History/Histories:
From the Limits of Representation to the Boundaries of Narrative

Seventeenth International Conference on the Arts in Society

San Jorge University
Zaragoza, Spain

4-6 JULY 2022

The Arts in Society

universidad SAN**JORGE**
GRUPO SAN**VALERO**

Seventeenth International Conference on the Arts in Society

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Welcome Letters

Welcome to the Seventeenth International Conference on the Arts in Society, a meeting where junior and senior researchers can meet around the common reflection on Art in its most different manifestations, approaches, and theories.

This year, the central theme is "History/Histories: From the Limits of Representation to the Boundaries of Narrative". With this motto, we want to welcome reflection, not only visual but transversal, on representation and storytelling in Art, from the most classic to the current, from drawing and painting to the photographic image and in movement, from architectural representations to the most abstract narrative.

We also feature research along the usual lines of the conference: Pedagogies of the Arts; Art Histories and Theories, New Media, Technologies and the Arts, and the Arts in Social, Political, and Community Life. In this way, the conference seeks to be a meeting place for all the approaches and interests of researchers in relation to Art and its presence in society.

The conference will take place in the center of the city of Zaragoza. All the presentations are concentrated in the Caserón de San Voto, headquarters of the Universidad San Jorge (Grupo San Valero) in Plaza Santa Cruz, s/n. This magnificent 17th-century building is recognized as an Asset of Listed Interest; it has a courtyard of Renaissance heritage, as well as original ceramics and forges. Like our meeting, the building combines tradition and history with modernity and technology so that the speakers will have computers, screens, and all kinds of connections. In addition, the conference has a blended format where all the presentations can be followed online.

As president of the Research Network and director of the conference, it only remains for me to welcome everyone to San Jorge University and to the city of Zaragoza. I am sure they will have a great experience.

Dr. Pilar Irala
Chair of Art in Society Research Network (Spanish Language)
Full Professor, San Jorge University

Dear Conference Delegates,

From wherever you've come, in which way your participating, welcome to the **Seventeenth International Conference on the Arts in Society**. I am grateful to all of you for sharing your work at this conference.

For over 30 years, Common Ground has invested in developing technologies that seek to break down barriers of access in scholarly communication. In each phase, we've built spaces to support interdisciplinary dialogue, before such approaches were in vogue; connected international voices when disciplines were too often isolated in national silos; and supported an agenda of access and equality, by offering pathways and opportunities for diverse voices. We now propose another kind of intervention -- to build a scholarly communication infrastructure for a blended future. Our blended model seeks to transcend physical boundaries by offering a space to extend in-person conference content online while ensuring online-only delegates are afforded equal participatory and experiential spaces within the platform. At the same time, the model offers participants a legacy resource to which they can return, with access to a social space where fellow participants can keep connected long after the conference ends.

But for us "blended" is more than an approach to technology. We're using this conceptual filter to consider our mission:
- Blended disciplines as an approach to interdisciplinary research practices
- Blended affinities as a way to approach a shared politics for paradigms of recognition and redistribution
- Blended voices as a way to consider where research happens in and outside of academia
- Blended ideas as the common ground for a new sense of civics

We're also committed to being industry leaders. In 2021 we became a signatory to the United Nations Sustainable Development Goals Publishers Compact. Launched in collaboration with the International Publishers Association, the compact "features 10 action points that publishers, publishing associations, and others can commit to undertaking in order to accelerate progress to achieve the Sustainable Development Goals (SDGs) by 2030. Signatories aspire to develop sustainable practices and act as champions of the SDGs, publishing books and journals that will help inform, develop and inspire action in that direction.

Alongside becoming a signatory to the UN Sustainability Publishers Compact. I had the honor of leading Common Ground Research Networks delegation to COP26 in Glasgow late last year. We are measuring current emissions in all aspects of what we do to identify areas where emissions can be reduced. And we're committing to long-term science-based Net-Zero targets for our operations. We'll be sharing a report of our activities and progress annually, so watch this space.

I thank our partners and colleagues who have helped organize and produce this meeting with great dedication and expertise.

Warm Regards,

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

Arts in Society

Research Network

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

At the widest scope, sites of artistic production, consumption and display – where art "lives" – are constantly being contested by forces of media, culture, and commerce. These various forms of contestation cause re-arrangement, giving rise to new art forms, media and venues, from the street to the Internet. To what extent do old forms and new forms merge, replace or challenge one another? In what ways do the various sites of reception and display affect sites of production – from the artist's studio to the community hall? Is there such a thing as interdisciplinarity? And how do artistic media work with and interpret cultural flows and institutionalized spaces?

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

We want to also consider how cultural institutions, such as museums and galleries, play a role in the larger projects of community formation, nation-building and global politics. Artists and the arts themselves sometimes referred to as 'cultural ambassadors'. Such a terms raise issues of political relevance and call into question related concerns of value neutrality, and the deployment of art forms and practices to signal or help to engage social and political conflict at local, regional and global levels. In what way does an implicit scope of ethical concern frame art practices? What is the nature of art, the artist, and artworlds as political actors? How does art shape cultural, community and national policy? What, finally, is the role of art in society at an institutional level?

Art worlds have centered power in the scattered heteronomy different kinds of art practices. There can be a tendency to "look in". But there is also a demand for the arts to "look to" society; be within society. To address social, political, and community agendas in the arts. This is as issue not only for from and content. But of who we speak to as artists, teachers and researchers: the audience. 'Which publics' are represented or included? Who are the players, the gatekeepers, and to what extent do our mainstream institutions reinforce or reflect the hierarchies of art world structures and opportunities for artists? How do artists and cultural workers reconcile their projects with profit as measures of success? What are the structural constraints that create and perpetuate power in art worlds? How do shifting contexts create and redefine audiences and audience participation?

artsinsociety.com/about/scope-concerns

The Arts in Society

Theme 1: Pedagogies of the Arts
Teaching and learning through and about the arts

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

Theme 2: Arts Histories and Theories
Interrogating arts histories, theories, paradigms and frameworks for critical analysis

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

Theme 3: New Media, Technology, and the Arts
Making sense of emerging technologies, their practices, and agents

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

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

Addressing social, political, and community agendas in the arts

Living Tensions:

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

The Arts in Society

Barbara Formis

University of Paris, Pantheon-Sorbonne, Paris, France

Barbara Formis, PhD in philosophy, is Senior Lecturer in Aesthetics and Philosophy of Art in the Department of Fine Arts and Art Sciences at the Pantheon-Sorbonne University in Paris, France. She is Director of EsPAS a research team on the Aesthetics of Performance Art at the Institute A.C.T.E. (Arts, Creations, Theories, Aesthetics, UMR 8218, C.N.R.S.). She is the co-founder and co-director with Melanie Perrier, of the Laboratoire du Geste (The Gesture Laboratory), a platform which promotes research, publication and creation in the field of the live arts. Her research concerns the aesthetics and philosophy of the body, with a particular focus on live arts (performance, dance, happenings, events) and their relationship to social phenomena and everyday practices. In 2010 she published Aesthetics of Ordinary Life in the collection 'Lignes d'Art' (Art Lines) with Presses Universitaires de France. She has also edited two anthologies: Gestes à l'oeuvre (Gestures at Work) published by L'Incidence éditions at the end of 2008 (republished in 2015) and Penser en Corps (Thinking through the Bodies) with L'Harmattan at the end of 2009. She directed an external seminar at the International College of Philosophy, and was a researcher in the Theory Department at the Jan Van Eyck Academie in Maastricht. She has published various articles in journals such as Art Press, La Revue d'esthétique, Multitudes, Alter, and La Part de l'œil. She has been a dancer and has also worked as a dramaturge.

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The **Arts in Society Research Network** is grateful for the foundational contributions, ongoing support, and continued service of our Advisory Board.

- **Caroline Archer-Parré**, UK Type, Birmingham, UK
- **Mark Bauerlein**, Emory University, Atlanta, USA
- **Tressa Berman**, Arts and Culture Consultant and Creative Coach, Institute for Inter-Cultural Practice, USA
- **Judy Chicago**, Artist and Author, New Mexico, USA
- **Nina Czegledy,** Concordia University, Montreal, Canada
- **James Duesing**, Carnegie Mellon University, Pittsburgh, Pennsylvania
- **Barbara Formis**, University of Paris, Pantheon-Sorbonne, Paris, France
- **Cissie Fu**, Emily Carr University, Canada
- **Will Garrett-Petts**, Thompson Rivers University, Canada
- **Jennifer Herd**, Co-Founder of BoVAIA Indigenous Arts, Queensland College of Art, Australia
- **Gerald McMaster**, Ph.D., Professor of Visual Culture, OCAD University, and Director of Wapatah Center for Indigenous Visual Knowledge, Canada
- **Joe MacDonnacha**, National University of Ireland, Ireland
- **Mario Minichiello**, The University of Newcastle, Newcastle, Australia
- **Attila Nemes**, Fiction Lab, Hungary
- **Cátia Rijo**, Polytechnic Institute of Lisbon, Portugal
- **Ted Snell,** University of Western Australia, Australia
- **Arthur Sabatini,** Professor Emeritus, Arizona State University, Phoenix, USA
- **Peter Sellars**, University of California, Los Angeles, USA
- **Marianne Wagner-Simon**, Freies Museum, Berlin, Germany

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The Seventeenth
International Conference
on the Arts in Society

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In this future we also commit to bilingual pathways.

We support the presentation, publication, and social networking for English and Spanish speaking delegates. In doing so we seek to offer spaces where we can "speak our language" and at the same time interact together.

And blended is more than technology.

And blended is more than an approach to technology. We're using this conceptual filter to consider some of our original mission positions: blended disciplines as an approach to interdisciplinary research practices; blended affinities as a way to approach a shared politics for recognition and redistribution; blended voices as a way to consider where research happens in outside of academia; blended ideas as the common ground for a new sense of civics.

Founded in 2000, the **Arts in Society Research Network** offers an interdisciplinary forum for discussion of the role of the arts in society. It is a place for critical engagement, examination and experimentation, developing ideas that connect the arts to their contexts in the world – on stage, in studios and theaters, in classrooms, in museums and galleries, on the streets and in communities. As a Research Network, we are defined by our scope and concerns and motivated to build strategies for action framed by our shared themes and tensions

Past Events

- 2006 – The University of Edinburgh, Edinburgh, Scotland
- 2007 – University of Kassel, Kassel, Germany
- 2008 – Birmingham Institute of Art and Design, Birmingham, UK
- 2009 – Istituto Veneto di Scienze, Lettere ed Arti, Venice, Italy
- 2010 – Sydney College of the Arts, University of Sydney, Sydney, Australia
- 2011 – Berlin-Brandenburg Academy of Sciences and Humanities, Berlin, Germany
- 2012 – Art and Design Academy, John Moores University, Liverpool, UK
- 2013 – Eötvös Loránd University, Budapest, Hungary
- 2014 – Sapienza University of Rome, Rome, Italy
- 2015 – Imperial College, London, UK
- 2016 – University of California, Los Angeles, USA
- 2017 – The American University of Paris, Paris, France
- 2018 – Emily Carr University of Art + Design, Vancouver, Canada
- 2019 – Polytechnic Institute of Lisbon, Lisbon, Portugal
- 2020 – NUI Galway, Galway, Ireland (Virtual)
- 2021 – The University of Western Australia, Perth, Australia (Virtual)

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The Arts in Society Research Network is thankful for the contributions and support of the following organizations.

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History/Histories:
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History/Histories: From the Limits of Representation to the Boundaries of Narrative

Two dominant approaches guide the ways we consider "works of art" as modes of visual narration.

On the one hand, we can consider works of art as kinds of static documents. In this approach, layered onto understandings of the work of art are historically forged cultural, artistic, intellectual, social, and economic contexts of the "objects" production; documenting and (re)presenting the story(s) of pre-given social realities. These representations are often imbued with intentionality to testify or record the footprint left by what "is" represented.
On the other hand, we can approach works of art as an engagement with a more open and communicative process. In this framing there is greater allowance for an ongoing and dynamic approach that opens the potentiality of narrative co-production with the viewer, art communities, and society. This approach shifts focus to the recursive nature of social embeddedness, in a way that can allow for agency to consider the limits of representation, and the borders of narration.

The Seventeenth International Conference on the Arts in Society welcomes historical, multidisciplinary, and practice-based investigations that navigate the limits of representation to the borders of narration.

Dr. Pilar Irala-Hortal
Professor and Researcher, Universidad San Jorge, Zaragoza, Spa**in**

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

The Arts in Society

Dra. Pilar Irala-Hortal
Professor and Researcher, Universidad San Jorge, Zaragoza, Spain

Doctora en Historia del Arte y Musicología (2004), y Doctora en Comunicación (2020). Dirige el Archivo Fotográfico Jalón Ángel (www.jalonangel.com) habiendo conseguido para el mismo varias ayudas públicas de competencia nacional. Ha realizado estancias de investigación en el Kunshistoriche Institut (Florencia, 2001-2002), la Universitá degli Studi di Firenze (Florencia, 2001-2002) y el European Institute de la London School of Economics and Political Science con Paul Preston (2002-2003). Ha recibido varias becas predoctorales, entre las que se encuentra la FPU del MECD (2001-2005), y la ayuda postdoctoral "José Castillejo" para la promoción del talento (MECD), para realizar una estancia de investigación en el Centre for Visual Studies de la Universidad de Sheffield (2015-2016). Ha participado en seis proyectos nacionales con financiación pública y tres más como investigadora principal. Tiene más de 30 publicaciones en revistas indexadas y capítulos de libro en editoriales de referencia e, igualmente, más de una treintena de participaciones en congresos nacionales e internacionales. Ha comisariado sendas exposiciones para el Gobierno de Aragón, una internacional e itinerante del colectivo de reconocidos fotoperiodistas internacionales Memory in Motion y otra nacional, Jalón Ángel: un fotógrafo moderno. Es autora de las monografías Jalón Ángel: un fotógrafo moderno (Ediciones Universidad San Jorge, 2013) y El síndrome de Barthes. La construcción retórica de la imagen fotográfica (Editorial Fragua, 2019).

Host Institution

The Arts in Society

Ariadna Matas

Policy Advisor, Cultural Heritage, Europeana Foundation, Netherlands

Ariadna contributes to the management and development of the policies and frameworks of Europeana, Europe's digital library, with a strong focus on copyright, and supports their implementation throughout the Europeana Network. Ariadna studied law in Spain, Germany, and France and has a Master's in Intellectual Property Law. Before joining Europeana, Ariadna worked for the International Federation of Library Associations and Institutions (IFLA) on copyright matters. She coordinates the Europeana Copyright Community and the Rights Statements Consortium and is a member of the Creative Commons' Global Network Copyright Platform, of NEMO's Working Group on Digitisation & IPR, of the Libraries and IP group at the Spanish Federation of Library Associations, and of the Rights Statements Consortium Statements and Implementation Working Groups.

5 July - 9:00 AM GMT

Helena Barranha

Profesora, Instituto Superior Técnico, Universidad de Lisboa, Portugal

New Terms for New Practices:
Digital Integration in Art Museums

Helena Barranha is an Assistant Professor at Instituto Superior Técnico, Universidade de Lisboa, and a Researcher at the Institute of Art History, School of Social Sciences and Humanities, Universidade NOVA University of Lisbon, where she is a member of the Museum Studies Group and coordinates the Cluster on Art, Museums and Digital Cultures. She has a Master's Degree in the Management of Cultural Heritage (University of Algarve) and a Ph.D. in Architecture, with the thesis Architecture of contemporary art museums in Portugal. From urban intervention to the design of exhibition space (University of Porto). She was the Director of the National Museum of Contemporary Art – Museu do Chiado, in Lisbon (2009-2012) and the coordinator of the "unplace project – a museum without a place" (2014-2015). In 2017, she co-coordinated the collaborative project "Post-Internet Cities", promoted by IHA/FCSH NOVA, IST, and maat – Museum of Art, Architecture and Technology, in cooperation with e-flux Architecture. Her current research focuses on cultural heritage, the architecture of contemporary art museums and digital cultures and she has published widely on these topics, both in Portugal and abroad. She is a member of the Access Culture Association, ICOM-Portugal, and the Europeana Network Association.

4 July - 9:30 AM GMT

Domenico Giuseppe Lipani

Università di Ferrara, Italia

As a Wire-Walker:
Shaping Identity in Prison through Theatre

Domenico Giuseppe Lipani is an Assistant Professor of History of Performing Arts at the Department of Humanistic Studies, University of Ferrara. He is the Director of Centro Teatro Universitario of Ferrara (University Theatre) and coordinator of undergraduate degrees in Communication Science. His main research interests include:

- Italian Renaissance theatre, with a focus on sacred representations in the late Quattrocento and connections with courtly patronage and material culture practices
- Anthropology of performance, especially folk drama in Southern Italy
- Applied theatre, in particular theatre and active citizenship, people's empowerment through the performing arts, theatre and the medical humanities, and theatre in prison.

