interactive portion where members of the audience are able to enter the scene to try to solve the inherent issues in the script. The script was performed for a number of college students in disparate courses. Students who witnessed the performance were given a pre- and post-performance questionnaire (mixed-methods), followed by the opportunity to participate in one of two focus groups. The results from the study, which were positive in nature, will be presented at the conference, as well as information about interactive theatre script creation and lessons learned through the facilitation and research process.

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

Room 3 Content Praxis

Anxiety of Our Age: Domestic Art and the Perversion of Privacy

Dr. Jill Foltz, Faculty, Art, El Centro College

In contemporary art and culture, extroversion and sociability often enjoy a place of privilege, whether in the realms of job descriptions, social media, or relational aesthetics. Introversion is viewed as a personality defect, the need for privacy is eyed with suspicion, and the arts of craft and interior design are relegated to the "decorative arts" section of the museum. However, several recent artists have chosen to use the site of the home or other private spaces as the subject of their sculpture and installation. This paper will investigate how these artists subvert dominant cultural values of gregariousness and shared space by creating paradoxical "private" spaces in the gallery, reclaiming the values of safety and privacy in an increasingly exposed culture. Drawing on Foucault's concept of "heterotopias" and Bachelard's Poetics of Space, I will explore the work of contemporary artists who employ the visual vocabulary of domestic interiors as sites of respite or prostheses of privacy. These artists include Andrea Zittel, whose A-Z Units (1994-2008) and Indy Island (2009) are life-sized spaces for individual comfort; Jessica Stockholder, who describes her colorful, domestic installations as being "about controlling the structure and surface quality of one's environment"; and Marc Camille Chaimowicz, who creates gallery-sized installations of decorative and domestic settings in an attempt to "dissolve the hierarchical and disciplinary divide between fine art and the decorative arts." Though many today may consider self-seclusion a perversion, these contemporary artists create other spaces that respond to and compensate for the anxiety of our loud, open, and complicated world.

Arts Theory and History

Audio Cartography, Ethico-aesthetics and Orderliness: Divining Models of Participant-institution Connection in Social Practice

Michael Mc Loughlin, Artist, self employed, Artist, Dublin, Ireland

Over the past 20 years, I have developed an audio-cartographic methodology of context-related praxis that examines the inter-relationships between the aesthetic, the ethical and the institutional/relational dynamics that shape the contexts of the sound based projects I undertake. This means that conceptually my work explores community building, place making and active citizenship. In practice, it involves a process of recording conversations/discussions with specific communities of interest around social themes relevant to them; in order to develop sound based artworks that in turn represent that community of interest. I apply spatial sound based methods to sociological research through artwork involving choreographed moments of exchange through agreed, staged, multi-channel spatial recordings of unmediated conversations between small groups of individuals who share some commonality. The "subject" of this work is not the individuals participating in the recording, but the methods through which the particular group involved create "orderliness" (Garfinkel, 1967) in their shared constructed realities and how this "adjusts" through involvement in the recording. The artwork discussed here is in itself a provocation to open dialogues. The people who take part in these recordings have Power of Veto over any future installation of this artwork. This paper will use this art making process as a means to examine this overlooked aspect of social arts practice specifically relating to institutional/participant relationship and ethics. The paper will discuss the procedures through which the art institution creates orderliness impact potential for relationship building between the participant and institution in social art practices.

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

Friday, 29 June

08:15-09:00	Conference Registration Desk Open
09:00-09:25	Daily Update
09:25-10:00	Plenary Session
10:00-10:30	Garden Conversation and Coffee Break
10:30-12:10	PARALLEL SESSIONS