6 July – 3:30 PM GMT

Each year a small number of Emerging Scholar Awards are given to outstanding early-career scholars or graduate students. Here are our 2022 Emerging Scholar Award Winners.

Arpit Gaind
University of California, Los Angeles, CA, USA

Amy Anderson
University of Colorado Colorado Springs, Colorado Springs, CO, USA

James Smith
Simmons University, Boston, MA, USA

Milagros Hurtig
Urban Femina, Germany

Kimberly Thomas
Florida State University, USA

Amin Mokhtari
University of Tehran, Iran

Charlotte Lombardo
York University, Toronto, Canada

Julie Labagnara
University of Hawai'i Mānoa, USA

Chloe Berger
University of California, Berkeley, USA

Jianan Qi
University of Leicester, Leicester, UK

Vanshika Kirar
University of Delhi, New Delhi, India

Tamara Dyke-Compton
University of Arizona School of Dance, USA

Presentations, Presenters, Participants

Timor Loro Sae, a Country and an Animated Film

Costa Valente Antonio, Assistant Professor, Faculty of Humanities and Social Sciences, University of Algarve, Faro, Portugal

Timor Loro Sae is the name of a country and the title of an animated film. The country is one of the youngest countries in the world, born in 2002. The film by Vítor Lopes was born at the same time, following political and social events. The initial narrative was transformed as events unfolded. The traces and stains of this historical film also live between transformations and transformations / action in its 12 graphic and mutant minutes. Our study takes place between the desire to explore the graphic and narrative options of the film and an approach to the history of the country.

Unveiling Hidden Histories of COVID-19 through Arts-informed Narrative Reflection: Homebound

Jeffrey Broome, Associate Professor, Director of Doctoral Program, Department of Art Education, Florida State University, Florida, United States

In this paper I use arts-informed narrative reflection to share my experience as an art educator who relocated his at-risk elderly parents over 800 miles (1,300 kilometers) during COVID-19 lockdowns in order to bring them closer to my own home and under my care. The resulting narrative was co-constructed through an arts-based community effort that combines storytelling, folk music, and photography. The story begins with a sense of anxiety and uncertainty, yet concludes with positive reflections on one rural Appalachian community's use of networking, creative problem solving, and arts-based documentation as a way to combat the isolating experience of departure during the COVID-19 pandemic. As such, the arts-based methods further serve as a way to record a slice of local history that may have remained otherwise hidden (Kantawala, 2020) among other larger and more dire international narratives related to the coronavirus pandemic. Concluding discussions delve deeper into art's power to capture something beyond the factual retelling of events (Barone, 2008) in ways that can be applied to any number of social settings, with specific implications for art educators and others interested in conducting arts-informed narrative inquiry.

One Photograph, Two Pasts, and Three Futures: Georges Bataille's 'Lascaux 1940'

Philip Charrier, Associate Professor, History, University of Regina, Saskatchewan, Canada

Georges Bataille's encounter with the Lascaux caves in 1953-54 was an important influence on his late-career thought. Rather than regarding the Upper Paleolithic cave artists as evolutionarily inferior to modern humans, as was the dominant interpretive mode of the era, Bataille looked upon them as utterly unfamiliar beings whose metaphysical footings could not be understood in post-Enlightenment rationalist terms. He was particularly curious about the artists' animal-centered cosmic universe and believed that the 'shock' of confronting this through the experience of the caves could act as a corrective to contemporary humanity's marginalization and instrumentalization of nature. Bataille also believed that the transformative potential of the caves would decrease over time as they became popular tourist destinations. The following paper analyzes Bataille's musings on a 1940 group photograph, taken at the entrance of Lascaux, commemorating its discovery. The experience captured in the photograph would never return: the power of first discovery was only available once, with the photograph the only tangible trace of its existence and meaning.

In the Alleys of the Lost Self: A Decolonial Search for Image

Sanskriti Chattopadhyay, Student, Doctoral Researcher in Artistic Research (Film), HDK-Valand Academy of Art and Design, University of Gothenburg, Västra Götalands län, Sweden

In his Nobel acceptance speech, Gabriel Garcia Marquez mentioned, – "the interpretation of our reality through patterns not our own, serves only to make us ever more unknown, ever less free, ever more solitary." Situated in this problem of perpetual representation as 'other' and 'subaltern' without a voice, this paper studies knowledge-creation through the narratives of image. Despite, living in overtly visual culture, the core of this visual world (which largely informs our sense of culture)– the image – is not subjected to changes of consciousness. Positing visual art as a parallel knowledge-producing system this paper questions whether the image can pave the way to initiate a conversation with those that coloniality and social hierarchy have rendered voiceless. Centralizing Ronaldo Vázquez's Theory of Listening, a key column of decoloniality studies, this paper formulates an image from the embodied experience of the 'other'. It will place itself in a triad of Bengali novelist Kamalkumar Majumdar's novel Antarjali Jatra, its film adaptation by filmmaker Gautam Ghosh, and Gayatri Chakrabarty Spivak's 1992 article Acting Bits/ Identity Talk where she mentions the novel and the film as a case study. Each of these 'texts' in different ways relates to the questions of identity through 'image'. Hence this triad may act as a meta-case study for this paper.

The Role of the Viewer in Art

Mei-Hsin Chen, Adjunct Professor, ISSA School of Applied Management, School of Architecture, and School of Humanities and Social Sciences, University of Navarra, Navarra, Spain

The dawn of the image era in the 1950s led to a reconsideration of the methodology of art history. Since then, art critics and scholars have paid more attention to the role of the viewer in art and thus developed viewer-centered theories of art. Such changes, which greatly influenced the visual aesthetics of the 1960s, were carried over into the field of art history in the 1970s. This study discusses authors such as Clement Greenberg, Michael Baxandall and Svetlana Alpers, who place the experience of the viewer and visual culture at the center of their studies to examine the use of these components in the methodologies suggested by the new art history.

Genealogies from Representation to Narrative

Julie Codell, Professor, School of Art, Arizona State University, Arizona, United States

Revising the conventions of painting, Pre-Raphaelite Brotherhood (PRB) reinvented several genres we might call familial–portraiture of friends, family and patrons or en famille, using narratives from literature, history, or mythology, as a familial history of a nation or culture, e.g., domesticating the childhood of religious or historical figures, and imaging issues, like marriage, or family members' identities. They re-evaluated the bourgeois family, family rituals, and abject family figures. These artists made historical and literary identities metaphorically familial and national by turning their represented subject into narratives about Victorian family, nation, social class and adding psychological dimensions to their images. Through an uncanny doubling of models with mythic, literary or historical figures, artists intervened in cultural histories to expose how canons are formed and to radically revise and "genealogize" presumed origins of national culture, turning representation into narrative. These artists expanded the familial by putting lovers and family into historical, literary and mythic narratives. They invented their own antecedents or cultural patrimony, including Dante, Chaucer and the Romantic poets, among several acts of lineage making–Rossetti and Swinburne's biography of Blake and William Michael Rossetti's biography of Shelley. Blake and Keats were relatively unknown in 1848 when the PRB promoted their entrance into national literary history, while also claiming to be their cultural progeny. Their attention to early Italian and Flemish art and Hogarth did the same for art history's still-emerging canon.

The Greek Diasporic Community Theater in Geneva

Katerina Diakoumopoulou, Assistant Professor, Department of Theatre Studies, National and Kapodistrian University of Athens, Attiki, Greece

In 1994, the Greek Theater in Geneva was created and over the years has developed into a remarkable theatrical troupe of the diasporic community in Switzerland. The members of the troupe consist of people from different professions, with a common characteristic of their interest in theater and drama. The activity of the troupe has been abundant since its foundation, with the aim of promoting Greek culture and theater, ancient and modern on the one hand, but also the Greek language through works of the international repertoire. The language of the performances is mainly Greek. Since 2017, the French subtitles have enabled a non-Greek-speaking audience to watch the troupe. This study highlights the historical-artistic course of the Greek Theater in Geneva and the interaction of the troupe within the intercultural context of Swiss society.

Building a Co-curated City-wide Arts Curriculum to Raise Academic Attainment and Wellbeing

Kate Fellows, Head of Learning and Access, Learning and Access, Leeds Museums and Galleries, Leeds, United Kingdom

The Leeds Curriculum is an arts-led, place-based curriculum for primary schools within the city of Leeds, Yorkshire, UK. It is developed as high quality teaching resource by over 50 arts organisations with communities and schools to raise pupil attainment and attendance across the city. It is being used by around 10,000 pupils in over 100 primary schools (pupils age 5-11). It is a co-curated partnership model, focusing on the action research question 'what stories do our children need to know about their city by age 11?' It covers multiple community histories and artforms and can be used to teach any school subject. It is freely accessible online. It is built on research and is replicable around the globe given the passion of arts and cultural educators. During the workshop, we will explore how we achieved success through co-creation, the challenges of working with multiple narratives (and the changing, dynamics of history, perception and interpretation) and the impacts the curriculum is having on pupils in the city.

Study of the Narrator's Positionality on the Representation of Hikikomori: A Life History Survey of People who Have Experienced Hikikomori Conducted by a Researcher Who Was Once a Hikikomori

Hiroki Fujitani, Student, Doctoral, Keio University, Japan

The presenter who has a long-term experience of Hikikomori conducted an oral history research on Hikikomori. "Hikikomori" was started to attract attention in Japan from around the 1990s. This word means people who withdraw from society and hide in their homes or their rooms all of time, or the phenomenon like this. Recently, the presence of Hikikomori has been confirmed in countries other than Japan. Hikikomori research has been carried out by various experts so far, and they have been responsible for disseminating discourse on Hikikomori. However, in recent years, the voices and experiences of Hikikomori have started come to the public. There are also medias that Hikikomoris run independently to disseminate discourses about their life experiences. In light of this background, the presenter connects the thoughts of the researcher about Hikikomori and the voices of Hikikomori himself. Because I have both properties. In this respect, the present study based on the context of "Tojisha-kenkyu". In Japanese, "Tojisha" refers to the person who confront the problem, and "kenkyu" means "study". Therefore, "Tojisha-kenkyu" means "study by persons concerned themselves". In the narrative of Hikikomori, a structure of division has emerged in the relationship between experts and Tojisha, between Tojisha and Tojisha, and between Tojisha and those who have experienced Hikikomori. This research focuses on the positionality that is the cause of this structure, and will seek ways to create a platform where various discourses are intermingled. Its ultimate goal is to create the academic discipline of "Hikikomori Studies".

Tolerable Art: The Shift in Perception of the Visual Representation of Historical and Political Matters

Hala Georges, Senior Lecturer in Graphic Communication and Programme Leader of Visual Communication, Art and Design, University of Northampton, Northamptonshire, United Kingdom

Through this paper, I share research findings of the Tolerable Art project, and demonstrate how it will be leading to a 'creative outcome'. I wonder if the 'creative outcome' of the project remains 'art' in the typical sense. Tolerable Art research project started in April 2022. It is concerned with the shift in perception of the visual representation of historical and political matters in this day and age, particularly after Black Life Matters movement. It is questioning whether the role of art has shifted from glorifying the most powerful, to raising awareness of societal issues and making a statement against injustice. In this instance we are referring to protests and sculptures' removals started in summer 2020, for examples; the removal of the statues of Sir John Cass and William Beckford in London. Audiences, following this movement, rejected the negative connotations of certain sculptured figures in relation to Britain's practice of slavery from 1663 until 1807. A historical study was conducted to find out the context surrounding the most problematic historical monuments in UK, which are related to slavery and colonialism. The results were used in a survey addressed to the public. Through this quantitative research, I am able to understand people's reactions to those historical statuses, and how their view has shifted in recent times. The innovative element in this project is responding to the research findings visually, in an attempt to try and create what would be a socially accepted piece of 'art'.

Histories of Trauma in Edwidge Danticat's The Farming of Bones: A Rewriting of Collectivities

Sofia Gkertzou, EFL Instructor , Greek State Schools , Ioannina, Greece

The Farming of Bones is fictional account of the 1937 Haitian Massacre by Dominican dictator Rafael Trujillo Molinas on the island of Hispaniola, which focuses on the traumatic history across the borderline of Haiti and Dominican Republic. My aim is to show how survival stories can rewrite the history of the borderline by means of creating new forms of co-existence and being-together as non-totalizable beings. To this end, I turn first to a discussion of how the disfigured bodies of the survivors undo mythologies of community-building as a homogeneous whole and testify to a reality of failed inter-ethnic relationships. Next, I examine how the remembering and retelling of survivor stories engenders a transformation of all intimate relationships namely with self, other and "home." My point is to prove that Danticat's disfigured victims, produce a discourse for redefining the self and allow for different forms of conviviality to emerge beyond the necessity of looking, feeling or experiencing the same. For theoretical support, I turned mainly to Julia Kristeva's concept of "intimate revolt," as well as Frances Restuccia's work on the "unsharability" of pain. Overall, this paper undermines the presupposed existence of intimacy and togetherness in the victims' lives and emphasizes the proliferation of individual stories of pain that rewrite the entire history of the borderline and its communities through the prism of precariousness and contingency.

All For a Helen

Kakia Gkoudina, Student, Doctor of Musical Arts, Michigan State University, Michigan, United States

"For a Helen" is a multimedia work for film, sound, and electronics. It is the outcome of an ongoing research in the narrative abilities of the aforementioned media when used in tandem. The syntax of the work is characterized by parataxis - the placement of stimuli one after the other "without coordinating or subordinating connectives" (Merriam-Webster), thereby generating a spectrum of narratives by the very association of the stimuli to each other. This form of syntax provides a freer platform for the exploration of the media's expressive as well as time construction capabilities. Both the visual and audio parts of the work were composed at the same time. I consider all three as different sides of the same tool of expression and picked each medium according to their individual characteristics that fit the part of the overall narrative the best. The paratactic syntax and the treatment of the media as equals, made me realize the different "experience of time" that audio and visual stimuli construct and the intricacies that arise when putting them together. In a hypotactic syntax, there is a hierarchy between the media, and the one on top defines - for the most part - the time experience of the work. In a paratactic syntax, time is shaped by the interjection of each medium's individual time experience in the service of the overall narrative direction.

The Artaudian-embodied Voice as Tragic Chorus: Imagined Swathe of Poetic Relations

Hazel Antaramian Hofman, Adjunct Instructor, Fine, Performing, Communication Arts, Fresno City College (State Center Community College District-SCCCD), California, United States

This project conceptualizes a totality of the Artaudian phenomenon as a spatial affecting event enjoined by the ancient Greek chorus, where an imagined poetic relation, between these two vocalized and moving bodies as pluralities, is manifest as Artaudian choral voice. Here is where connections between Artaud, the ancient Greek tragedy, and Nietzsche's Dionysian serve as portals back to the originary theatre. In the historical interstices, along the borderlands of philosophy, social thought, and theatre and art theory, is where the Artaudian-choral voice is carried into an afterlife as found in such thinkers as Jacques Derrida, Michel Foucault, Gilles Deleuze, and Julia Kristeva; and such artists and writers as Nancy Spero, Jerzy Grotowski, and Peter Brook. Furthermore, what is revealed in this project is that which has been obscured, that is, masked from its effects upon the works of Black Mountain College faculty, such as David Tutor and John Cage; in the Lettrist and their noteworthy path to the International Situationists; in the moments of the Living Theater and its carryover toward Allan Kaprow and the Happenings. These sonorous and gestural effects as afterlife are reverberating echoes where Artaud's singularity: his failures, tragedies, theories, and theatrical impossibilities, are transformed into a 'voice' as a choral bodily paradigm revealing much of the idiosyncratic aspects of the inseparability of life and art, that is to say, his oeuvre as an effectuating specter-like existence in the fields of philosophy, literature, film, psychoanalysis, and participatory art.

The Society of the Spectacular: The Social Practice of the Atlanta Arts Collective, 800 East, 1990-1998

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

A prequel to the paper presented by this author at the 2020 Arts-in-Society Galway conference ("The democratic praxis of AiOP"), this study is the first academic profile of the obscure but seminal Atlanta arts collective, 800East. Based on participant observation, interviews, and archival research, this ethnography presents a case study of the limits of representation and boundaries of narrative. The group produced hundreds of shows and thousands of visual and performance artworks over its eight year tenure, but it is the overall narrative arch of art as communicative action that comprises its social practice. Established on a sketchy dead-end street in Atlanta's fourth ward in 1990, 800East quickly became the premier underground arts space in the city for most of the 1990s; an open laboratory for a generation of artists to investigate the nexus of art and life. Working off the grid, with no official status or sponsorship, the collective -by necessity and then conviction- engineered a DIY aesthetic, leveraging goodwill, creative vision, and the hunger of Atlanta's socially and artistically marginalized communities to foster a safe space for creative exploration. Despite its hardscrabble beginnings, the collective was prolific, producing monthly, large-scale art exhibitions from 1990-1998, as well as a variety of offsite initiatives. Over its eight-year tenure, hundreds of artists exhibited and performed in the space and tens of thousands passed through its gates. By renegotiating local space, responding to community needs, and leveraging local resources, 800East developed a praxis of artistic vision and community engagement with global implications.

Contemporary Moroccan Ritual Dance: An Experience of a Fluid, Cultural Dance Narrative that has the Ability to Create and Heal Individuals and Community through a Universal Experience of Ecstasy

Kristina Koutsoudas, Artistic Director, DivineDances, Texas, United States

Based in traditional Moroccan Berber dance, contemporary Moroccan ritual dance has roots not only in ancient, pre-Islamic fertility rituals, but also in modern day Shikaat (Romangi), and street (cha'abi) dance styles. Together, dance elements from these three styles combine to form a dance that is powerful, beautiful, spiritual, healing and meditative form of personal and public dance. This dance contains not only the intent and elements of ritual, but also improvisational expression and gesture that embraces individual expression beyond cultural narratives. After a brief introduction into my background an the cultural/historical background of dance, including a discussion of movement and music and costuming, participants of this workshop will learn movements of Berber, shikaat, and cha'abi dance,styles including fantastic hip shimmies, circles, turns, hair movements and meaningful gestures to entrancing traditional Shikaat music of Hamid Ezzahir. Although, traditionally danced by women, all are welcome to participate. No experience or previous dance experience required. Participants of all ages and levels of ability encouraged to attend. Having a 2 ½ -3 yard rectangular scarf or other dance belt or shawl available to wear to class to outline hip movement, is desirable but not required.

The Living Newspaper 2.0: A New Hybrid of Traditional Living Newspaper Forms

Julie Labagnara, Student, PhD, University of Hawaii, Manoa, Hawaii, United States

My research is focused on developing a new Living Newspaper format. By comparing and contrasting Federal Theatre Project plays to the writing and devising techniques from a longstanding contemporary theatre company and the model of a devised play created in a prison context, I warrive at a new hybrid approach to creating political theatre. My dissertation considers the following question: How can the Living Newspaper be resurrected into a contemporary model that is able to stimulate political discourse on current socio-political issues? My dissertation begins with the comprehensive analysis of plays and the historical elements surrounding the Federal Theatre Project's Living Newspaper form. I then compare the FTP's approach with the updated newspaper-style playwriting of the later San Francisco Mime Troupe, with the specific devising method used to create the play, The Crossroads: A Prison Cabaret (by William Head on Stage). Through these analyses I gather new techniques and strategies for the creation of a contemporary Living Newspaper play. I then create my own newspaper play and production; its goal is to examine, confront, and expose how society treats women of all races and sexualities. The scenes address contemporary issues faced by straight, gay, and transgender women of all races. Living Newspaper plays and performances are key educational tools that can be used both in a classroom setting as well as on a national stage as their use of historical and current events educate people on important social issues of our times.

The Fresh Winds of Changing Cultural Values Manifest in the Visual Arts and Architecture

Kim Thu Le, Honourable Research Fellow, School of Design, The University of Western Australia, Australia

A change in cultural values is partly dependent on economic, science and technology developments. This article examines how the local cultural values of Italy (15th–18th), France (19th–20th) and the global world cultural values (20th–21st) centuries have left significant imprints on the transformation of traditional values in the visual arts and architecture. Employing Rokeach's theory of human values (1972), Schwartz's theory of basic human values (1992), using qualitative methods and an ethnographic approach, this research references artworks to argue that these three periods in history represent value changes among different social groups. In Italy, where natural philosophy and science clashed with religion, the bourgeois class determined cultural value transformation via educational institutions. In France, economic and political reforms resulted in new social classes, and the dominance of labour and social democracy led to changes in values. In the global local cultures of the 21st century, technologies are playing a vital part in changing local cultures, contributing to the changes in geopolitical alignments and leading to local social collective actions due to migration. In the context of globalisation, this article explains how global cultural values become part of national values and how cultural transmission establishes global cultural values.

Making With Place: How Place Holds History for Diverse Young Artists

Charlotte Lombardo, Student, PhD in Environmental and Urban Change, York University, Canada

Making With Place (MWP) artfully explores relationships between community, culture, place and public space, from perspectives of youth with lived experiences of systemic inequities. Grounded in community arts practice, MWP engages QTBIPOC (Queer, Trans, Black, Indigenous, People of Colour) young people as artist researchers. Resulting MWP public art experiments theorize place in significant ways, illuminating contexts from historic to present. Central to this learning are reflections into how Place Holds History, with artworks creatively (re)mapping and disrupting "boxed geographies" related to colonial and capitalist structures and paradigms. Pieces include a video installation (re)mapping of urban landscape with Indigenous imagery and teachings; a queer medicine garden (re)mapping land and relationships across genders, racializations, and species; and digital storyscapes of houselessness (re)mapping accepted ideas of place by surfacing untold stories and hidden communities. This (re)storying of histories challenges essentialized notions of community through pluralistic imagery and discourse, to chart new ways of being together. In this time of global uprisings against colonialism and white supremacy, and amidst the inequitable impacts of Covid-19, MWP confronts negotiations of difference, interdependence and justice. How can this embodied and embedded theorizing, this Making With Place, help us all navigate collective geographies, so that new, brighter horizons can unfold?

Transit of Images: Historical Counter-narratives in Art Exhibitions in Brazil

Bruna Arruda Neiva Marques, Student, PhD Candidate, Universidade de Brasília, Distrito Federal, Brazil

The paper investigates an exclusion of narratives and imagery that have brought into play the dispossessions and conflicts that marked the history and present of Brazil in the field of images, and, in opposition, recent exhibitions and artistic productions that stand as a counterpoint to this hegemonic perception of life. From works of art present in the exhibitions Museu do Homem do Nordeste (Museum of the Northeastern Man) by artist Jonathas de Andrade and Conflitos (Conflicts: Photography and political violence in Brazil, 1889-1964), we discuss the transit of significations operated within images and the historical resignification that can happen through the articulation of discursive forces in the fields of art, communication and history. In some cases, the curatorships rely on works and documents from distant times, bringing into play images that show themselves as evidence of the construction and naturalization of a colonial episteme and imaginary. Another class of exhibitions brings together works by artists from countries marked by colonization that, through artistic inventions, fictional creations, and above all, performative gestures, confront this mismatch between the lived reality and its sensible equivalents, representing what has sometimes been obliterated of official history.

The Border as Abyss: Sculpting Negativity in the Global Village

Martin Ruiz Mendoza, Graduate Student Instructor, Romance Languages and Literatures, University of Michigan, Michigan, United States

This paper offers a critical exploration of Shibboleth, a 548-foot-long crack sculpted at Doris Salcedo's workshop in Bogotá and exhibited at London's Tate Modern in 2007. The first part of the presentation analyzes how Salcedo articulates a critique of modernity by aesthetically hinting at its dark side, which the artist associates with the pervasiveness of exclusion, racism, and xenophobia in contemporary Western societies. By revisiting Bauman (1997), I suggest that, since those traits are in fact constitutive of the modern State, Shibboleth can be interpreted as a critique of the modern project itself. The second part explores Salcedo's vindication of Rilke's modest and yet powerful definition of works of art as nothing more, nor less, than "strangely silent and patient things that stand around in all their otherness" (On Completing the Circle 37). The paper concludes with a reflection about the way in which Salcedo approaches artistic creation as an ever-unfinished attempt to trace the scars of history in contemporary societies.

"Hungry Man": Songs of Hubris and Transformation

Lisa Parkins, Visiting Assistant Professor, Department of Arts and Media, SUNY/Empire State College, New York, United States

"Hungry Man" is a series of songs based on "Erysichthon," a mythic tale from Ovid's Metamorphoses. This presentation considers the creative process and aesthetic choices used to re-envision the ancient narrative. In Ovid's telling, an arrogant king cuts down a tree in the sacred grove of Ceres. The goddess curses the criminal with insatiable hunger. To finance his ravenous appetite, Erysichthon sells his daughter over and over again. In the end, the all- consuming king devours himself. "Hungry Man" deconstructs Ovid's text. Set in the twenty-first century, Erysichthon is a developer who destroys a community park for a real estate project. Although his daughter is again sacrificed, she asserts personal agency–choosing to leave her father to suffer his own fate. In Ovid's time, the myth was intended to be a cautionary tale about the dangers of mortal hubris towards a powerful goddess. Today, "Erysichthon" can be understood as an allegory for unbridled consumerism and the catastrophic consequences of our human-made climate crisis. "Hungry Man" will be analyzed using an interdisciplinary approach informed by environmental studies, literary theory, and psychology including: Timothy Morton's concept of dark ecology; Linda Hutcheon's theory of parody; and Carl Jung's understanding of participation mystique. The presentation includes listening to excerpts from the project.

War is Worse Than Hell: Philosophical Reflections on Tim O'Brien's The Things They Carried

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

In this now famous and celebrated collection of closely related stories about a U.S. platoon in Vietnam, O'Brien makes a number of philosophically intriguing claims. In this short essay, I develop a thesis that O'Brien's reflections on the reality of war tell us something very precise about the human condition, namely that it is haunted by contingency. That war is "worse than hell," a statement made in one of his stories, I read O'Brien as saying that war accentuates and highlights how human existence is essentially chaotic. Our own mortality, which is embedded in every step within life itself, is fully and finally disclosed in war. A temptation then arises to say that war is epistemically valuable in that it reveals and discloses the nature of our lives. I argue that this temptation must be resisted and that O'Brien gives us reasons to resist it within his account. The center of the argument is that stories reveal several aspects of war that war itself does not and cannot reveal. I conclude that if this argument is sound then it will have to point to the ontological value of stories as, in some ways, transcending the meaning of actual experience.

Sign and Narrative in Romanian Textile Arts

Marlena Pop, Senior Researcher – Manager, Textile Arts Research, Humanities & Design Center for the Creative Industries, Bucuresti, Romania

The Romanian textile arts of the twentieth century balanced through artistic expression between realism and innovation, between iconicity and plastic symbolism. One of the most interesting hypostases of visual semiotics observed in this field is the biunivocal state between sign and narrative in the same plastic work, the condition of iconic sign of the narrative or narrativity of the frieze of symbolic signs. At the same time, the openness to innovation, specific to the twenty-first century, brings into question the major changes in the message through plastic language. The paper presents the comparative analysis of two Romanian monumental works, in the art of haute-lisse tapestry and the observation of the dreamlike narrative in tapestry as an artistic vector of environmental design. In the research of the current student experience, the results of the scientific approach will highlight the modern approach of the analysis of the narrativity of symbolic signs, compared to the iconic semantics of the narratives of the experiments of the young generation of textile artists. The dialogue of semantic values in the Romanian tapestry between two generations of artists can be a story of a manifest meaning and attitude for a change of artistic paradigm.

An Attempt to Introduce a Decolonising Discourse through Art and Design

Barbara Predan, Associate Professor, Academy of Fine Arts and Design, Department of Industrial Design and Applied Arts, University of Ljubljana, Ljubljana, Slovenia

On the brink of the Cold War, in 1948, Yugoslavians chose to reject both of the major blocs' ideologies–the ideology of Western capitalism, as well as the state socialism of the East. Consequently, in Yugoslavia in the 50s and especially the 60s, the path beyond bloc politics was represented by the non-aligned movement, while the alternative in the area of the sociology of work was built on the idea of socialist self-management. All of the above also proved vital for the further professionalisation and development of Slovenian art and design. The research focuses on the models and practices of international cultural exchange in relation to the dynamics in the global cultural field. The paper focuses particularly on the work of Yugoslav designer Janja Lap. In her 1984 interior design project, done for a military training facility in Libya, we notice the surfacing of African heritage in her project, which highlights Lap's attempt to introduce a decolonisation discourse. We will show that Lap's appointment was pivotal for the success of this complex project. Throughout her career, she focused on the understanding of a holistic approach in the broader social and geographical space. When facing a complex social problem, she was more than able not only to recognise it, confront it analytically, but also to devise a new approach to dealing with the status quo and designing alternatives.

Guardians of Beautiful Things?: The Politics of Postcolonial Cultural Theft, Refusal, and Repair

Cresa Pugh, Student, PhD Candidate, Harvard University, Massachusetts, United States

This paper examines the politics of cultural theft under imperialism, specifically thinking through how social movements surrounding artifacts looted from former colonies now housed in Western museums reveal the ongoing social and political legacies of imperialism. At the height of the global Black Lives Matter movements in 2020, the world witnessed a surge of actions calling for the decolonization of 'world culture' museums and other public cultural institutions and monuments. I consider my research to be a pre-history of the conditions which facilitated the rise of the decolonial activism against cultural hegemony at the heart of the current movement for reparations. Drawing on historical records from six archives and ethnographic data collected across two continents over three years, the paper traces an ongoing history of restitution from 1960 to 1998 of postcolonial actors in Nigeria advocating for the restitution of their ancestral heritage, and the British cultural and political establishments whose 'world culture' museums have increasingly been called upon to decolonize their collections and practices. I contend that the plunder of cultural patrimony is a constitutive element of colonization and racial capitalism as well as enduring forms of cultural neoimperialism and global racial domination that have long been overlooked by scholars of race and empire. Further, I offer a theory of imperial repair which considers the restitution and repatriation of spoils of war an essential component of the process of modern decolonization and the rebalancing of relations of power between Europe and Africa.

The Model's Reductiveness and Its Speculative and Generative Potential: A Critical Discussion about the Affordances of the Model

Barbara Rauch, Associate Professor, Arts and Sciences, OCAD University, Ontario, Canada
Michelle Gay, Student, PhD Student, York University, Ontario, Canada

Models, as used in many disciplines, can be theoretical, conceptual, heuristic, and prototypical. Our theorizing goes beyond any particular model but inquires concepts and ideas of models and prototypes employed in creative practices. The critical discourse around the model object, or scaled object, invites different perspectives that address scaling, unscaling, a disruption of grand vision, the importance of the 'locale', and presents both specific and metaphorical space to test new and challenge existing paradigms. The 'model' discussion then enters current dialogues about the virtual, the digital as material and as spatial. We see the model (as simultaneously object and action) as a framework for both making theory and practicing theory. Playing on the cross-disciplinary language of the 'model' in academia, "modelling" is the working method to surface questions and situate creative inquiry. New Materialism offers a conceptual framework where humans, non-humans, machines and discourses challenge the boundaries of past disciplinary edges. Interested in this porosity we investigate new approaches to research through making through the use of the 'model' - as site for critical and creative thinking-through-making, to unpack what reductiveness might mean and to present a 'new model' allowing for intersections and generative potential. This project crosses disciplinary boundaries in re-evaluation of model spaces, including, Design, Art, Digital Humanities and New Materialism discussions to position Research-Creation as a "Thinking-through-Making" approach.

Mestizix Art Practices: Decolonizing Race, Gender and Class

Mariel Rodriguez, Artistic Research Assistant, Department for artistic knowledge practices, University of Arts and Design, Linz, Austria

This paper interrogates the concept of mestizaje –as a racial theory linked to national identity– as well as the tensions that the use of the term generates in contemporary decolonial and intersectional feminist discourse and practices. The discussion is guided by the analysis of visual cultures and their interplay with an affirmation of social identities for the mobilization of subaltern subjects/societies in the American context. I frame this question in regard to the various appropriations of the concept of mestizaje –the term commonly used to refer to the cultural, 'racial' or ethnic miscegenation product of Spanish and Portuguese colonialism in America– both in visual productions, artistic practices and in theory. The idea of mestizaje has shaped notions of gender, race, and class in Latin America and has been celebrated as a strategy for "fostering inclusivity" or interculturalism, while at the same time it is strongly inscribed in racial and racist discourses which foster discrimination towards 'the non mixed' such as indigenous and foreigners. As an ideology, it can be traced in a gender biased unequal distribution of rights and resources; the administration of desire through the regulation of progeny and compulsory heterosexuality. In contrast, I propose that the concept of Mestizaje in chicana feminism is used as a semantic tool to highlight cultural 'hybridity' and as a condition for breaking Eurocentric binarism and oppressive alterity. In this paper I discuss these tensions through the study of various artistic practices from Latin America.