Room 1	<p>Impacts of the Moving Image</p> <p>Wonderwomen: Embodied Confidence in Popular Media Alethea Alexander, Acting Assistant Professor, Dance, University of Washington, Seattle, WA, United States Wonder Woman bursts into the hearts of millions of moviegoers inspired by the power of the female superhero. It was satisfying to see a woman join in WWI battle and defeat a God, but narrative alone did not make Wonder Woman the seventeenth highest-grossing film of all time. I suggest that the superhero's physicality defined her strength and empowered female viewers. This presentation will explore how specific ways of moving, both individually and as observed in others' bodies, can affect confidence and empowerment in women. Drawing from oral and movement interviews with twelve nationally diverse dancers at the University of Washington, and a socioemotional application of Laban Movement Analysis, my research reveals preliminary findings about physical expressions of confidence and empowerment shared among women. I suggest that free-flowing, circular movements initiated from the gut and spine are associated with feelings of safety and self-assuredness, and that direct, bound movements initiated from distal points evoke empowerment. I argue that movement patterns share an intrinsic relationship with emotional states, and therefore movement matters. Furthermore, because of our mirror neuron system, we physically experience the movement of bodies observed both on and off-screen. Not only is it fun to watch Wonder Woman plow through battlefields, but we also experience kinesthetic empathy for her confident strides and punches. I will argue that movement is an under-recognized keystone that could clarify and catalyze empowerment for women. <i>2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action</i></p> <p>A Shooting Star or Flying Start?: Interactive Documentary Film Making Practice and Storytelling in Contemporary China Chanjun Mu, Interactive documentary film, emerged in 1980s and thrived in past decade under the growth of digital media technologies, is a new genre that narrates and the real and enables audience interact with reality through interactive digital technologies. There is increasing concern on this genre from vast western film agencies (e.g. the National Film Board of Canada, the Irish Film Board), international film forums and festivals (e.g. International Documentary Festival Amsterdam, Sundance Film Festival) and broadcasters (e.g. Arte, BBC, The Guardian, France 24), facilitating the interactive documentary film making practice and spreading the trend all over the world. Researchers from varied fields engage in this promising territory as well (e.g. MIT's Open Documentary Lab, the International Documentary Festival Amsterdam's Doc-Lab). Chinese interactive documentary film practice came to the stage in a relatively late time, but it expanded in past decade and brought about artworks and projects unremittingly. Many questions are not yet clear like the features and making practice situation of Chinese interactive documentary film. As a profound segment of jigsaw picture mapping the global interactive digital art practice, the investigation about Chinese interactive documentary film should not be absent. To remedy the gap, this research offers some insights into two aspects: the historical procedure in which Chinese documentary started to employ and be reshaped by emerging digital technologies; the current situation and features of Chinese interactive documentary film. For methodology, a systematic literature review in relevant field and case studies of Chinese contemporary representative artworks and projects will be conducted. <i>New Media, Technology and the Arts</i></p> <p>Disrupting Embodied Prejudice with Art and the Moving Image Edmond Kilpatrick, Vancouver, BC, Canada Through autobiographical, arts based inquiry, I sensitized my awareness to solid and fluid sensations in my chest that I associated with prejudice and vulnerability and analyzed them phenomenologically in embodied writing. I entertained the supposition that sensations of fluid movement could be associated with vulnerability, and solid unyielding sensations could be associated with bias or prejudice. I found images that elicited these responses and became aware how implicit bias influenced my sensation response. I investigated how sensations elicited by implicit bias could be changed. While watching a short video interview of a gentleman who shared his struggles with addiction and poverty I noticed solid, resistant sensations in my chest that betrayed my efforts to empathize with him. I strategically inserted short dance and contemporary art clips throughout the video that disrupted my solid sensations with fluid ones. The intervention of art altered the habitually resistant way I engaged with him and moved me emotionally and sensorially. The original educational video was intended to create empathy and advocate for addiction support services. Despite my best intentions, it did not challenge the implicit biases that barred me from internalizing its message. This research reinforces how our embodied prejudices need to be addressed along with our cognitive ones for a new understanding and experience to occur. If public education programs and media tools are to have a transformative impact on their audience, the use of art can be a potent element to communicate the message in a full-bodied way. <i>2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action</i></p>
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Room 2	Inclusive Initiatives
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Friday, 29 June

10:30-12:10

PARALLEL SESSIONS

Contemporary Art Movements for Revitalisation

Eimi Tagore-Erwin,

Despite Japan's global pop image, much of the internal Japanese art world counters this theory and aesthetic. Different art narratives are successful in Japan and have started gaining traction in global avenues in recent years. Much of these movements engage with social practice, a phenomenon that has become increasingly popular in Japan as the economic and cultural gap between rural and urban communities has widened throughout the nation. Many Japanese art world tastemakers and artists have increasingly turned away from global art market trends to instead cultivate projects that have a focus on local community building, especially as new avenues of sponsorship that cater to government revitalisation initiatives emerge. This paper aims to introduce and examine concepts behind contemporary art festivals for revitalisation that have been occurring in Japan in recent years. The paper aims to provide insight into the effects of these festivals in the long and short term, by examining the practices of Kitagawa Fram, a leading figure of these movements. The paper is situated within cultural studies and visual culture studies. It draws heavily from the research of art historians Reiko Tomii, Adrian Favell, and Gennifer Weisenfeld, and is complemented by investigative research into the life of art director Kitagawa Fram, as well as observational analyses formed by on-site study of the Setouchi Triennale in 2015 and 2016. This paper implies that the new community-focused initiatives in Japan may bring about wider changes to Japan's art identity on a global level.

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

Developing Artistic Practices of People with Disabilities: The Case Study of Latvia

Sarma Freiberga,

Inclusion of people with disabilities in general society has been delayed in the Eastern Europe due to the severe consequences of the communist regime. Both on institutional level and in public opinion people with disabilities are still labelled as secondary. This refers also to embarking people with disabilities into artistic practices due to restricted accessibility. However, in the Eastern Europe significant improvement regarding visibility and overcoming stereotypes referring to the people with disabilities has been achieved thanks to grassroots activism. As a positive example the research paper analyses the case of the Integrative Arts Festival Come along! involving children and young people with special needs in Latvia, having started 21 years ago and since 2007 expanding to having reached the audience of 100 000 (from 1.9Mio inhabitants of Latvia which is a significant number) of national radio and television. The proposed paper focuses on the art product created by people with disabilities as an instrument of socialization and promoting understanding between different social groups, presenting the case of Latvia as a successful development able to provide a unconventional approach for inclusion.

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

Children Inspire Glass Project at Emporia State University

Dr. Carol Russell,

Dr. Heather Caswell,

Fletch Russell,

Emporia State University's Children Inspire Glass Project (2013 & 2016) demonstrated the power of authentically creative experiences for all children, and importance of their genuine ownership in that process. Art offers an avenue for success for all children, regardless of ability level, as there is no wrong way. This project demonstrates that with appropriate accommodations, all children can be engaged and focused when you foster creativity with an appropriate environment, materials, interactions, and TIME! Art is truly a right for all children and this project advocates the right of all children to express themselves through the arts. Practitioners will benefit from illustrations of collaboration and specific strategies/accommodations utilized to facilitate children's visual art and creative writing expressions. With appropriate accommodations, all children can be fully engaged and share the joy of creative expression. Participants will observe a collaborative model and be provided with strategies to facilitate an inclusive group of children to creatively express themselves through visual arts and creative writing. Presenters will share various strategies related to their own specialty areas (visual arts, creative writing, special education, collaboration with families, university faculty and students). Documentation of responses and reflections about the CIGP from children, families, faculty, and students will be shared, which illustrates the authenticity, collaboration, and success of this project. This includes children sharing their designs, stories, and ideas at art shows. This material informs us for the upcoming CIGP III in Spring 2018, in addition to supports our funding efforts.