Making Visible the Legacies of Slavery through Socially Engaged Art

Lynn Sanders-Bustle, Student, PHD, University of Georgia, Georgia, United States

In the early 1960's, backed by the force of the US Housing Renewal Act, the thriving Black neighborhood of Linnentown in Athens, Georgia was demolished to make room for University of Georgia luxury student dorms. Just one of countless acts of state sponsored violence committed against Black communties in the wake of chattel slavery (Sharpe, 2017), it calls attention to the ways that the history of slavery has been ignored, covered up, and completely erased in the US. Yet, in the case of Linnentown, local activism spearheaded by Linnentown descendants gained traction with the local government, who created the Justice and Memory Project to explore avenues for atonement. The purpose of this study is to examine the role of public art in teaching about and making visible the legacies of slavery. We provide a brief history of Linnentown and describe an interdisciplinary graduate course that the authors taught centering the Linnentown Mosaic Project as a socially engaged public art project. Unlike modernist conceptions of public art designed and installed by commissioned artists, often from outside the community, the Linnentown Mosaic Project involves communities in all aspects of the work, from conceptualization to installation. We discuss the dialogue that happens around artmaking in our emergent process (brown 2017). We reflect on our work as transpedagogical, a blending of art and pedagogy (Helguera, 2011) aimed at making visible lessons of slavery through collaboration, dialogue, and making.

From Representation to Narrative: Anti-canonic to Canonic, Representing the Other in Ethnomusicological Ensembles

Ted Solis, Professor of Musicology/Ethnomusicology, School of Music, Dance, and Theatre, Arizona State University, Arizona, United States

Ethnomusicologists typically think of themselves as the most anti-canonic, flexible, and open-minded of academics. Most were trained in the Western European art music (WEAM) tradition. However, while early nurtured in those musical performance practices and social behavioral assumptions, many have come to question the supremacy, autonomy, and unassailability of that tradition and its canon which includes both particular preferred genres and forms, and particular exalted composers. Ethnomusicologists typically eschew these "preferences," at least in their research. This rejection of WEAM protocol and canon, however, is much less evident in world music ensembles taught by ethnomusicologists in academic institutions. In fact, in such ensembles we see something of the very processes of exaltation and essentialization, found in WEAM, which originally fed many ethnomusicologists' presumed un-sentimental and un-hagiographic musical views. We might go so far as to term this process "internal orientalism," in which many ensemble directors perpetuate and elevate a particular world music ensemble canon. The resultant narrative is one embracing mainly particular representatives of "great traditions" (Hindustani and Karnatak Indian classical, Ghanaian Ewe for West African, Arab for Middle Eastern, Central Java and Balinese for Southeast Asian gong chime ensembles, and others). These ensembles were all in fact established earlier by prestigious founding scholars of the field, whose predilections (often based upon serendipitous connections and first encounters with the ensembles) were later rationalized and prioritized as possessing self-evident aesthetic and pedagogic values. In this way, ethnomusicologists re-apply the very hegemonic hierarchies they had thitherto questioned.

An Anthropological Approach to Inquiry: Peripheral Identities and Photography in Asia

Phyllis Teo, Director, ATtentif Consulting Studio, Singapore

The paper investigates the possibilities photography as a research method broadens the empirical scope of an inquiry. Photography has played an integral role in the study of human behavior over time, with photographic inventory contributing to the study of material culture and the use of space. Drawing on the work of South Korea's Pandora Project and Singaporean photographer Wei Leng Tay, this paper examines the significance of human relationships and aspects of environments in understanding individuals and culture from an anthropological approach in image-making. Photographing social circumstances and interactions in private and public gatherings, the photographers demonstrate that photography can be employed as a constructive method of inquiry and dissemination of research findings, as well as a powerful mode of representation.

Transcultural Choreographies of the Cuban Revolution (1960s-70s): In Contrapunteo with the Legacy of Fernando Ortiz

Lester Tome, Associate Professor, Dance, Smith College, Massachusetts, United States

In the 1960s-70s, the Ballet Nacional de Cuba (BNC) produced dozens of works that integrated Afro-Cuban dance and music. I analyze how that choreographic output sought to cultivate a national ballet aesthetic while advancing the Cuban Revolution's antiracist program. The ballets conformed to the state's cultural policy of valorizing and institutionalizing the Afro-Cuban heritage. Since the island's rich dance history had long been emblematic of the transculturation of European and African traditions, dance spectacles served as convenient pedagogical tools for the government to promote social acceptance of an afrodiasporic definition of Cuban culture. I propose that the choreographies not merely visualized such an afrodiasporic narrative of the nation but enacted the very process of transculturation by hybridizing ballet and Afro-Cuban expressions such as rumba and the ritual dances from the santería religion. Under the Revolution, the concept of transculturation (coined by the influential Cuban anthropologist Fernando Ortiz two decades earlier) became a state-sanctioned paradigm of cultural production. I argue that choreographers, dancers, and institutions such as the BNC were instrumental in making transculturation part of official discourse. Integrating oral history, archival research, and performance analysis, I detail the compositional strategies of juxtaposition, counterpoint, and fusion through which choreographers operated transculturation of ballet and Afro-Cuban dance. Simultaneously, I probe the limits of representation in those choreographic experiments, which, reflecting Ortiz's ambiguous ideology of transculturation, could obscure conflict in racial relations and underscore, instead, images of racial reconciliation in line with the Revolution's political priorities.

The Importance of History in Arts and Cultural Management: Proposing a New Research Stream in Arts and Cultural Management Scholarship

Ximena Varela, Associate Professor, Arts Management, American University, District of Columbia, United States

Most studies of Arts Management organization focus on contemporary cases, organizations, and institutions from the past sixty years. In the United States, the formal, academic field of study in Arts Management goes only as far back as the 1950s and 1960s. When organizational and institutional history before that is examined, if at all, it is usually in relatively hazy and abstract terms. This paper proposes that deeper historical analysis of Arts Management is essential to the field, including practice (audience engagement; fundraising for the arts; government and patronage support for the arts; programming and organizing arts events), organizational structures, and institutions. This paper proposes that the current and future relevance of the Arts Management field requires new field of study, currently absent from teaching and scholarship: Arts Management history. The paper presents the case of the York Cycle of Mystery Plays (YCMP) as an early and essential recorded instance of modern Arts Management in the Western world. Through rigorous review of historical documents and the field-forming trends and relationships they present, the paper also shows how lessons from the past can inform, clarify, and illuminate similarities and new opportunities for the arts today and in our future.

Transformative Cultural Learning: Collective Experiential Inquiry

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Drawing on local and international historical techniques as representations of learning experiences, this workshop engages ritualistic processes to foster critical, creative, and reflective thinking to envisage new art forms. Imagination and visualization encourages active collaboration using arts-based approaches for developing transformative cultural learning. Integrating ancient processes of plaster moulding and frottage, participants will be inspired by Spanish archetypal forms to create new personal interpretations through 2D and 3D dimensions. Through embodied processes these strategies connect participant voices in meaning-making and deep reflective practice. Generating 'edgy' communicative dialogue provokes questioning of relational contextual issues addressing social historical and political conflict to shift boundaries. These creativity and reflective workshops are designed to shift participants' experiential learning and world views towards broader perspectives and understanding of culture. The Arts support being and becoming sensitive to aesthetic appreciation through the development of participants' interconnected relationships as a Community of Practice (CoP).

Pedagogies of the Arts

A Case Study of the Critique Experience in a Master of Fine Arts Program : A Conversation about Higher Education Pedagogy

Amy M Anderson, Instructor, Fine Arts/Art History, University of Colorado Colorado Springs, Colorado, United States

I recently conducted a qualitative case study asking students and alumni of a Master of Fine Arts/ Studio Arts program in the United States about their experiences in and with critique in their degree program. The purpose of this study was to understand the nature of critique and add empirical research to the growing scholarly conversation about the effectiveness of critique strategies as a technique of guiding artists, bettering the artwork, and as a form of assessment in an academic setting at the graduate level. In this single case study, interviews were conducted with 8 participants affiliated with the same regionally accredited state university within the last 20 years. Interviews were transcribed, coded, and analyzed for themes. Themes that emerged were ambiguity in the role of critique, including expectations of the student-maker and how work was assessed, the impact of professors' personalities and engagement, and the discovery of and results of an overall culture of humiliation. The results of this study illuminate a need for professor and departmental reflection about setting clear and intentional expectations and goals of the critique process as they relate to educating the adult learner enrolled in a graduate program. By juxtaposing the results of this study with the requirements outlined by the regional accrediting agency and standards published by other organized bodies invested in the success of graduate programs in the fine arts, suggestions are given to help guide instructors and departments in a reflective process of evaluation of critique and instructional methods.

Ways of Seeing Designed Spaces: Teaching Visual Rhetoric

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Karma Waltonen, Senior Lecturer, University Writing Program, University of California, Davis, California, United States

In this paper we discuss an assignment that introduces university students to the visual rhetoric of designed, public spaces. The students visit a museum or gallery, analyze the ways in which exhibit design influences visitor experience, and write a follow-up report. Offered in the context of writing courses for students specializing in design or fine arts, the assignment aims to help students develop the critical- and design-thinking skills that they will need to succeed in their future careers. As writing studies scholars, we believe that this aim is best achieved through fostering rhetorical awareness in our students. When students make their site visit, this rhetorical framework, combined with their understanding of core design principles, enables them to distinguish between the content and the design of an exhibit, consider how visual rhetoric influences wayfinding and visitor experience, and analyze the effect delivery media may have on visitor attention. Using examples from our students' work, we share the assignment's design, challenges, and effectiveness.

Owning the Past through Collaborative Playwriting: Egyptian Students Develop the Usir/Osiris Myth for the Stage

Jillian Campana, Associate Dean and Professor, Humanities and Social Sciences, Theatre, American University in Cairo, Egypt

Students in the Theatre and Egyptology programs at the American University in Cairo collaboratively wrote an original play based on the ancient Egyptian birth, death and resurrection myth of Osiris and Isis (Usir and Aset) which was performed in Cairo at both theatre spaces and high schools. Using an ancient setting, but with contemporary characters and language, "Ancient History" tells the story of chaos and order, jealousy and healing and reminds audiences that different goals and perspectives do not have to be adversarial. Far predating ancient Greek theatre, annual performances of this myth in Abydos, Egypt began as early as 2500 BCE and continued until around 500 CE, constituting the first known theatrical performances in the world. By researching the myth and working with Egyptologists to retell the story from the Egyptian perspective, student authors connected to Egyptian history and legacy of the performance in their country.

Fully Awake Active Learners: Black Mountain College of North Carolina and Its Implications for 21st Century Education

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

What distinguished the teaching methodology advocated at Black Mountain College of North Carolina (1933-1956) was the level to which the arts were elevated and the idea of using creative experiences to enhance all areas of academic interest and create active learners who were "fully awake". Every student experienced the arts, whether they were an aspiring artist or scientist. John Andrew Rice, one of the founders of the college, identified with artists whom he felt sought to expand understanding with creativity and experience, rather than to ascertain knowledge through control and experimentation. Art was a discipline that helped one to see, to learn, to listen, to fail, and to make choices. Rice's strong methodological bias for experience in and out of the college classroom was summarized in a later statement: "To read a play is good, to see a play is better, but to act in a play…is to realize a subtle relationship between sound and movement." The college's faculty, students and speakers included some of the greatest artists and thinkers of its time: Anni and Josef Albers, Merce Cunningham, John Cage, John Dewy, Buckminster Fuller, Walter Gropius, Langston Hughes, Elaine and Willem de Kooning, Robert Rauschenberg, Charles Olson, and Albert Einstein. Black Mountain College positioned all life as art. The 1933 college catalogue described how the individual was fostered: "The student…by being sensitized to movement, form, sound…gets a firmer control of himself and his environment."

The Mindful Dancer: Implementing Mindfulness, Healthy Rhythms and Habits in the Technique Class

Tamara Dyke Compton, Associate Professor, School of Dance, University of Arizona School of Dance, Arizona, United States
Christopher Compton, Assistant Professor, School of Dance, University of Arizona, Arizona, United States

With a mind toward setting our dancers up for success and longevity, we share the ways in which mindfulness practices in the technique class relate to the development of community, empathy and support of their fellow students. As dancers, we are acutely aware of the need to be constantly improving, and advancing as artists, and human beings. So often in this drive, however, we allow ourselves to be broken down, and betrayed by the negative thoughts within our own brains. In this lowly state, growth becomes stunted, and this internalized negative focus prevents us from supporting our fellow artists in their development. In this movement and experiential workshop, we study ways in which mindfulness can be integrated in a technique class. Methodologies include 3-minute meditations, setting intensions/class focus, compassionate listening, recommended outside readings, and journaling. Supported by educational research, this workshop recounts our experiences with university-level dance students, who have implemented these practices throughout our classes for the past two years. We share the ways in which implementing mindfulness practices, building healthy habits and daily rhythms in the individual dancer have contributed to the creation of a healthy, supportive, and empathetic dance community.

Making Visible the Invisible: How Combining Autoethnography with Visual Art Practice Unearthed More than I Imagined

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

This paper is based on an article to be published in the 2022 Summer edition of Arts Research International (ARi). The subject matter arose out of my PhD study Entanglement Matters where I combined autoethnographic accounting with visual arts practice. In the PhD study I set out to explore geometry through visual art practice for ways to contribute to interdisciplinary knowledge, with geometry acting as a bridge between art and STEM (science, technology, engineering, and mathematics). Visual arts practices favours non-linear exploration in research, whilst autoethnography offers self-reflection. I discovered that writing an autoethnographic account for an artwork has the potential to generate a wealth of data, some of which is visible, some of which is not. The invisible data becomes available only when the artist speaks to/writes about the artwork. If some content/context of a visual artwork is only visible through background information provided by the art maker, this discovery troubles another issue concerning our notions of what a good visual artwork is. Finally, I test this article's autoethnographic authenticity against Adam's four characteristics of autoethnography.

Advanced Typography Workshops in Quarantine

Thomas Girard, Graduate Fellowship Awardee, Graduate Liberal Studies, Simon Fraser University, British Columbia, Canada

The argument is always that design isn't about saving lives. Some people argue for its importance, for example with the historical example of poorly-designed election ballots causing American voters to be confused enough to vote for the wrong party or candidate. Teaching typography during the pandemic puts an interesting lens on it. In one sense it is the least of our worries, but historically it has been so important that it must not be allowed to gather dust.

Covid-19 Pandemic and Online Dance Education : Issues, Opportunities, and New Pedagogies

Cristina Goletti, Dean, College of Performing and Visual Arts, University of Northern Colorado, United States

The Covid-19 Pandemic forced dance faculty in higher education to urgently shift to online delivery methods. Based on interviews with various dance faculty from diverse geographical, disciplinary and institutional affiliations, this study is a reflection on the dance pedagogy trends, issues, and concepts during the 2020 shift to virtual dance teaching and learning. This essay considers difficulties that occurred in online dance education, such as health and safety issues, the complexity of navigating students' diverse socio-economic discrepancies and its connection to access, and the emotional and mental health toll on students of a rapidly changing art sector. It also explores new discoveries in dance pedagogies and ideas for moving dance education forward post-Covid-19. The research brings into focus the role of technology in dance education, its effect on teaching, embodied learning, and creative development. Finally, we look at the limiting believes surrounding online dance education, and how they can become opportunities to discover new frontiers in dance teaching.

Experiential Learning Projects as a Form of Assessment to Develop Contemporary Arts Pedagogies in Initial Teacher Education

Louise Jenkins, Senior Lecturer, Faculty of Education, Monash University, Australia
Renée Crawford, Associate Professor, Faculty of Education, Monash University, Australia

Initial teacher educators have an imperative to develop students' skills and knowledge in contemporary arts pedagogies to support innovative practices in the teaching profession. Experiential learning is an approach that we have used in our music education method classes to develop our initial teacher education (ITE) students' understanding of the positive impact of authentic and real-life teaching and learning experiences. In higher education, experiential learning can provide a more personalised experience for students as it positions teaching and learning in real-life and authentic practice using varying formats such as project-based work and activities in different contexts. However, for such teaching and learning to be effective there needs to be stronger links between theory and practice. It is also crucial to consider the role of assessment in facilitating this process. This paper presents the themes and challenges as identified in the related discourses to guide future Arts pedagogy and practice. We recommend using experiential learning projects as a form of assessment to provide opportunities for initial teacher education students to apply their knowledge to authentic real world issues. Our work highlights a significant opportunity to expand the current repertoire of progressive approaches to assessments that will influence and inform future pedagogy and curriculum in teacher education.