Arts Education

Room 3

Creative Trajectories

Becoming Unraveled: Experimentations with Artistic Memoir as a Method in Post Qualitative Research

Alexandra Berry,

Reverberating with post-human and new materialist notions of learning as an intra-active, "more-than-multiple" experience (Deleuze and Guattari, 1987, p. 154), this paper offers a glimpse into my experimentations using Artistic Memoir as a method to inhabit my affectual experiences as a Canadian artist/researcher/teacher working as a visitor in a shanti-school in Goa, India. Tentatively mapping encounters that emerged through a series of child-driven art projects which reimagined our engagements with local waste matter, Artistic Memoir offers a new and intuitive approach to navigating educational phenomena, such as affect, which move beyond traditional modes representational thought. Beginning from the middle and posing no concrete end, the performance of Artistic Memoir aims to disrupt readers from conventional expectations of academic writing and uses abstract, artistic expressions to twist the spirit in new and unfamiliar directions (Springgay, 2008). In this paper, I share a theoretical exploration of the intentionally incoherent, piecemeal presentation of Artistic Memoir, and present a snapshot of my practice with this arts-based method using a blog site as my medium.

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

Friday, 29 June

10:30-12:10

PARALLEL SESSIONS

Art and Transformative Learning

Andrew Gitlin,
Lefebvre (2014), notes that the space influences production (meaning human production) of products and the products influence the production of the space. The production process, however, produces two categories of objects: works and products. The difference between the two being that “products can be reproduced and are in fact the result of repetitive acts and gestures while works can’t be reproduced because each one has something unique and irreplaceable about it” (Lefebvre, 1991, p.70). This human production of works and products can be contrasted with nature that doesn’t produce at all—nature always creates beings and these beings are always works as opposed to products (Lefebvre, 1991). In this way, nature is a unique creative producer of works in exactly the same way art works on the world and space and the world works on art. For our focus on education, we now have a critical lens to look at the space of schooling to see where it produces repetitive acts, gestures, relationships and/or the creation of “works” that produce irreplaceable and unique acts, gestures and relationships. This allows us to ask a direct question: is the production process of learning in schools typically repetitive (or otherwise) and is the result of this sort of process a product or a work? Given the answer to this question we can now make an assessment of the construction of school space in terms of desired outcomes such as the need for sameness and/or unique creative types of learning that we argue are directly related to the production of works of art.

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

Space In-between: A China/Canada Pedagogical and Cultural Exchange

Dr. Boyd White,
Dr. Anita Sinner,
Dr. Jun Hu,

The concept of “ma,” which originated in Japan, refers to the “pure and... essential void between all things;” “an emptiness full of possibilities, like a promise to be fulfilled” a state of being in/between—between spaces, times, perceptions, cultures. Our paper explores this concept as an east/west, China/Canada pedagogical and cultural exchange, an in-between space that shares a commitment to the arts-based practice of a/r/tography—the interweaving spaces between art (practice), research and teaching in our respective interactions with pre-service teachers. In this paper, the three presenters discuss how ma informs our ways of being and becoming, and how each, respectively, has adapted ma—two in a context of western teacher education (one, a generalist elementary education program that encourages artistic exploration of self-identity as a philosophic component of pre-service teachers; the other, an art specialist education program with a particular focus on community outreach), and the third in the context of chinese art teacher preparation that includes a three-week course in which students apply a/r/tography principles while traveling part of the ancient silk route. As we bring together ma and a/r/tography in this international forum our intellectual exchange provides a collaborative network of evolving philosophical perspectives and practices.

Arts Education

Artful and Rhizomatic Belongings: A Digital Assemblage Exploring Students' Belonging in Higher Education

Maureen Flint,

C(art)ographic Conjunctions is a digital humanities arts research project that explores student’s connection to and production of place in higher education. This project combines audio clips from student interviews, geo-tagged paths of guided walks, soundscapes of campus, photographs, and 360-degree video in an interactive digital assemblage to produce a more nuanced understanding of how students’ experience the place of higher education. Place offers a unique entry point for complicating narratives of belonging and connection, and to consider place as an assemblage of materialities that create an affective rhizome, moving towards (re)presenting the multiple, rhizomatic, and simultaneous knowings of student experiences. Place as constantly produced and iterative enfolds notions of the rhizome, a multiplicity, connecting points to other points, reducible to neither one nor the multiple (Deleuze & Guattari, 1987). The rhizome suggests an ever constructing, varying, and expanding understanding of place/space as made up of lines and a multiplicity of directions. For example, students mark and create collages during focus groups that respond to the prompt: “draw, write, or visually describe the place of campus.” The collage creation becomes an encounter of place, an inquiry of process that encourages juxtaposition, relocation, and connection. Following focus groups, students are invited to participate in a guided walk, exploring the place of campus through their particular encounters and experiences in place. These guided walks and focus groups methodologically move to understand belonging as a rhizome, a collection of relations, intensities, and flows that connect, flatten, and fold back on one another. Belonging becomes differently through the connections and relations within this data. Marked maps made during focus groups layered with paths and photos assembled during guided walks, lines of flight from text and sound from focus group and walking interview conversations layered in between. The lines of the guided walk and text create connections, a rhizome between other pieces of data. C(art)ographic Conjunctions is the artful combination of this data, an affective digital rhizome combining audio, visual, and cartographic segments in a digital assemblage. For example, segments of audio (e.g. clips of student narratives and soundscapes) become flows along paths that traverse a digital map of campus. These audio paths layer and overlap, interrupting and intersecting, some layering again and again, while others become lines of flight that depart the map. Using digital media, these layered and multiplicitious paths create a rhizome of belonging. This inquiry of belonging rejects closure, themes, and generalities, instead looking to difference and diffraction, articulation of questions producing questions doubling and folding and moving to openness (Deleuze & Guattari, 1987). C(art)ographic Conjunctions offers a pedagogical and political turn to place that maps differently how we respond to, support, and make change on college campuses. Through endless (re)combinations and entry points, C(art)ographic Conjunctions offers implications for methodology and practice: a different reading of place and belonging in higher education.

New Media, Technology and the Arts

Room 4

Critical Mimesis

Friday, 29 June

10:30-12:10	PARALLEL SESSIONS
	<p>Las Reinas, Pieta: A Meditation on Grief, Violence on Bodies of Color and Performing Catharsis Kristina Tollefson, Orlando, FL, United States Wanda Raimundi Ortiz, The artists discuss the impetus for their collaboration and will demonstrate the collaborative benefits of artists reaching across academic disciplinary divisions to strengthen each other's work. The imagery, inspired by Michelangelo's Pieta, created the background for Raimundi-Ortiz's live performance portrait where she cradles 33 young men and women of color for 3:33 seconds each: the number 33 representing the age of Jesus at the time of his execution. The piece was presented at the Knowles Chapel at Rollins College in Winter Park, Florida in March 2017 and the Smithsonian National Portrait Gallery in Washington DC in May 2017 and has upcoming performances in Orlando and Chicago in 2018. The artists will discuss the impact of the project on both participants and observers. <i>Social, Political and Community Agendas in the Arts</i></p> <p>Jan van Bijlert's Portrait of a Widow as St. Frances of Rome Dr. Jochai Rosen, A painting by the 17th-century Dutch painter Jan van Bijlert so far known as Portrait of an Unknown Family (National gallery, Prague), depicts a woman accompanied by her two daughters and a trumpeter who is blowing his trumpet. This group is shown by a table set outside the walls of an Italianate city. This unusual iconography is so far unexplained and its deciphering will be the purpose of this lecture. Through comparisons with 17th-century Dutch representations of trumpeters and comparisons with representations of St. Frances of Rome (Santa Francesca Romana 1384-1440) in art, this paper will prove that this painting is actually a Portrait of a Widow as St. Frances of Rome and that this widow is offering nourishment to the poor. By that it will show that this is so far the only known depiction of this saint in 17th-century Dutch painting and a fresh addition to this rare subject in art. <i>Arts Theory and History</i></p> <p>A Portrait of Power Elise Richman, Professor, Art and Art History, University of Puget Sound, Tacoma, WA, United States The first presidential portrait of a black president by a black artist was unveiled on February 12, 2018. This unveiling marked a momentous historical moment. Obama's portrait represents a rupture in how the generally conservative genre of the presidential portrait is depicted. He is represented in front of a thicket of leaves interspersed with symbolic flowers representing places of significance to him. President Obama, sits facing the viewer, as if ready to converse in a posture that has been described as both casual and vigilant. He looks approachable and his emotional mien is complex. The color is vivid and his feet seemingly hover, he is not in a stately room but rather a vibrant, otherworldly garden like space. Kehinde Wiley, the artist who painted Obama's portrait, is a truly intriguing choice because he explores how portraiture historically reinforces power imbalances. Wiley is famous for his grand oil paintings of black and brown men whom he encounters on the streets of places such as Tel Aviv, Harlem, and Port Au Prince. He engages in the history of portraiture to, "quote historical sources and position young black men within the field of power." This paper will examine the connections and disruptions that this painting of an undeniably powerful subject introduces to Wiley's practice. It will also explore visual tropes such as gestures, lighting, symbolic objects, furniture, architectural elements, facial expression, and materials in select, historically significant paintings to more abstractly analyze the rhetoric of power in portraiture that Wiley employs. <i>Arts Theory and History</i></p> <p>The Ghosts of Tom Watson: Country Music Performance as Alternative Political Outreach Peter La Chapelle, This paper will analyze the ways in which country music, with its connections to recording and broadcasting, has served historically as an alternative means for political aspirants to reach constituents and sidestep traditional obstacles to obtaining office. This presentation will focus on performer-politicians such as Populist leader-fiddler Tom Watson, left-wing singing cowboy Sen. Glen Taylor, and segregationist-country performers such as Texas Sen. Pappy O'Daniel and Louisiana Gov. Jimmie Davis, and on non-performer politicians who used country music to transform politics such as Alabama governors Big Jim Folsom and George Wallace and President Richard Nixon. A central theme is the ways in which aspirants have overcome political outsider status by using music as way to reach out to voters. Mediums explored in this presentation include musical compositions, recordings, and graphic campaign materials. This paper will also analyze the types of politics with which country, perhaps the most of political of all musical genres, has been connected, including forms of populism that embrace both inclusivity and xenophobia. <i>Social, Political and Community Agendas in the Arts</i></p>
12:10-13:10	Lunch
13:10-14:50	PARALLEL SESSIONS
Room 1	Form and Analysis