Embodied Cognition and Its Entanglement with Ecology: An Interdisciplinary Approach

Yingchuan Liu, Tutor, Research Institute of Society & Strategy, China Academy of Art, School of Design & Innovation, Zhejiang, China
Petra Johnson, Centre for Dance Research, United Kingdom
Olga Merekina, Choreographer, Dakini Dance Studio, Shanghai, China

Our case study describes a four-week intensive course held at China Academy of Art and devised to meet the Academy's brief 'Playshop' (2021). Our aim was to create an environment for collaborative sense making with particular emphasis on movement as our first language. The objective was to place movement as a way of knowing the present side by side with voiced reflections on pre-teen encounters with nature and current artistic output, thus nudging a shift in perspective from externally applied forms and techniques to internally experienced realities. The space of risk was to guide visual art students into their moving body/bodies. Instead of focusing on a particular outcome, students were introduced to the process of sense making unfolding. We combined methodologies developed in Social Sculpture Practice, somatic movement practices; contemporary dance and physical theater. The schedule for this four-week intensive course initially allowed for three lectures, 14 practice sessions, and two intensive student-led sessions during which each student was required to present. Both, movement sessions and lecture sessions, adapted to students' responses as well as the challenges posed by distance teaching. There was a great willingness to be flexible on all sides. The framework allowed for an on course teaching methodology to emerge around voicing. Groups of students devised five different movement pieces at the close of the course. These were presented together with research notes, drawings and voice recordings. There is potential to expand this course to deepen the explorative process.

Teaching Resiliency in Visual Art Education: Preparing Pre-Service Teachers to Work (and Stay) in Art Classrooms

Justin Makemson, Associate Professor of Visual Art Education, Department of Art, University of New Mexico, New Mexico, United States

Promoting teacher resiliency is rarely the top priority of visual art educator preparation programs. Programs concentrate instead on creative explorations, curriculum design, classroom organization, developmental theories, differentiated instruction, and other issues important to the immediate success of their pre-service art teachers. Preparing visual art teachers solely to enter the classroom and find quick success is undeniably somewhat short-sighted; educator preparation programs need rather to equip and then continue to support their pre-service teachers as they enter into teaching visual art, find lasting success, and most importantly commit to staying in the classroom. The year-to-year teacher attrition rate (e.g. the percent of educators moving from one teaching position to another or leaving the field entirely after a limited time in the classroom) in the United States of America approximates sixteen-percent; each year eight-percent of working teachers move from one teaching position to another while an additional eight-percent leave the profession completely. The purpose of this paper is two-fold: 1) To examine evidence-based practices educator preparation programs that can be implemented with pre-service teachers to help reduce high rates of teacher attrition in visual art classroom; and 2) To introduce preliminary findings from an ongoing research project that consists of interviews with 'highly resilient' visual art teachers (e.g. teachers who have remained in the same position for 5+ years) and campus site visits to educator preparation programs in visual art education reporting higher levels teacher retention in students graduating from their programs.

Arts Integration During Lockdowns And Isolation: One Professor's Success With Arts-based Discussion and Research Within an Online Context

Brittany Harker Martin, Associate Professor, Leadership, Policy and Governance, Arts Education, University of Calgary, Alberta, Canada

This presentation shares how I transformed a typical, online discussion board for undergraduate students, into a creative space where they explored provocations and peer-posts through the arts (art, dance, drama and music). It also explores how I revised an arts-based research project, originally designed for in-person delivery, to become a digital exploration and collective creation shared online. I show examples of how students used technology to capture and submit digital versions of their creative work, while collectively pondering issues and topics related to the Covid-19 pandemic. Through this, they encountered an expressive outlet for managing the uncertainty and angst triggered by lockdowns and political turmoil. At the same time, they formed an unexpected community of support and shared experience, despite social isolation. With my students' permission, I am able to share images, video, and narratives that illustrate successful ways to integrate the arts into an online course. Through this, you can understand the profound effect this had on a group of individuals ranging in artistic experience from "extremely limited" to "professional," and witness the unique bond that formed through their shared, aesthetic encounters.

Blurred Borders - Intersecting Ideographic Language and Visual Design in an Exhibition Context: A Trans-cultural Art Pedagogy Opportunity

Jean Sebastien Mayrand, Lecturer, Kyoto Sangyo University, Japan

This study discloses a personal visual design point of view as experienced by the presenter, Canadian expatriate in Japan. The output, encompassing the themes of identity and sense of belonging, resulted in the exhibition "Black/Blank". After defining context, concept and narrative from the show, the presentation aims to reveal a process, albeit foreign, that consists of using Japanese character (kanji) meaning/etymology as a tool to develop an ephemeral visual language. The audience will discover how a word/idea via kanji etymology turns into a plethora of visual design iterations. The implications of this creative inquiry through Japanese ideographic language (CIT-JIL) are two-fold. First, it can be approached, learned and taught for cultural, historical and visual acumen. Secondly, its roots in the representation of language make it possible to be utilized in any type of creative output. Could CIT-JIL perhaps enhance Western visual design, art education?

Interdisciplinary Art Education - the Missing Narrative in Higher Education: A Qualitative Case Study

Catherine Palmore, Student, Ed.D. Learning and Organizational Change, Baylor University, Texas, United States

This study addresses the problem of insufficient emphasis on the significance of art courses on the development of 21st-century skills in university curricula. As globalization continues and the economy develops, industries increasingly interconnect, creating the need for individuals with design thinking skills. Universities are responsible for equipping the next generation of scholars and innovative thinkers with the skills needed to succeed, such as creativity, adaptability, innovation, and collaboration. However, universities provide a disservice to students and their future employers by isolating departments and overlooking opportunities for collaboration. Rather than this narrow-minded approach to education, there must be a disruption in academia to challenge the status quo and begin reflecting on the needs of an increasingly globalized world. This research study used a qualitative single case study methodology based on constructivist learning theory and design thinking to analyze the effect of art education courses taken by non-art majors on students' development of 21st-century skills. The literature examines why a lack of emphasis on the arts exists and what skills students gain through arts exposure.

Embodied Knowledge - Balinese Master Teachers Train University Students: A Case Study of the Asian Theatre Program at the University of Hawaiʻi

Kirstin Pauka, Professor, Theatre and Dance, University of Hawaii, Hawaii, United States

The paper provides an analysis of the training process involved in the artistic collaboration between Balinese master teachers and university students in the creation of a traditional Balinese dance-drama and puppetry production of "The Last King of Bali". The production integrated traditional Balinese training methods and rehearsal processes by hosting three master teachers as artists-in-residence for a duration of eight months. The master teachers led the training of a large student cast, culminating in the public performances of a Balinese babad tale featuring traditional and contemporary compositions, choreographies, and shadow puppetry. This paper analyses the process of developing and refining the artistic expression of the narrative material through Balinese music, dance, and shadow puppetry. A special focus is directed towards the shadow acting aspect, in which actors learned to manipulate their own shadows in a fashion inspired by shadow puppetry; they also interacted with puppets of various sizes, with shadow scenery, and with special effects. Actors had to learn how to create an "out-of-body" presentational style: controlling their own shadow on the screen, while infusing that shadow with the emotions of their characters. Sections of a newly released documentary on the "behind-the-scenes" creative process will accompany the paper to illustrate key points in the training process by the master teachers from Bali.

Culture Mapping In Creative Domains: Arts and Study Abroad

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

Sensorial encounters of memory and mapping in unfamiliar places is about the journey. Often, without knowing a language, cultural nuances, and education culture specific to a global region, discovering places of identity and cultural resonance through the senses, enlivens research and pedagogical practice. This creative practice showcase demonstrates pedagogical tools one can use while teaching or researching abroad. Situated in several global spaces, teaching abroad offers a new way of experiencing dynamic learning immersion. This showcase discusses my researching and teaching journey with students who were eager to learn about visual art, as we moved forward in learning together through culture mapping, Virtual Exchange (Piggybacking), and exploration, we all had to leave presuppositions and assumptions behind, that both disturbed and invigorated what we would come to know about ourselves, cultures, known and unknown, and art. Using our senses, findings common understandings of meaning and identity, This presentation describes journeys, give examples, and shares how we can come to know through memory, the senses, and culture mapping.

Arts Programming: A Framework for Planning and Strategic Analysis

Jonathan Price, Lecturer in Creativity and Enterprise, School of Performance and Cultural Industries, University of Leeds, York, United Kingdom

This paper sets out a theoretical approach to the understanding of arts programming and a framework for its analysis as a key element of strategic planning for venue-based organisations in the cultural sector. Programming is at the heart of artistic planning and yet it is a neglected area in the literature on arts management. There is a dearth of structured approaches or directly relevant theory to inform critical assessment of the programming choices which ultimately define the value, identity and dilemmas of arts venues in their many different operating contexts. Identifying the main programming models across music, theatre and the visual arts, the paper pinpoints key points of similarity and difference across sub-sectors and the categories of organisational activity included in a programming plan. It explores how planning decisions are made, and by whom, considering emerging models of participatory programming alongside the implications of more traditional approaches. The framework takes into account the aesthetic, practical, financial and temporal factors affecting programming decisions and the influence of location, venue type, scale and audience base on tendencies towards innovation or conventionality. Programming analysis emerges an important tool for checking vision, mission and espoused values against delivery. The framework is highly relevant for students and teachers of arts and cultural management. It also offers a resource for arts managers and trustees concerned with the implications of programming strategy on fundraising, resource management and audience development.

Breaking with Tradition in the Art Academy: Avant-garde Art Production and Art Education Reforms in the 1980s in China

Jianan Qi, Student, PhD Candidate, University of Leicester, United Kingdom

The 1980s is seen as a turning point of social transformation and modernisation in China. Avant-garde art produced by artists who were affiliated with art academies had a substantial impact on the development of contemporary Chinese art, while traditional teaching methods designed for Socialist Realism were being questioned. My research aims to investigate debates on art education reforms which resulted from the discrepancy between teaching and learning in the unprecedented time of artistic shifts. It examines experimental courses in three representative art academies during the 85' Art New Wave. Drawing upon methods such as multiple case studies, qualitative interviews with twenty artists and retired professors, and the analysis of documentary sources, it provides an in-depth investigation on students' self-learning process, and new teaching methods in contrast with traditional technical training. It argues that the art pedagogy at academies in the 1980s had both limitations and privileges for emerging contemporary artists.

Threading Narratives: A Feminist Arts-based Approach

Deborah Randolph, Principal Researcher, International Scholars Group, United States
Ann Rowson Love, Associate Professor, Museum Education and Visitor-Centered Curation, and Liaison to The Ringling, Department of Art Education, Florida State University, United States

This paper addresses a current research process and findings from a feminist inquiry using arts-based methodologies to create the narratives of analysis. The research project took place over the past two years and involved interviewing contemporary arts researchers, some university-based and some based in art museums, who are interested in more qualitative ways of gaining understandings about how viewers make meaning from art experiences. The research data analysis included feminist discourse and arts-based processes to thread together the stories of participants revealing findings through metaphor and visual art production through weaving. This study considers the theme of Pedagogies of the Arts by exploring learning through the arts within qualitative research contexts. The authors consider ways of seeing, learning, and knowing in the reporting of findings from a specific research project. This is the "what" of the study. The Arts in Social, Political, and Community Life theme encompasses the "why" of the presentation and our research. It is our hope that the findings from our research about qualitative research in art museums, shared through this presentation, will assist museums and galleries as they become social institutions and begin asking questions about inclusion, community, access, and social justice. Readers from various fields may benefit from this discussion of feminist inquiry and arts-based methodologies and take away insights for their own artistic practices and organizations.

Dance Paradigms: From Traditional to Contemporary and Beyond

James Robey, Interim Dean/Chair/Associate Professor, Dance, Radford University, Virginia, United States

This paper aligns Clare Graves' Emergent, Cyclical Levels of Human Existence conceptual theory of developmental psychology with the evolution of dance from traditional to classical to modern, postmodern, contemporary and beyond (tribalistic and egoistic state; absolutistic state; multiplistic existence and subjectivity; relativistic state; and systemic state respectively). I suggest that applying this framework to dance offers dancers an "organizational structure" for applying conceptual theory to their craft. I further suggest that college dance programs are sometimes not successful because of misalignments of psychological perspectives on the part of faculty and students. I cite the failure of my own experience teaching in a particular recreational dance studio because myself and the studio management and the students were operating on different psychological levels.

Reflecting on an Urban Art Collection to Stimulate Research Thinking

Linda Robson, Doctoral Researcher, Faculty of Wellbeing, Education and Language Studies, The Open University, UK, United Kingdom

Folkestone, Kent, has the largest urban outdoor exhibition of contemporary art in the United Kingdom. This permanent exhibition shows the work of 47 contemporary artists whose work is displayed throughout the town, with many pieces having been created for the specific site in which they are located. This paper provides a tour of and commentary on several of the artworks within the collection at Folkestone and how they supported the author's reflective thinking during her doctoral research studies. It considers the artists stated intentions of each work discussed, alongside the author's personal reflections and interpretations, together with linkages to her research into experiences of part-time undergraduates at a distance learning university.

Psychology, Culture, and Memory - Intersecting Perspectives on Stage: Theatre as Catalyst

Janet Rubin, Communication and Theatre, Communication and Foreign Languages, Eastern Florida State College, Florida, United States
Mansoor Khan, Associate Professor, Humanities, Eastern Florida State College, Florida, United States
Sharon Kline, Assistant Professor, Liberal Arts, EasternFlorida State College
Lynn Spencer, Professor, Liberal Arts, Eastern Florida State University, Florida, United States
Jeanine Henry, Director, Theatre Arts, Eastern Florida State College, Cocoa, Florida, Florida, United States

Theatre is a collaborative process. Inherent in these collaborations are different memories, perspectives, and frames of reference. When these come together through theatrical processes, learning occurs both within and outside the classroom and across disciplines. Whether onstage, involved in producing the play, or as audience, the impact can be retained beyond the immediacy of the performance. Regardless of the way in which one is involved, every participant brings to the experience his or her own frame of reference; no two people will experience the play in precisely the same way. Opportunities exist to empathize, engage, question, challenge viewpoints, and reflect, thereby shifting learning from passive to active. As representatives from five different disciplines, - psychology, history, humanities, visual arts, and theatre, - we share our individual perspectives on the power of theatrical experience to shed light on the intersections of memory, culture, ethics, and perspective. Our discussion centers on four plays presented in the 2020-21 season at Eastern Florida State College.THE GUYS deals with the events of 9/11. A SONG FOR CORETTA is a play that examines memories and perspectives generated by the funeral of Coretta Scott King. THE COMEDY OF ERRORS asks us to examine changing cultural norms. CONTACT WITH THE ENEMY examines memory, the construction of narrative, and ethical postures within the context of the Holocaust. The session will conclude with a robust discussion among presenters and attendees.

Theatre, Film, and Research: The Art of Engagement

Kathleen Sitter, Canada Research Chair in Multisensory Storytelling in Research and Knowledge Translation, Associate Professor, Social Work, University of Calgary, Alberta, Canada
Brooke Allemang, PhD Candidate, Social Work, University of Calgary, Canada

As part of a three-year study, a group of breast cancer patients created short videos about their personal treatment and aftercare journey. The themes from the videos informed key recommendations for breast cancer patient care and were then retold through a theatre production which was subsequently made into a film. The process is a powerful representation of the Arts in healthcare that weaves together research, storytelling, theatre, and film. As part of the study, the research design, ethics, and overall development are discussed. A short clip from the film is also included.

The Anti-Colonial Conservatory: Arts Pedagogies and Activism

Christopher J. Smith, Professor and Chair of Musicology, School of Music, Texas Tech University, Texas, United States

Models of the North American university music program emerge from an inherited pedagogical philosophy which emphasizes canonic works, heroized individuals, and hierarchized assessment. These result in a hegemonic system by which valuations of context, history, and meaning are in turn contaminated. Interrogating the university music program's hierarchical structures–including those which govern ensembles–is a necessary step toward their dismantling. Explicitly anti-colonial strategies might help to change this injustice. Recognizing that vernacular arts' procedural expectations are at odds with the neoliberal university's incrementalized metrics of progress and assessment, curricular design might, by "trusting a tradition"– and its indigenous pedagogies–develop a shared, anti-hierarchical terrain. We need an ensemble vision which breaks down dichotomies between "legitimate" versus "illegitimate" instruments, genres, and experiential practices. Enhancing inclusion for previously silenced voices, we would begin by seeking to dismantle canons: not just their specific content, but the very idea that command of a "canon of great works" is itself a necessary ideal. We would instead empower and evaluate artists' command of processes, and recast our assessment tools to prioritize musicians' capacity to operate within diverse and shifting situations. We need an aesthetic of skill which seeks a "situational virtuosity," whose artistry lies, not in technical facility or the chimera of Eurocentric "expression," but in adaptability, command of technical processes, communicative sensitivity, and a willingness to serve specific situations and communities rather than received canons. Drawing upon existing models in Finland, the UK, Ireland, and Argentina, this essay maps a way forward.