Friday, 29 June

13:10-14:50 **PARALLEL SESSIONS**

Shapes of Things: A Transdisciplinary Approach to Teaching Form and Analysis

Dr. Tom Baker,

The purpose of this paper is to recalibrate the topic of FORM, from its traditional role as an advanced music-theory class in a typical undergraduate curriculum (most often called Form and Analysis) to a generative, unifying, and transdisciplinary concept. The central focus of this recalibration is a class called The Shapes of Things, currently being offered in its second iteration at Cornish College of the Arts in Seattle Washington. While most traditional “form” classes focus on a limited amount of classical repertoire from the common-practice period, and concentrate on an understanding of classical forms, The Shapes of Things proposes a new approach to “Form and Analysis,” tasking the students to synthesize their intuitive, critical thinking with a paradigm of reverse-engineering that allows them to seek the “big idea” of a piece. The paper will outline the learning outcomes and curriculum for this new class, show student work (including analysis of architecture, painting, cinema, and poetry), posit possible transdisciplinary approaches to formal analysis, and bring forward one potential pathway out of the stagnant curricular roundabout in which music programs in colleges and universities find themselves, and into the realm of creativity, integration, and diversity.

Arts Education

Aviary: Knowing Birds through Scientific Drawing

Carolina Rojas, Assistant Professor, Design, Universidad de los Andes , Bogota, Bogota, Colombia

Using pedagogical approaches, this project explores scientific drawing and its relevance as a medium to communicate the variety of emblematic bird species in some natural history museums in Colombia. By examining the realistic style and explicit communicative purpose of ornithological drawing, a set of rules is established between ornithological information, scientific illustration, and creative and didactic elements that generate decisive research and artistic material. Ornithological illustration is particularly challenging because the representation of the subject must be accurate and the drawing must also possess artistic integrity. The artist must observe, replicate, and create through a careful combination of specimens, prior knowledge, and analog and digital tools, ultimately producing images that transfer critical scientific information. These practices deserve to be studied and disseminated due to their scientific, historical, and aesthetic value. This project therefore aims to shed light on a previously understudied field and highlight the importance of bird collections and their preservation through the eyes of illustration.

Arts Education

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

Dr. Melanie Enderle,

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

Arts Theory and History

Science and Art Interactions

Jennifer Rock,

Science and art interactions are booming. They are diverse and enriching but also criticised for maintaining cultural silos. ArtScience has emerged as authentic inter- or trans-disciplinary practice, but it remains rare and often harnessed to driving technological innovation. What can its other forms look like? Examples include where arts practice done within science informs basic research in conceptual and methodological approaches. They include where “democratisation of art” through social arts practice around issues of applied conservation management can transition us away from science vs. society consultation-style interaction. Instead, through community art as practice, social object, and instrument for documentation and analysis, we can construct a co-created understanding of place and environmental values, community-driven visual ethnography, and joint future planning.

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

Room 2 Inquiry and Movement

Friday, 29 June

13:10-14:50

PARALLEL SESSIONS

Rudolf Laban's Diagonal Scale as a Foundation for Creative Movement Practice

Whitney Moncrief,

While leading various movement classes in schools across the Midwest, I have found an overall consistency in a lack of spatial awareness as well as an inability to explore creative ways to construct movement. I have recently been exploring a practical approach to create an accessible way for students to incorporate and explore various developmental movement practices. The development of implementing Rudolf Laban's Diagonal Scale into the teaching approach by two elementary school teachers over the last year has provided a foundation for building language, spatial awareness, effort modulation, and space harmony for these students. Just as Anne Green Gilbert's Brain Dance is used for cognitive balance and allows students to be more expressive and articulate in movement, Laban's Diagonal Scale can provide a blueprint for dance choreography, as well as a steppingstone in finding personal movement preferences and vocabulary. This paper provides examples of creative ways to implement Laban's Diagonal Scale into movement games in elementary school classrooms. By using the Diagonal Scale as a blueprint for creative movement games, will the students become more spatially aware? Will students use the scale as a skeleton for creating movement sequences? Will Laban's Diagonal Scale provide a better sense of self expression and confidence?

Arts Education

Choreographer as Teacher, Teacher as Choreographer: Identity and Practice in the Postsecondary Setting

Professor Rebecca Gose,

College level dance students commonly participate in faculty (or guest-led) choreographic processes and their culminating performances. As an applied and often required learning experience, it is thought to develop the essential skills needed as performers, choreographers and teachers. Pedagogically, however, many gaps exist in understanding and defining what is being taught and learned in this unique setting. Recent relevant literature problematizes the roles of and relationships between choreographer and student in this choreographic process (Butterworth, 2004), the effect of student perceptions about learning and rehearsal (Haines & Torres, 2016), as well as the ethic of care between the teacher-as-choreographer and the student (Gose & Siemietkowski, in press). Using these investigations as a starting point towards further understanding, this paper will overview a phenomenological investigation into the perceptions, experiences, beliefs, and objectives of teachers-as-choreographers in a postsecondary setting. Lines of inquiry include: What are the primary instructional practices used in this unique choreographic setting? What kinds of pedagogical thinking is a choreographer employing? What are the teacher-as-choreographer's implicit perceptions or beliefs that help shape this process? How might choreographic and pedagogical goals intersect, collide, or coincide?

Arts Education

Room 3

Elevating Voices

Evaluating Multi-Content Learning through Art

Dr. Jan Hogan,

Gilbert Duenas, Associate Professor, Department of Curriculum Instruction and Technology, Auburn University Montgomery, Montgomery, -, United States

Art speaks to the classroom teacher. Experienced educators can know a lot about their students through classroom art projects. Art skills such as knowledge of color theory, understanding famous artists, and spatial awareness can be assessed, but evaluation shouldn't stop here. Student's listening skills, social skills, certain math skills, social studies skills can also be assessed via the same piece of art. First, drawing exercises to make students comfortable and move them beyond the "I can't draw syndrome" or fear of drawing that may be present. Second, an exercise in drawing familiar objects by turning them upside down. This allows students to view their subject as a series of lines rather than an object they are familiar with. Third, isolate colors in a photograph to train students' eyes to see shade, tint, and tone as indicators of depth or distance. This project can be incorporated in any teacher preparation program as a hands-on learning experience that engages the participant's use of imagination to artistically portray in an abstract manner what they see and feel. Whether a child in an early learning center, a youth in an elementary school or adult in a college setting, the use of distinct art forms can be an empowering tool to elevate the voices and interpretations of children and adults' views of historical and present day events. Application of this project can be utilized to promote academic skills such as critical thinking, conversations, and research in support of a relevant learning outcome.

Arts Education

"Showing Our Knowing" in Post-Secondary Contexts

Sherry Martens,

Dr. Cassandra Dam, Calgary, Canada

Taking up two distinct but inter-related post-secondary institutions we uncover an origin story, made in Canada, whose legacy continues in elementary and high schools across Canada, and has found new possibilities in pedagogical approaches in post-secondary. Using personal experiences, documented outcomes, and interpretive qualitative research, this paper explores post-secondary opportunities to integrate learning through the arts and reveals hidden and taken-for-granted learning strategies for students in two distinct Bachelor programmes: Bachelor of Fine Art and Bachelor of Education (After) Degree. Both authors integrate artistic opportunities into learning and evaluative moments in College and University degree courses. We share longitudinal, qualitative research with exemplars for k-12 as well as explore experiences of undergraduate and graduate uses of the arts as vehicles for advance learning.

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

Friday, 29 June

13:10-14:50 **PARALLEL SESSIONS**

Creating Citizen-Artist Innovators at Cornish College of the Arts: How Students Are Getting out of the Classroom and into the Community
 Katherine Greenland Trelstad, Seattle, WA, United States
 Julie Myers,
 The purpose of this project was to design, develop and facilitate a community engagement effort between three entities: Cornish College of the Arts students majoring in Interior Architecture, a nonprofit organization called The Eureka Institute, and the City of Sandpoint in Idaho. Methods were quantitative and qualitative, all centering around the theme of affordable housing. The Eureka Institute hosted 20 Cornish students at their retreat center in Idaho to design several Tiny Home models which were then given to Eureka's Construction Basics Initiative (CBI). Eureka Institute's CBI program works with under served and at risk youth to provide job training and employment opportunities in construction. Cornish students designed the Tiny Homes, CBI students are building them, and the City of Sandpoint is collaborating as a case study for site planning, zoning and creative urban design. Cornish students interviewed the Mayor of Sandpoint and city staff to learn about critical housing issues that the city faces. Interview research was combined with classroom theory toward an integrated practice of Tiny Home design and site planning for a sustainable and affordable future.
2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action

Room 4 Workshops

Make Your Research Paper into a Graphic Novel: Present Your Research in a Different Way
 Ana Aguila, Chula Vista , CA, United States
 This workshop session is intended for all creative minds that want to explore the multimedia platforms and adapt their academic research into a graphic novel for educational purposes. Without drawing experience, or sophisticated software knowledge, the participants will learn new strategies to present their work in a digital format as opposed to the traditional textbook. Such strategies include: using creative writing, doing storyboards, looking for copyrighted-free images on the Web, and working with free photograph and graphic novel applications. The participants will help create a graphic novel page by following a step-by-step guide, which through discussions, the presenter will modify with participants' suggestions. The session consists of three sections: Adapting Academic Research into a Graphic Novel. In this section, the participants will learn how a fictional character can be used to tell the reader their academic findings. Examples from the graphic novel "The Museum of American Cancelled Television Shows: Manhattan and Public Memory" will be used to show the utilization of characters, creative writing, and content. Storyboards and Halftone2 Application. In this section, the participants will learn how to place their text and visual content in storyboards with the use of a graphic novel application. During this section, participants can discuss their own ideas to fill-in the storyboards. Images and Photoshop Mix. In this section, the participants will learn how to find copyrighted-free images on websites and edited them on Photoshop Mix. During this section, participants can discuss their choices of images and effects they would like to see on their projects. The workshop session will end with a finished graphic novel page.
Arts Education

Find Your Voice : Choral Singing with Community Groups
 Jacqui Mc Koy Lewens, Art Psychotherapist - Associate Lecturer, MA Psychotherapy Course, Northern Training Programme , Sheffield Care Trust
 This practice workshop turns a group of strangers into an instant choir, by facilitating the discovery of their unique 'collective voice', drawing on the basic concepts of additive harmony and the historical vocal layering of spirituals and African-American folk song. This workshop also then goes on to explore the resultant psychological, physiological and social benefits that are expressed by community members once a choir has been formed and as they continue to sing/perform in the public realm. After over 20 years of creatively working with children and adults in the UK, psychological work with patients in forensic settings from deprived rural and inner-city communities, engaging these individuals and families in the aural tradition of vocalizing and singing, this work has developed into more formalized choral structures and compositions. Presently the work remains focused around enabling individuals and communities to "find their voice" – and especially exploring the initial psychological barriers to choral engagement such as for those who maintain that they "cannot sing," "have no sense of rhythm" of "cannot read music!" In essence, this is singing to facilitate community empowerment and requires no prior musical knowledge or vocal experience for engagement - thus building the group dynamic from the ground up, using basic, shared building blocks of vocal sound and movement to encourage lasting group cohesion.
2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action