La Comunidad Responde / Community Response: A Participatory Media Lab at the Intersection of Research and Art

Chloe Smolarski, Educator, Digital Arts, Pratt Institute, New York, United States
Tasha Darbes, Assistant Professor, TESOL and Bilingual Education, Pace University, United States

La Comunidad Responde/ Community Response is a participatory media lab pilot program at the intersection of research and the media arts, which blends Critical Media Literacy, Oral History, and Participatory Action Research (PAR). Latino immigrant students were trained as oral historians, media makers, and artists to co-investigate and creatively respond to issues of loss, isolation and precarity in and outside their school experiences during the COVID-19 pandemic. In the methods of participatory oral history students conducted oral histories with-in their community. Students then used a grounded theory approach to use the themes that emerged in the oral histories to create short, poetic videos which serve as both artistic forms of expression and data visualizations. We focus on two outcomes of this project: (1) the oral history collection, which functions as an unfinished living history told from the perspectives of multiple stakeholders from the community and (2) the curriculum, or iterative process of combining participatory oral history with media art making in order to historize lived experience, nurture the creativity, and develop agency of young people. We discuss the tensions produced by situating the production of creative expression and knowledge generated by research as dialogic partners in a process of inquiry. Examples of student work and curricular activities highlight the productivity of these interdisciplinary practices.

Narrating History with Art

Julie Taylor, Professor, Education, University of Michigan-Dearborn, Michigan, United States

This paper explores how visual art has been successfully used by educators in an alternative high school in the United States to advance historical knowledge and cultural understanding. The study is based on interdisciplinary action research. The author shares findings from work that has been conducted during an eight-year period.

Facing the Dreamer, I Tremble and Grasp at the Edges of Myself for a Taste of This Life: The Portrait Portfolio of J. D.Challenger - A Performance Piece

Robert Tracy, Student, Ph.D., University of Nevada Las Vegas, Nevada, United States
Louis Kavouras, Chair, Dance, University of Nevada Las Vegas, Nevada, United States

J. D. Challenger was born in Oklahoma and essentially "raised" by his step-grandfather, "a full-blood Choctaw, who first introduced the young J. D. to the culture and spirit of the Native American people." This Performance Piece—featuring PowerPoint Narration/Original Modern Dance Choreography/Original Jazz Music—will assess J. D. Challenger as 'the dreamer' facing his growing number of Native American friends and the urgency welling deep within the artist of 'sketching' their stories, their histories, their vision but not the white man's range of view! From his studio in Taos, New Mexico, J. D.began to paint the landscape of Northern New Mexico for his clients, but privately, J. D. painted his Native American friends and they shared their stories. J. D.'s style began to emerge within acrylics/oil on canvas/watercolor processes as his inner visions became more and more clear following his witnessing a Ghost Dance. This performance piece assesses J. D.'s initial reluctance to show his 'private' portraits to the general public for fear of "offending the very people he so admired." Denise encouraged J. D. to show his portraits to his Native American friends for their opinions. "A Kiowa holy man told him: "There need to be messengers; your path is to tell the stories of the native people to those who do not know what has happened in the past or what is still happening today. You make them see who we are, that we are real living human beings and that we are still here."

Adapting to Scale: Transforming Large Lecture Classes in Art and Design Education

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Large lecture classes come in for necessary criticism, particularly in art and design contexts where small studio classes are highly valued. As faculty delivering curriculum to the entire first year student body, we present our story of collaboratively creating a large lecture class that feels more like a small one. Our methods have been multiple and responsive, but include a concerted effort to build in vulnerability and kindness, to focus on conversational style, and to approach a conventional art historical timeline in a self-reflexive way – all through a linked curriculum model that takes into account the labour conditions of a small university. Our large lecture model becomes a space to incite curiosity for new Ways of Seeing, Learning, and Knowing as well as a site for transformative justice. We co-author group agreements with students to create reciprocity and highlight instructor vulnerability by revealing the impossibility of intellectual scope, and issuing invitations to learn alongside, not from instructors. We talk about how we create an anti-imperial critique through contemporary art examples, cultural studies analyses, and diverse literary texts that challenge Eurocentric structures, but also explain our decision to adhere to a conventional timeline out of a commitment to distributive justice. Our approach undoes the expert model, focuses on conversation and collaboration, uses writing as a process-based, iterative, experiment-driven activity to develop critical literacy and prepare students for their lived realities, and to undo the vocationalization of art school education.

JoyMobile Case Study: The Joys and Challenges of Spreading Hope Amidst Uncertainty

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Laughter, joy, community, and connection; these are the things we need most after COVID-19 devastatingly swept across the nations. Mark Branner, professor and head of the Theatre for Young Audiences (TYA) program at the University of Hawaiʻi at Mānoa, responded to this need by recruiting nine graduate students and a professional musician to devise a thirty-five minute clown show that would travel across the island of Oʻahu in a short bus titled the JoyMobile. But what does it look like to create a public service centered around joy at the expense of the performers involved? My research explores the pertinence and benefits of clowning and live theatre during a pandemic, as well as the challenges of burnout and the tolls this responsibility has on actors.

Introducing Arts and Artworks to Children: The Interpictorial Relationship between Original Artworks, Children's Picturebooks, and Meaning-making

Yaxi Wang, Student, PhD, University of Glasgow, United Kingdom

A picturebook is an artistic communication platform that provides children with an aesthetical reading experience (Kiefer, 1995). It involves a combination of both visual and textual signs and provides a satisfying aesthetical experience when all book components are carefully designed in sequence (Sipe and McGuire, 2006). Scholars (e.g., Beckett, 2012; Serafini, 2015; Hoster Cabo, Lobato Suero, and Ruiz Campos, 2018) have observed that picturebook illustrators often quote or re-create the fine arts in their works to enrich the aesthetics of the illustrations and attach multi-level meanings to the visual contexts. They believe that reading illustrations with interpictoriality helps children develop visual literacy and invites them to explore epistemic and aesthetical communities, such as the artworld and culture (Beckett, 2010; Serafini, 2015). Although the aforementioned scholars have focused on the same subject, their interpretations of how picturebooks reference artwork and the features and the aesthetical meanings of this practice are not unified. Additionally, most of their studies focus on picturebooks and their associations with young readers. As a counterpoint, this research also involves, as participants in the study, picturebook illustrators who create and design the books. This research strategy is aimed at providing insights into interpictoriality in picturebooks and children's aesthetical development of visual understanding from the creator's perspective. Underpinned by the interpretivist paradigm, this research explores the relationship between children's picturebooks, the original works of art that the books incorporate, and the meanings interpictorial images could have for children at different levels of aesthetic and literacy development.

Sensory Arts-Based Storytelling as Critical Reflection: Feeling Social Justice

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Drawing upon Heron and Reason's (1997) participatory inquiry paradigm and extended epistemology, we explore sensory arts-based storytelling as an affective pedagogical strategy for learners to unpack social location, identity, social justice, and social policy. We share our process for creating sensory arts-based stories within a Master of Social Work curriculum, screen four story examples, and contribute pedagogical reflections from both the instructor and graduate student perspectives. Together, we elucidate how sensory arts-based storytelling allows learners to draw upon their strengths, unique perspectives, and experiences in the world, generating transformative understandings of social justice. Our work positions sensory arts-based storytelling as an interdisciplinary mode of critical reflection, generating inclusive learning environments oriented towards social change. Ultimately, we demonstrate how critical reflection pursued through sensory art develops complex understandings of personal identity and social justice in both creators and audiences. Thus, sensory arts-based storytelling offers a potent means of cultivating empathetic understandings of power, privilege, and justice, as learners and educators co-create art to disrupt the growing global inequity.

Forgotten Knowledge of the Soul

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In this paper, I present an illuminating way of seeing, learning, and knowing the world through the rediscovery of beauty, art, and imagination. The purpose of the work is to explore how aesthetic and imaginal ways of knowing, the forgotten knowledge of the imagination and the soul, might be revived through a connection with the arts. Beauty and imaginal knowledge, knowledge which comes about through introspection and active participation with life, have edged near obsolescence, replaced by rigid external social constructs and often erroneous perceptions. The search for the forgotten knowledge of the soul is undertaken as an exploration through history, philosophy, and literature. Using an ontological textual analysis, I evaluate how active participation promotes engagement in imaginal knowledge, perhaps even providing a channel to it. In a close reading on the subjects of beauty, imagination, and the arts I explore how aesthetic and imaginal ways of knowing might be revived today. A connection between beauty, imagination, the arts, and forgotten imaginal knowledge is substantiated, with particular attention to the critical importance imaginal knowledge plays in the scientific realm. I conclude with a discussion about artists, poets and musicians as change makers for humanity, conduits in the recovery of beauty, historical imagination, and the forgotten knowledge of the soul.

Arts Histories and Theories

Strange Places: Translating the Visual Narratives of Heterotopias into the Written Word

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Heterotopias – places and spaces that evoke a sense of otherness – encompass visual narratives that can be described as disturbing, intense, incompatible, contradictory and/or transforming. These ephemeral qualities, which are unique to each heterotopic place, are influenced by past and present connections to cultural, social, economic and/or historic events. For example, the sombre events that contribute to the unnerving atmosphere of a cemetery contrast with those that inform the utilitarian ambience of a boarding school. These intangible, and often transitory, visual narratives can be challenging for writers to successfully translate into written prose. This paper outlines techniques designed to assist writers crafting action writing, comparative writing, and description as they recreate the visual awe of heterotopic spaces for written texts.

The Birth of "Chinese White": The Influence of Foreign Trade on the Formation of Porcelain Sculpture in Dehua Kiln

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Miaowen Li, Student, BACHELOR OF FINE ARTS, Xi'an Eurasia University, China
Zicheng Tian

The paper describes the historical factors of the development of Dehua ancient kilns and aims to confirm Dehua kilns' impact due to foreign trade business. Dehua's geographical location and raw resources provided advantageous conditions for the formation of Dehua kilns. During the Song Dynasty, Dehua white porcelain became a major trade commodity along the Maritime Silk Road. It became the only source of ceramics for foreign trade in ancient China. The paper first summarizes the time-linear changes in morphology, firing patterns, and firing processes at the Dehua kiln site through a study of archaeological documents, and attempts to confirm the influence of foreign trade patterns on the development of the kiln site. The paper points out that the aesthetic and cultural fusion of China and the West brought about by foreign trade enriched the artistic forms of ancient Dehua white porcelain. The main products of Dehua white porcelain gradually changed from domestic wares to ceramic sculptures. The western religious themes emerged under the influence of overseas market needs. It is the most distinctive feature of Dehua kilns compared to other ancient Chinese kiln sites. In addition, the paper analyzes the literature related to excavations from overseas as evidence of the characteristics of the linear development of Dehua white porcelain. The study focuses on the impact of foreign trade patterns on the development of Dehua ceramics, both changes in kiln shape and production items. It can be seen as an ancient bridge of cultural exchange between China and western counties.

HerClassical: Promoting the Keyboard Works of 18th-Century Women Composers through Online Resources

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The formation of the classical music "canon"—a collection of pieces that has been deemed to have higher value than others—has happened throughout a history that favored white, male composers of European descent. This has resulted in the exclusion of many composers of other identities from serious study, including the works of women. Through a close examination of historical trends and social behaviors within classical music, we have found that women were active and flourished as musicians in the 18th century, but that they are very rarely studied. We have developed a new online resource called :HerClassical: which highlights these women and their music through creative video recordings both on historical and modern instruments, new editions of their works (some of which had not been published since the 18th century), and historical insights into their lives. By creating these new, free resources, this music has become far more accessible to keyboardists and keyboard teachers, which has resulted in many students studying and engaging in works by women composers for the first time. In our Creative Practice Showcase, we will demonstrate our initiative and its success so far, with the hope that it will inspire the creation of similar models in other fields. Through the development of accessible online resources, we can create lasting social change in the arts.

In the Shadow of the Other: The Gerhard Sisters' Photographs of Asian Women at the 1904 Louisiana Purchase Exposition

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

Scholars of the St. Louis World's Fair often remark on the tightly controlled visual manifestations of the ethnographic and country displays and "entertainments" on offer at the venue, particularly the photographs of Native Americans, such as those in the Gerhard Sisters' Aboriginal Portraits. Despite the fact that Emma and Mamie Gerhard are credited as the first professional women photographers to open a studio in St. Louis, there is a lack of even the most basic information about the sisters' lives and careers. A contextual examination of individual photographs in the Aboriginal Portraits portfolio make visible the epoch's cultural conditions and reveal the ultimate "other" at the fair: Chinese and Japanese women and children upon whose likeness the sisters appear to have established their "sameness" to Euro-American white men. Moreover, the examination of specific works and comparison to Louisiana Purchase Exposition (LPE) souvenir stereocards and photographs by anonymous Louisiana Purchase Exposition photographers clarifies how the sisters' images present a dual perspective: on the one hand the pictures reflect imperialist "othering" of non-whites; on the other hand, these photographs tangentially participate in the Gerhards sisters' purported method of creating "character" portraits so that the consumers' curiosity about the women portrayed is piqued; in this sense, the women step out of the shadows to confront those who have othered them.

Comparative Study of Woman Personality in Perspective of Mythology and Psychology in Plays: Miss Julia by August Strindberg and Sing in Fog by Akbar Radi Based on the Theories of Shinoda Bolen

Amin Mokhtari, Vice President Culture in Art, Academic Center of Science, Research, and Culture, Iran

"Archetypes" are important psychological elements and "archetypal criticism" has always been considered as one of the important types of literary criticism. The theory of archetypes is based on the thought of Carl Gustav Jung, a theorist in the field of psychological sciences. In this theory, the structural elements of myth, which are present in the collective subconscious mind, are analyzed. According to Jung, there is a kind of universal experience in these elements that is repeated in different forms and in all generations. Contemporary psychologist and theorist Shinoda Bolen also contributed to a more accurate understanding of archetypes by supplementing Jung's theories and elaborating on their manifestations in daily lives of individuals. In this study, using mythological and psychological criteria in Shinoda Bolen's theories, two famous theatrical "woman" characters have been the subject of comparative studies. These characters are "Julia" from the play "Miss Julia" by August Strindberg and "Ensie" from the play "Sing in May" by Akbar Radi. Although created in two different geographies and cultures, the two characters bear significant similarities from Shinoda Bolen point of view. This study also shows the fact that quoting mythological and psychological elements in the creation of theatrical characters can lead to the production of a similar pattern in the process of this creation. A pattern that transcends temporal and spatial boundaries and relies more on archetypes than any other element.

Khôra – Intervals of the Unconscious

Jessica Poser, Associate Professor of Art and Community Engagement, Gallery Director, Visual and Performing Arts Department, Springfield College, Massachusetts, United States

'Khôra' first emerged as a philosophical idea in the writings of Plato and was used to describe a space or interval that was 'outside' normal experience. He described it as a kind of 'non-being' or 'formless interval', a space that existed in between realms that were logical and knowable. I use the idea of Khôra as a way to investigate emergent images of the unconscious as they materialize in conversations with experienced psychotherapists and psychoanalysts in an arts-based research project. This study explores Khôra as a generative way to think about the unconscious, a space in-between, one that can never be definitively posited, but one that can be explored through refraction, projection, condensation, and automatism. Conversations with seasoned therapists and analysts about the ways in which the unconscious takes form in their practice are used to generate works of art that attempt to visually explore these 'formless intervals'. Presented research consists of original works of art that will be displayed alongside excerpts from the interviews.

Negri's Ontological Sublime: Immaterial Labor and the Event of Art

Gerlinde Van Puymbroeck, Student, PhD, VU Brussels, Belgium

While his philosophical work on neoliberalism gains notoriety, Antonio Negri also poses important questions concerning the nature and meaning of contemporary art. His notions of multitude and immaterial labor found reflections, both in art theory and practice, on the activity of the artist and artistic production, and their position in today's neoliberal society. However, Negri's relation to traditional aesthetic concepts is largely absent from those discourses. Yet in 'Art and Multitude', questions about the Sublime in relation to contemporary art emerge. In his 'Letter to Giorgio' Negri explicitly proposes to reconsider the Sublime by placing Burke and Kant in the context of neoliberalism. As his considerations remain essayistic, I aim to accept Negri's proposal and relate his questions to Burke's and Kant's accounts of the Sublime. Pertinent affinities as well as differences between the three authors' accounts may be identified, allowing to further define Negri's notion of the Sublime. The concept that comes forth appears as a key figure in Negri's thinking about art, and one that solidifies the relation between his view on art and his political theory. In its relation to the omnipresence of immaterial labor, Negri's Sublime proves to shift to from a reactive to an active notion. Thus reconsidered in relation to neoliberalism, the Sublime becomes firmly rooted in productive ontological praxis where it simultaneously appears to shift art beyond its objects and produce the concept of art as event.