14:50-15:05 **Coffee Break**

15:05-16:45 **PARALLEL SESSIONS**

Room 1 Production Challenges

At the Heart of Creativity: John Cranko and His Genius in Two Cities
 Prof. Bruce McCormick, Assistant Professor, Department of Dance, University of Washington, Seattle, WA, United States
 What circumstances are necessary for the optimal transmission of an artist's ideas? Creative genius is often associated with a singular individual, but what surrounds and supports an artist can be just as vital to the successful production of work. South African choreographer John Cranko is known for transforming Stuttgart, Germany from being the home of a respectable, regional ballet company into a ballet capital of international standards. He did this while leading the company from 1961 until his untimely death in 1973. Between 1968 and 1972 however, he was also the chief choreographer of the Ballet of the Bavarian State Opera in Munich, and his time there was devastating. This paper will examine the relationship between Cranko and the management, collaborators and dancers in each theater in search of reasons why the transmission of his creativity was disastrous in Munich while it flourished in Stuttgart. Drawing from my interviews with Cranko's dancers, friends and colleagues, I aim to shed light on this clear rift. I argue that although Cranko's creative genius was present in both cities, a lack of managerial trust, a politicized working environment and an absence of willing collaborators led to a loss of artistic voice and personal desperation.
Arts Theory and History

Friday, 29 June

15:05-16:45

PARALLEL SESSIONS

Kabuki Evolves by Undergoing Translation and Re-contextualization

Dr. Yukihide Endo,

Having long been tradition-bound, modern Kabuki's young actors recently began reshaping the tradition of kabuki. It was stage directors from outside of kabuki that encouraged them to refresh and invigorate the stiffly formalized and patterned kabuki today. Kushida Kazuyoshi and Noda Hideki have sought to challenge and innovate kabuki in collaboration with these emerging star actors. Their collaboration began to provide inspiration and give impetus to reaffirming the 17th-and-19th century kabuki's outstanding appeal that used to enwrap audiences in a carnival atmosphere beyond the confines of everyday reality. These innately creative directors adventurously strive to recapture the spirit of premodern kabuki, of which its modern counterpart is insufficiently aware. More importantly, it is not their intent to imitate the old tradition but rather, to constructively create a new form of tradition that inspires the contemporary audience today. Each director is provocatively inventive. They, as it were, translate the tradition into a new one that can reach an unprecedented wider audience. Unlike the conventional definition of "translation," their style of translation can be characterized as being "born translated" as delineated by Rebecca L. Walkowitz. Kabuki's tradition inherently necessitates "translation" and re-contextualization in each age, even in each production.

Arts Theory and History

Oregon's Sanctuary Stage : Giving Voice to the Voiceless

Barbara Sellers Young,

Artists often talk of a sense of community, a place that creatively engages a sense of social cultural history that is deeply tied and inseparable from their local environment. The phrase community art is a practice at the intersection of the artist and the neighborhood that emphasizes a collaboration between the artist and community. Projects most often take place as a means of revitalizing a community or providing an opportunity for community members to engage in a creative process. Increasingly this has become a national and international movement in which sustainability of the identity of the community, the individuals within it and the environment are at the core of the project. In terms of theatre, the activist performance form is an extension of the engaged theatre of German director and playwright Bertolt Brecht (1893-1956) and the performance methods of Brazilian Augusto Boal (1931-2009). Award winning artists Dan Stone and Tinamarie Ivey have brought their version of this activist theatre form to Oregon through their company Sanctuary Stage. This paper considers their process of community engagement in the diverse communities of Oregon from war veterans to those with ties to the Latin American and Islamic communities.

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

Speculative Reduction: The Danger(s) of Not Considering Context

Christine Evans-Millar, PhD Candidate, Music, Theatre and Performing Arts, University of Otago, Dunedin, Otago, New Zealand

Compiled soundtracks – those containing both pre-existing and original score music — are ubiquitous in contemporary cinema. Directors are often celebrated (and occasionally berated) for constructing hybrid soundtracks that transcend genre and stylistic boundaries. However, although compiled soundtracks are comprised of disparate musical works, each instance of music is not heard in isolation but rather is part of an integrated whole. Therefore, to provide meaningful analysis and critique of compiled soundtracks, it is absolutely vital to consider the soundtrack in entirety. While this line of reasoning seems relatively straightforward, the challenge for students and researchers is that no standard or recognised frameworks for compiled soundtrack analysis exist. What prevails is the practice of Speculative Reduction — isolating specific musical moments without placing music in the context of the aggregated soundtrack. This paper will demonstrate the inherent limitations of non-contextual soundtrack analysis by offering examples of Speculative Reduction relating to the films of Wes Anderson. In addition, it will offer a new, more holistic and empirically evidenced framework for the investigation of compiled soundtracks suitable for interdisciplinary researchers (with limited musical backgrounds) for the examination and critique of film music.