Living Mountains in Iberian Cave Art

Bernie Taylor, Independent Researcher, Community Member, Oregon, United States

Drawings, engravings, sculptures and similarly constructed art forms rely on our unique ability to internally process visual information and identify recognizable patterns. This same ability processes imaginary patterns, such as faces of people and animals in geological formations, clouds, and groups of stars. This phenomenon of identifying imaginary patterns is referred to as "pareidolia." The ability to find pareidolia in the natural world is apparently innate to humans and logically should have preceded our earliest known drawings, engravings and sculptures. We have records of pareidolia in ancient times and worldwide among animistic hunter-gatherers who held their observations in sacred traditions. In this study, previously published Upper Paleolithic images from caves in Northern Spain were compared with prominent geological formations observed outside of caves in the region. The findings demonstrate that Upper Paleolithic cave artists in Northern Spain found pareidolia in geological formations outside of caves and projected those visualizations onto the walls of deep caves. In this presentation, five panels in four caves are shown to represent pareidolia observed at two geological formations outside of the caves. These pareidolia-based cave images are animated and retained in mythology that originates in cultures that have been present in the region since before ancient times.

Perceptual Disruption: The Poetic and Symbolic Language of the Double Page Spread

Altea Grau Vidal, Post-doctoral Research Fellow, Fine Art, University for the Creative Arts, United Kingdom

What is a double page-spread? How do we read it? This practice-based research paper aims to bring closer the fields of the book arts, printmaking and the fine arts re-evaluating the notion of the double page spread. I claim that the double-page spread is not only a component of the book. It is also an autonomous and self-functioning entity that can or cannot be linked to a narrative sequence part of a larger piece. I consider the interpretation of the physical and material processes that configure the reading of the page, such as mirroring, reflection, echo and the fold. These elements condition the way we interpret information, and in order to investigate them, I present a new body of work as well as number of new interpretations of artist's works that make particular use of them (including works by Dieter Roth, Anish Kapoor and Jasper Johns).I claim the distinctiveness of this concept because it embodies both an inseparable cultural background and a place to develop art practice. This notion generates a new perceived space between something familiar (the book or the page) and the illusory, predisposing the reader with a different attitude towards the perceptual reading of an artwork. I argue that the double-page generates new reading and perceptual understanding, both showing what is revealed at first sight and what it is hidden once conventions are unmasked. Challenging the attempts of reading within an image, which resonates in the way I communicate through my artworks.

This is America/This is Not America: Subjectivity, Dream Logic, and Critiquing the Normalization of Violence

Al Yasha Williams, Associate Professor of Philosophy, Philosophy and Religious Studies, Spelman College, Georgia, United States

Atlanta is the home of trap music, arguably the most popular trend in American music in this century. This project is an effort to bring Atlanta's trap music video culture and aesthetics into conversation with other groundbreaking audio/video artists who employ surrealism to critique the use of violence. Released in 2018, the song and video by Donald Glover (aka Childish Gambino) entitled "This is America" garnered international attention, debuting at No 1 and earning four Grammy awards. Commentators noted the surreal combination of aloof humor, Afro-Caribbean dance, dream sequences and violence that predominates in trap videos and on Glover's tv series Atlanta. Four years later, reggaeton musician Rene Peres Joglan (aka Residente) revisits the song with 'This is Not America," a new critique taking into account the cumulative responses to the original song with a fresh perspective that calls American identity into question with the colonial status of Puerto Rico. I will connect these two "America" videos to the audio and video installation art of Beatriz Santiago Munoz, whose works deal with gender, militarization and national identity. This entails a comparison of these videos with a recent exhibition by Munoz, A Universe of Fragile Mirrors (2022) which critiques the historical narrative of freedom with the colonial conditions of Puerto Rico. The aesthetic of "dream logic" which alternately incorporates subjective recollection with collective and/or dominant narratives of power, militarization, and conceptions of American identity, will be interrogated as a motif of both American rap music and Caribbean magical realism.

Technology Specialists: Deadpan Delivery to Engaging Eloquence

Judith Babnich, Professor of Theatre, School of Performing Arts, Wichita State University, Kansas, United States

Technical specialists often make ideas and concepts too intellectual for lay audiences. They tend not to be able to express their thoughts in a simple coherent way. Individuals will continue to find difficult advancing through, for example, the corporate ranks without possessing communication skills that are not only informative, but engaging as well. This study explores how tutoring these specialists with basic theatre delivery techniques may significantly improve a deadpan delivery to one that is,if not eloquent, certainly more engaging.

Aga Khan Museum Curriculum Project : New Media and Technology in the Arts Classroom

Miranda Blazey, Instructor, Faculty of Education, York University, Canada

The Aga Khan Museum brings together the designs of architects from Japan, India, and Lebanon and the Toronto firm of Moriyama & Teshima. The Museum is the first of its kind in North America that focuses on arts of Islam and its relationship to other traditions and cultures around the world. For the purpose of this unit, we focus on the Aga Khan Museum. The architect of the Aga Khan Museum, Fumihiko Maki, worked in collaboration with His Highness the Aga Khan and came up with the theme of "light." The light that flows through Maki's building, or that radiates from so many of the objects exhibited, is a metaphor of the understanding and tolerance the Museum aims to encourage (Monreal, 2014,10). For this study, I introduce participants to traditional and contemporary Islamic Design through exploring the Aga Khan. We explore how students create their own architectural structures online and through 3D models inspired by the theme of light used in the Aga Khan Museum.

Performance Art Looking at Identity and Technology

Eveline Boudreau, Student, Maîtrise en Éducation, Fondements théoriques, : Université d'Ottawa,, Ontario, Canada

Using performance art as intervention, I look at the relationship between humans and their technology. In this paper, I create a conceptual framework for interaction with a cross-section of people, raising related questions and ideas about identity and technology. I show that performance art can be used to encourage people to recognize the non-stop effects of evolving technology on human behaviour and relationships. My investigations involve aspects of art, sociology and psychology, including the phenomenological and existential perspective of Nietzsche. Methods of my inter-active performance art are qualitative, communicating via interviews and discussion, both face to face and through social media and e-mail. As a practising artist I strive to go beyond "Representation". Measuring the effectiveness of my interactive performance is an integral part of the process. These performances are fruitful experiences for my participants. They are willing to interact with me about identity, human behaviour, and technology. Regarding the electronic media, many of them express a perfusion of inner paradoxes, a landscape of liminal space without distinctions. Can the Internet expand the heritage of performance art, positively, to a global audience?

Distributing and Promoting Audiovisual Works with Blockchain

Inês Rebanda Coelho, Assistant Professor, Faculty of Human Sciences, Catholic University of Portugal, Lisboa, Portugal

The purpose of this paper is to update information about research, with its first publication in 2018, named "Blockchain: A new way of distribution, promotion and improvement of the artistic, economic and cultural situation of a film in the EU". The article covers the first phase of a study about blockchain technology used in audiovisual distribution platforms which started in 2017. This research included a study case about 14 decentralized blockchain platforms. Only eight are still workings: White Rabbit, JBOX, Ethereum Movie Venture, DECENT (Nahmii), Flixxo, Hubii Network, Singular DTV (Breaker), LBRY. This new paper updates information about the pros and cons of using decentralized blockchain platforms in audiovisual distribution by reporting the analysis made about the existing literature within Computer Science together with the observational study case of the mentioned platforms. It will also bring new information about smart contracts and NFTs, and highlight the main legal differences from the traditional way of distribution, in terms of efficiency and complexity of the processes. The latest was made through the examination of legal practices, codes, acts, directives and conventions of EU countries, since its need of being updated regarding digital exploitation of works and other questions seen as inadequate for this age. This study discusses the ways this new technology can contribute to a more adequate form of the legal approach to works protection and exploitation during the present digital era.

Scattered in Existence: Community Building through an Online User-content-Generated Artistic Archive

Christine D'onofrio, Associate Professor of Teaching, Art History, Visual Art and Theory, University of British Columbia, Canada

Fusing the potentials of online democracy and community building, Intuition Commons visualizes overlooked and underrepresented stories of mentorship, influence, and reciprocal generosity through user-generated creative contributions. The coded 'scatter' of the site avoids a central author, as community "is not the space of the egos-subjects and substances that are at bottom immortal-but of the I's who are always others" (Jean-Luc Nancy, 1990). The work was created in reaction to hosting "Wikipedia" edit-a-thons wherein the collaborative spirit was exciting -but the perpetuation of legitimizing references was antithetical to ways a community offers, inspires, contributes, communicates and produces. Intuition Commons (2019) is a pedagogical work that enacts hooks' performative and relational coming to know oneself via knowledge accessed through deep networks of human relationships (2003). Users are encouraged to contribute their own perspectives and accounts, creating a rhizomatic web of nuance and overlapping stories. Demonstrating complexity of Agamben's inaccessible and radically unknowable communication of "singularities as an attribute that does not unite them in essence, but scatters them in existence" (1990), the site emphasizes effects granted by other perspectives showing a process of difference differing (Haraway 2008) and facilitate Barad's concept of "intra-action" to understand agency as a "dynamism of forces"(2007) rather than belonging to a sole element.

Disappearing Affordances: Design, Agency, and the Technological Surface

Jason Farman, Professor and Associate Dean, The Graduate School, University of Maryland, Maryland, United States

Since the 1920s, the inner workings of our technologies have receded from view. When someone looked at a technology from the early-1920s (from vacuum cleaners to automobiles; from tractors to clothes irons) they could easily identify what it is capable of, what we would call the tool's "affordances." Users could see the affordances visibly on the surface of the technology itself. While affordances have carried over from early technological eras, and have come to shape the very notion of what makes good design, the "how" of interacting with technologies remains largely a mystery for the everyday user. Affordances have become disconnected from the thing they refer to; that is, a button works simply because it has become an archetype instead of being visually connected to an obvious system that makes it work. This paper connects industrial design and art from the early-20th century to contemporary digital design to consider the ethical implications of the disappearance of affordances behind streamlined surfaces. It bridges the fields of industrial design, art history, cultural studies, and gender studies to argue that the surface aesthetics of our technologies have largely removed the body from the affordances of our technologies. As such, the human agency connected to the perception of affordances (i.e., our ability to make informed decisions based on "how" a technology works) has disappeared along with the affordances that are hidden behind the surface of technologies.
New Media, Technology and the Arts

Digital Echoes of Analog Authenticity: Wade Guyton's Paradoxical Embrace of Late Modernist Aesthetics

Michael Freeman, Professor of Art History, Art Department, Western Oregon University, Oregon, United States

At the height of the industrial revolution in Europe and the United States there emerged a burgeoning market for works of art which conveyed a bucolic agrarian past, particularly in the form of landscape paintings which depicted people living and working in harmony with nature in a poetic and prosperous manner. In reality, the patrons of this art lived and worked in cities, which had been dramatically transformed by factories and industrial zones, and their interest in such imagery was driven by a poignant nostalgia for an imagined bygone era. In the digital age we may be confronting a similar cultural paradox, and one which has produced a powerful nostalgia for the recent analog past. Not surprisingly, contemporary visual artists are among those that have been influential in expressing an emerging nostalgia for an era of pre-digital originality and authenticity. One such artist is the American painter Wade Guyton, who has made his early career out of digitally-generated works that are often concerned with appropriating the analog uniqueness of late modernist aesthetics. In considering the recent works of Wade Guyton as emblematic of the technological transformation of painting in the 21st century, this paper explores the degree to which our digital present is filled with a predictable, and perhaps understandable, nostalgia for the imagined glories of the recent analog past.

Researching the Arts and Histories: Methods in the Digital Age

Tina Fruehauf, Répertoire International de Littérature Musicale, RILM, United States

A challenge for interdisciplinary researchers is the balance of scholarly referentiality across the arts, i.e. after the research topic has been chosen, how can the researcher ascertain that the project is unique and does not duplicate existing published research; how does the researcher gather pertinent literature and materials for the study to provide for a scholarly and methodologically sound basis; and finally how does the researcher accomplish this foundational work, cutting across linguistic boundaries (i.e. taking into consideration existing studies in foreign languages) and taking into consideration the global research community. Relying on digital tools such as RILM Abstracts, a comprehensive bibliography on writings about music and the arts, this workshop addresses these challenges from several angles. Using selected case studies on the conference theme "History/Histories," the first part demonstrates the very initial steps for researchers how to remedy the obstacles outlined above. The case studies show how well-curated full-text resources can be helpful in getting a research project started. The second part seeks to respond to specific issues put forward by the attendees. Everybody is welcome to send in ahead of time project ideas or stalled projects, as well as dilemmas with research projects to Tina Frühauf at tfruhauf@rilm.org. As such, this workshop is paradigmatic for teaching and learning through and about the arts, while elucidating emerging technologies, their practices, and agents.

Doing Virtual Feminist Participatory Arts Research during COVID-19 with Women across Canada

Saara Greene, Professor, Director, School of Social Work, McMaster University, Hamilton, Ontario, Canada
Mary Elizabeth Vaccaro, Student, PhD Candidate, McMaster University, Ontario, Canada

During the COVID-19 pandemic, research ethics boards at academic institutions across Canada put limitations and restrictions on in-person research. Social science researchers who work with marginalized communities using arts-based methods faced significant barriers to continuing their programs of research during this time. This paper offers critical reflection and suggestions for best practices for engaging in ethical feminist participatory virtual arts-based research. We draw on examples from our program of study including two virtual Photovoice studies: Wading through the Weeds: A public health response to mothers who consume cannabis during pregnancy and breastfeeding, and Women Growing Older: older women's experiences of accessing and consuming cannabis.During the pandemic, we engaged forty participants in virtual arts-based research through Photovoice workshops. Photovoice centres around taking photographs, sharing photographs with other participants, and engaging in collective dialogue about shared experience and necessary social change and lends itself well to a virtual platform through relying on digital photography and Zoom video conferencing. Participants included people who have traditionally faced barriers to participating in in-person research as a result of social inequities including but not limited to: mobility, place, isolation, poverty, racism, and child welfare involvement. During this presentation, we will share our methodological approach to engaging in Photovoice workshops as a tool for addressing the exclusion of women who have traditionally faced barriers to participating in research. We will offer some reflections on the potential for merging technology and the arts in research and share some of the methodological complexities that have emerged through our work.

The Photographic Paper-print: Shape-shifter, Form-maker

Rebecca Howard, Early Career Academic in Creative Industries, University of Derby, United Kingdom

Drawing on examples of my photographic practice, in particular a series of site-specific installations produced in Manchester and Salford (UK) since 2019, this paper reflects upon the spatial, visual and dimensional qualities of the photographic paper-print and its form-making potential. Using somewhat characterless or 'banal' spaces, including a retail unit, a projection room, a foyer, and a white-wall gallery as sites for transformation, I challenge the representational and depictive capabilities of the photograph. Printed onto standard A-sized paper, I use sculpture and installation to explore 'non-standard', dynamic spaces/places, allowing the photographs to become extensions and permeations of the building, simultaneously continuing and modifying form. This paper concludes with recommendations about how this approach could inform other media and disciplines, including the built environment, architecture, and design.

Bioart Coven: Surveying and Creating at the Intersection of Contemporary Witchcraft and Biotechnologies

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Bioart Coven is an international collective of artists, activists and hackers; witches, witchcraft enthusiasts and feminists; scientists, researchers and healthcare workers—all of whom gather around a powerful, niche set of sociopolitical interests best described as technofemininst witchcraft. Bioart Coven evolved through a recurring five-week online course offered by the author through the School of Machines, Making, and Make-Believe (Berlin) in 2021. The course explored alternative witchcraft histories presented by feminist social scientists, along with contemporary recontextualizations by artists whose practices are rooted in posthuman ecofeminism. Participants were led in hands-on activities such as fermentation, microbiology protocols and DIY labware-making in their own kitchens. The course(s) culminated with collaboratively designed, co-performed closing rituals. The Bioart Coven name gives a nod to Bioart Kitchen; Art, Feminism and Technoscience by Lindsay Kelley (2016, IB Tauris). In her book, Kelley touches on the history of domestic labour and its role in sci-tech development, revisited through a feminist lens. However, Kelley doesn't mention or allude to witches, though so many of us have worked from our kitchens. The figure of the witch, intimately linked with the birth, development, and socioeconomic expansion of industrial technologies necessitates a chapter in the full story. Bioart Coven members have engaged as a collective to co-author a living Manifesto, shaped using an adapted 'exquisite corpse' technique. The manifesto allows for the enduring development of a diverse, shared vision and call to action. This paper shares the most recent version of the manifesto, and the story of Bioart Coven's co-evolution.