Arts Education, New Media, Technology and the Arts

Room 3

Digital Dynamics

Augmented Art, Virtual Vandalism : Geotagging Jeff Koons's Balloon Dog

Kaia Magnusen, Assistant Professor of Art History, Art and Art History, University of Texas at Tyler, Tyler, Texas, United States

Artist Jeff Koons partnered with Snapchat to release an augmented reality platform that allows users to virtually see Koons's sculptures in locations such as Central Park by using their smartphones. These augmented reality sculptures function as signifiers for works of art that exist in different locations in the real, as opposed to the virtual, world. One day after the project was launched, artist, Sebastian Errazuriz, virtually "vandalized" Balloon Dog by creating an augmented reality "sculpture" that was identical to Koons's virtual sculpture but covered with graffiti. This virtual intervention disrupted Koons's visual signifying system as Errazuriz inserted a new signifier in place of the virtual original. The vandalized Balloon Dog does not exist in actual reality, so its semiotic system of visual signification is closed as the augmented artwork (sign) functions both as signifier and signified. Errazuriz's virtual interference demonstrates the arbitrary nature of the sign and problematizes claims regarding the "original" virtual work of art much as Koons's own sculptures, which are often closely derived from extant images and are usually not made by Koons himself, complicate questions of originality. Consequently, the lines between binaries such as original—copy and virtual—actual meaning are blurred and destabilized.

New Media, Technology and the Arts

MTV Meets Schubert

Bill J. Adams,

In the traditional song recital format, songs from the Art Song repertoire are performed by a singer standing near a piano – no costumes, no special lighting, and with little more than generalized movement and facial expressions to convey the story. If one does not understand the German text (Schubert wrote over 500 art songs) or if part of the performance is recorded, how does this affect the equation? What if visual images are added (a music video) which may complement or contradict the poetic story? This study will explore performance by creating, blurring, and/or destroying relationships within song/s and throughout the audience by manipulating visual image, text, and live performance.

New Media, Technology and the Arts

Friday, 29 June

15:05-16:45	PARALLEL SESSIONS
	<p>EMI Music Canada Archive and the Preservation of Popular Music H. Thomas Hickerson, Annie Murray, In 2016, the University of Calgary began to acquire the EMI Music Canada Archive from Universal Music Canada. The archive consists of 5,500 boxes of archival material, including more than 2 million documents and photos and 40,000 audiovisual recordings in more than 40 media formats. It is remarkable that this complete corporate archive of a major record label is now available in a public research institution. With support from The Andrew W. Mellon Foundation, the University of Calgary will migrate and preserve 100% of the audio recordings in this archive. Digitization efforts often involve a process of selection and canonization; however, in the case of this archive, every audio recording will be migrated, digitized and preserved. In this paper, we will examine the importance and implications of preserving and making available the totality of a record label's output for posterity, and we will describe methods by which preservation efforts of this nature can inform the study of popular culture and society. <i>New Media, Technology and the Arts</i></p>
Room 5	<p>Multi-Session 10 Room 5</p> <p>The Application of the Diagram of the Circuit of Artifact Culture to the Teaching of Film Appreciation at University Level Fu Ju Yang, Faced with a social environment in which film and video images are increasingly replacing written text, it is important for art education to incorporate suitable film teaching models that can help students to fully understand the film images they are exposed to in their everyday lives. The researcher had previously developed a film appreciation teaching model and supporting teaching strategies that aimed to give appropriate weight to film meaning and content, formal characteristics, viewer (i.e. student) response, and viewer reflection in light of the viewer's own personal experience. This model was used in class in the university at which the researcher teaches; while the use of this model did help to strengthen students' film appreciation abilities, it was found that it was not sufficiently comprehensive in terms of fully covering the different aspects of film appreciation. In the present study, therefore, the researcher hoped to understand of the Diagram of the Circuit of Artifact Culture used in France and utilizing it to develop a film appreciation teaching model and strategies that can be applied to the teaching of film appreciation in universities in Taiwan. <i>Arts Education</i></p>
Room 4	<p>Colloquium</p> <p>Teaching Science and Social Science to Artists Katherine Greenland Trelstad, Seattle, WA, United States Mr. Jack DeLap, -, -, Cornish College of the Arts, Seattle, Washington, United States Mr. Jack DeLap, -, -, Cornish College of the Arts, Seattle, Washington, United States Mr. Jack DeLap, -, -, Cornish College of the Arts, Seattle, Washington, United States Mr. Jack DeLap, -, -, Cornish College of the Arts, Seattle, Washington, United States Mrs. Rebeca Rivera, Lecturer, School of Interdisciplinary Arts & Sciences, University of Washington Bothell, -, Washington, United States Ms. Lauren Basson, Professor, Humanities and Sciences, Cornish College of the Arts As a political scientist, I create multilayered assignments and introduce innovative classroom activities to engage art students in required courses outside of their chosen disciplines in ways that expand their intellectual horizons and enrich their artistic practices. Developing an Interdisciplinary Pedagogy: Exploring the Intersection of Science and Art in the College Classroom. Jack DeLap: Trained as both a scientist and a fine artist, I blend pedagogical methods, creating a learning environment that is relevant and rigorous while accomplishing my disciplinary teaching goals. Scaffolding science education through arts-based practices allows me to "translate" natural science models, theories, and epistemologies more effectively. Art and Sustainability: Theory and Methods Reflected in Artistic Practice Rebeca Rivera: As a transdisciplinary scholar I weave together science, social science, and the humanities to offer students holistic understanding of human-environment relationships. I work with students to understand research methodologies, theory, and critical perspectives and offer space to apply and transform them through their art projects and critical reflections. Identity and Community: Weaving the Tapestry of Art and Sociology Katherine Greenland Trelstad What is the relationship of identity and community in the life of an artist? How can creative practice inspire and engage critical thought around themes of race, class, gender, ability and religion? As a performance artist and social justice worker, I explore the pedagogical intersectionality of sociology and the arts to uncover points of dissonance, parallax and possibility. <i>2018 Special Focus - How Art Makes Things Happen: Situating Social Practice in Research, Practice, and Action</i></p>
16:45-17:15	Closing Session and Award Ceremony