The Doubted Image

Andrew Lee Mount, Associate Professor of Art and Art Education, Art and Art History, Saint Mary's College of California, California, United States

At this moment painting is in the process of a massive shift that involves two specific important and deeply intertwined properties- 1 The crisis of the social 2 The crisis of aesthetics. What I am calling a crisis of the social refers just as much to the composition of issues in the social field as to the ways that imagery has been and continues to be modified by technology in the devices that it is made to be viewed upon. While this latter point cannot escape its relation to the various social media platforms it is the after-effect of the usage of imagery through this technology that presents a crisis in the social. This range of imagery is also highly problematized by the seemingly endless vectors of modification that digital imagery can perform which then connect the experience of imagery to a simultaneous experience of doubt. When the veracity of images is in question, a crisis has occurred in the social that is resident in the aesthetic. The crisis that we may perceive in aesthetics – particularly in images – occurs because when image-form changes the aesthetic dialogue around it also has to change and today this dialogue must include the urgencies we find in the social field - particularly from the youth. Aesthetics then is directly defined by the uses and construction of imagery derived from the social field which now freely traverses both a virtual and actual terrain but also includes the problem of veracity in contemporary imagery.

Sensory Walks for Climate Perception: The Role of Sound in Climate Change Narratives and Speculation

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Walking as method allows for multi-sensory engagements with urban landscapes that can generate perceptual and embodied understandings of environmental issues. This paper explores the role of sound during sensory walks that focus on the perception of climate change. The research presented in this paper is part of a larger project that examines the notion of sonic fictions as a sensory dimension to explore, imagine, and eventually reinvent our environment through sound. Drawing from a workshop featuring a walk about coolness and heat perception on the Descartes campus of Gustave Eiffel University in France, emphasis is placed on the soundscape of the areas visited and its speculative potential. Participants observed the urban area through listening, focusing on the sounds of the environment and their sources in relation to other factors such as the built environment, flora, fauna and light. The soundscape was recorded to capture the overall sound environment and individual sound elements in a layered and immersive manner. The recordings were further edited and diffused to the participants after the walk to establish a dialogue between perception and speculations. Approaching climate perception through listening revealed connections of temperature with human and non-human sound sources, cultural associations with sounds and their sources, as well as sound qualities including loudness, density and frequency variation. These insights are then employed to develop sonic fictions to explore fictional and sonic discourse between climate change prediction models and subjective individual and collective perceptions.

Photographers Need Not Apply: Photography Doesn't Need You Anymore

Stafford Smith, Professor, Visual and Media Arts, Grand Valley State University, Michigan, United States

Photography no longer needs photographers as it has achieved a self-perpetuating autonomous level of existence. As a photographer, this epiphany is akin to outright blasphemy. However, as I look around at the powerful and viral images today that are changing lives and opinions I am struck by how few, if any, are taken by trained professionals and given prominence by the cadre of elite gate keepers on editorial boards who controlled channels of distribution in the pre-digital age. Instead, we have operators who are carrying out a program of taking pictures guided by a narcissistic addiction to "likes" on social media, driven by a primitive impulse not much different from that which motivates ants. Think of them not as individuals but as a collective entity, casually recording, unencumbered by the thought process, photographing as if by ritual or habit, at last making a reality, Borges' map of the world that exactly duplicates it in a 1:1 ratio. What made photography powerful was its ability to be reach millions. But what made photographers powerful was the fact that so few of them were allowed to reach those millions. With access to the world now open to all with the touch of a button the floodgates are open, reducing the importance of any one photographer and any one photograph. With more images being uploaded in a minute today than were taken during the entire 19th century the skilled and thoughtful photographer has become a quaint anachronism from an earlier age.

The Poetics of Poetry Film: Diegesis and New Dialogic Frameworks

Sarah Tremlett, Co-director, Liberated Words CIC, United Kingdom

This study by poetry filmmaker, poet and theorist Sarah Tremlett, centres on her identification of a category of new narrative voice in the poetry film, as part of her five-year research encapsulated in her

400-page 'industry bible' The Poetics of Poetry Film. Tremlett's area of research is the philosophy of poetry film in audio-visual practice, and her interrogation of subjectivity and voice are central to this subject. Poetry films are short films which include poetry, the moving image and soundscape, and are often a collaborative form. As a researcher since 2005, the author identified that there were no books on the category of poetry film and its formal characteristics. Importantly, the voice, and the role of the poet in the poetry film are unique in relation to other forms of short film. Many poetry films include the poet as voiceover, and this creates an interesting problematic in terms of diegesis and narrative in this largely lyric and subjective form. Equally, the poetry film is often a form of adaptation where a filmmaker interprets a poem; in this way a new dialogic form can be in play. Whilst including the importance of other voices, for example Spanish, Portuguese and Argentinian video poets, Tremlett establishes the characteristics which make a poetry film a unique form of short film whilst primarily focussing on her theories relating to voice, diegesis. and a new dialogic.

The Emperor's New Clothes: From Y2K to Virtual Fashion

Shanshan Wang, Assistant Professor, Media Arts, Sacred Heart University, Connecticut, United States

The primary purpose of this piece is to examine the cultural speculation of virtual aesthetics. First by examining the historical relationship between technological development and the augmentation of aesthetic movements, this paper offers a critical and ontological response to the aesthetic nature of virtual design to further understand the roots that inspired contemporary aesthetic experience. Following a detailed analysis of the structure of virtual garment design uses by social VR/AR applications and fashion houses as consumer products and artistic forms. This study focuses on the aesthetic logics we inhabit in virtual design to uncover the ubiquitous social and cultural influences that are beyond semiologically palatable.

Organically Composing Microbial Art

Grace Mc Intyre Willis, Student, Fine Arts, University of West Florida, Florida, United States

The object of this research is to experiment with organically composing the growth structures of several molds and bacterias in a petri dish with the intent of creating a visually appealing array of living textures, shapes, and colors that will be photographically documented. Through the cultivation of these organisms, the outcome of my research reveals the connection between what mankind considers "fine art" and biology. All forms of life on Earth bear a unique expression ranging from coloration to sound. Since biology is defined as the study of living organisms and art is defined as the study of expression, it only makes sense that living organisms can be considered art. Through continuous microbial sampling, Petri dish cultivation, and curation at my scientific and artistic discretion, I created a stimulating assemblage of compositional elements. This research falls into the category of bio-art, an art practice beginning in the twentieth century, where humans work with live tissues, bacteria, living organisms, and life processes to create art. Bio-artists use scientific processes for their artwork, such as genetic engineering, tissue culture, and cloning. Microbial artwork, a subgenre of bio-art, is the practice of culturing microorganisms in certain patterns. This research envelopes the idea of interdisciplinary connections because the results are indicative that living organisms can be viewed as a tool to create art when the proper knowledge is applied.

The Exploring Artificial Intelligence in Art Scientific School: Art and Scientific Research Together for Society

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Felice Colucci, Researcher, ICT, CRS4, Cagliari, Italy

CRS4 (www.crs4.it), is a Sardinian (Italy) interdisciplinary research center from 1990 promoting the study, development and application of innovative solutions to problems stemming from natural, social and industrial environments. Information Society and Technology and High Performance Computing are the supporting foundations. Initially headed by the Nobel Prize in Physics Carlo Rubbia, the research center was the protagonist of the digital revolution of the 90s in Italy, as the center that favored the birth and development of the first Italian internet provider (Tiscali). With the aim of investigating and fostering the link between Technology, Artificial Intelligence and Art, a scientific school has been promoted and addressed to researchers, humanists, artists, and all those working in the field of digital art, sharing the interest in this area which embraces, with equal dignity, scientific and artistic issues, in order to provide learners with a vision of art linked to human and computational creativity. The "EIA scientific school", which has already been held in two editions: one pre-pandemic and one post-pandemic. was born from the awareness of the opportunities that can be opened when Research turns to new collaborative forms and invades mainly creative areas. The potential of this methodology lies in the ability to subvert the still all-Italian paradigm of scientific research detached from artistic practices, searching new interactions between digital, biological, cultural and spiritual systems, between cyberspace and real space, as in the truly post-digital conception.

Anti-Mexican Immigrant Discourses and the Boundaries of Narratives: The Role of Alternative Storytelling in Countering the Limits of Representations

Sophie S. Alves, Ph.D. Candidate, Mexican American Studies, University of Arizona, Arizona, United States

Despite the claims of the U.S. being a post-racial nation, Mexican immigrant women are still subject to racialized portrayals of the hypersexual Latina woman who lacks self-control and is not fit to have a child on U.S. soil. Dehumanizing language is used to describe them as "baby machines," "welfare queens," or "breeders" who are leading the "Reconquista" by invading the land Mexico lost in 1848 with the Treaty of Guadalupe Hidalgo. Their children are defined as "anchor babies" who are used as weights that permanently anchor them in the U.S. Consequently, there has been a discursive struggle over the definition of citizenship which participates in the campaign to keep strengthening the U.S.-Mexico border. Accordingly, these individuals are at the center of the "Latino Threat" and the "Anchor Baby" narratives of invasion. How can storytelling contribute to conversations about dominant ideology and provide opportunities for other(ed) perspectives to re-position themselves as experts who re-frame U.S. history, immigration, and racialized gender violence? To capture the underlying dynamics of the borderlands and to provide narratives that are lacking in the hegemonic circulating discourse, Mexican immigrant mothers and their children propose alternative perspectives through storytelling and artistic interventions as they aim at engaging the audience into active listening so that they can see past what is presented to their "eye" and focus on the "I." Storytelling is thus used as an epistemology in which the story, the storyteller, and the audience all propel the production and reproduction of cultural, regional, community, and personal knowledges.

Surprise Art - Initiation Experiment Using Art: Art as Connection to Our Soul and to Other People's Souls

Mariangela Anastassova, Art Instructor, Anglo-American School of Sofia, Sofia-Grad, Bulgaria

The aim of my initiation practice of Surprise Art is simply to experiment getting in touch with the feeling of being true and connected with yourself for internal discovery and harmony as well as finding through the same exercise a connection with other people on a natural intuitive and archaically primordial level. How does it happen? My approach is to use a method similar to ancient initiation of Transformation, of passage between two different stages in life and states of mind. It consists of simple abstract art exercises. We will use the Wet on Wet watercolor technique which I call Surprise Art in order to invite every unbiased mind to participate.The exercises will take approximately 15 minutes and then a reflection time will be given to first rationalize the unconscious results of the exercise and then a discussion could be initiated about: Do we realize the potential of genuine art expression and connection with our true self and with others for education, social integration, general welfare and even planning the future at large scale. Could we analyze the reason this kind of tool is so effective in connecting us with ourselves and with society? Could it be used more widely and in different versions?

Building Resilience: The (New?) Politics of Grief and Mourning at the Time of the Pandemic in Contemporary Art Practises

Vasileia Anaxagorou, Student, PhD Candidate, University of Cyprus , Cyprus

When I started researching this paper, I added words (stay home, stay safe, wash your hands, wear a mask, social distance) to this list as new phrases were added to our lives. In semantic havoc, the connection of these phrases carried a common denominator that would best describe the pandemic and reveal one shared process: that of mourning and grief. This paper presents the intersection of contemporary artistic practice and theory on how fragility and precarity have long been defined when someone is ill and whether this has been the case amidst a global pandemic. As biopolitics penetrated levels of existence, including the body, the psychic, affectivity, and our genes, care has entered a new phase of morality. Isolation has become a new norm, and altered understandings of "care" affected our multiple relations between humans and nonhumans that support life. Care has become a personal burden and a neoliberal consumer ideal to the individual that constitutes the social body, becoming a fixed machine. As we have been asked to get back to work, function, and recover, we crave(d) normality, but how is this possible when one's ability to mourn all these have been stripped away from a possible space for agency? Through the lens of the morality and care of the dominant discourse of the pandemic, this paper refers to my contemporary art practice that questions the new materialities of the body through art installations that work as biographical narrations of new modalities of grief and mourning.

Global Artists and their Racially-marked Aesthetics: The Politics of Circulation, Visibility, and Exchange

Inna Arzumanova, Assistant Professor, Department Chair, Media Studies Department, University of San Francisco, California, United States

Recently, the global market for visual art – formal auctions, informal private acquisitions, gallery exhibitions, international art fairs – has increasingly spotlighted artists of color. Latinx artists, artists from the African diaspora (especially, African American artists), and artists from Asia have gained new visibility and unprecedented valuations within these networks of circulation and exchange. This recent increase in visibility reveals the ways in which the contemporary art world market is encouraging the collection of specific racial memories and aesthetic expressions. Furthermore, the inclusion of those lived – racialized – experiences seems to trouble the colonial, imperial, and capitalist ideological foundations that have buttressed this industry. Within this context, however, it is necessary to examine the conditions of these artists' visibility and circulation. Are there aesthetic, biographical, or industry-based conditions that work as prerequisites to gaining visibility and circulation for these artists? How do the economics of collecting inform these artists' experiences in the industry and their valuations? How does their inclusion re-structure, ideologically, and aesthetically, what constitutes the global industry for visual art? I argue that this development must be understood within two contexts of their exchange and display: (1) the prominence of global art world fairs as the primary way in which these works are displayed and made mobile, and (2) practices of art market speculation. These two dimensions reveal the stakes for artists of color, their sustainability, their aesthetics, and their ability to produce aesthetics that shape and dialogue with their own racial memories and racial futures.

Thinking Difference - a Re-imagination of British South Asian Identity through Re-enactments of Second-wave Feminist Activist Practices: Resistance with, through and from Positions of Difference

Sohaila Baluch, Student, PhD Candidate, The Royal College of Art, London, City of, United Kingdom

This study focuses on an artwork in-progress which forms a part of my practice-led research. The artwork is composed of two lengths of jute rope which are merged with metal hairpins. This research deliberately utilises fibre and textile art processes to establish the significance of British South Asian contribution in shaping British history. Textiles and fibre have been instrumental in advancing British wealth and in how South Asian textiles are positioned. The research reconceptualizes the agency of these mediums and their modes of production by subverting their active role in colonial activities to translate embodied experiences of racial trauma and differencing in this diasporic population. Building upon second-wave feminist activist art practices this research reorientates the iterative processes linked to these mediums through disruptive, iterative actions to synthesize textiles with diverse quotidian materials. The research harnesses these actions as powerful tools to challenge colonial legacies that suppress marginalised perspectives and voices. Bringing together the textile language of contemporary fine art practice with performative durational works is highly significant as a space of agency. Crucial to this research is exposing the iterative nature of racial bias, articulating the progressive build-up of racial trauma, investigating the ramifications of everyday racism, and differencing on identity in this marginalised community. This research thinks with Audre Lorde and Luce Irigaray's theories of difference to build a new theory of difference through a materially driven fine art practice.

Undermining Gender, Religious and Cultural Norms in Contemporary Israeli Art : Palestinian and Jewish Women Artists from Israel in the Exhibition - Trespassing, Jerusalem, 2020

Sigal Barkai, Lecturer, Arts, Kibbutzim College Tel Aviv, Israel

As the curator of the Exhibition Trespassing, which was exhibited at the Museum of Islamic Art in Jerusalem in 2020, I share extensive field research I conducted during the years 2017-2020. My journey included studio visits, curatorial mentoring and in-depth conversations with 15 women artists hailing from a conservative, religious, and patriarchal background, who created bold art that confronts the conventions of the society from which they come. I presented the results of this process in the exhibition at the museum, while trying to coordinate the spirit of the works with the visual language and the design of the exhibition space. During the session, I demonstrate the main theme of the exhibition using the artwork of the participating artists. Their contemporary artwork, created especially for the exhibition, was done in various mediums such as sculpture, hyper-realistic painting, photography, installation, mural, video and more. I show how each of the works used the medium and the artistic media in a refined and complex way, in order to simultaneously converse with the historical and cultural conventions of the artist's community of origin, while negotiating the contemporary existence of the artists as citizens of modern and democratic Israel.

Positive Portrayals of Women in Public Art

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In recent public art ethics literature, people often consider reasons why monuments and memorials should be preserved, removed, or modified, with less consideration of what kinds of new works we should create. Moreover, most examples of racist or colonial commemorations that philosophers draw on only depict men, and this limited scope extends to their theoretical approaches as well, which often lack feminist and decolonial considerations. In this study, I first evaluate some existing public art ethics literature in relation to the work of feminist and decolonial philosophers, to demonstrate the importance of greater attention to women – including queer women, women of color, and indigenous women – in discussions of what sorts of works we ought to create or remove. Focusing on figural – as opposed to abstract – representations of women in public art, I argue that we should create works grounded in a positive evaluation of women, while also opposing sexist, heterosexist, racist, and colonial oppression. We ought to create these positive evaluations not only to create greater representation of women in public space and to allow people to engage with feminist and queer history, but also because these works are intrinsically valuable, insofar as they convey women's moral worth. Given my focus on figural representations of women, I offer reasons why we should create these public positive evaluations of particular women, that is, why we should personalize our praise. Finally, I briefly outline some conditions a work may fulfill to be considered feminist or otherwise opposing oppression.

A Community Orchestra with a Mission: An Arts-Based Wellness Initiative to Reduce Healthcare Burnout

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Widely reported before the Covid-19 pandemic, and even more as a result of the pandemic, burnout is a common affliction among healthcare professionals. Often associated with emotional exhaustion, a decline in empathy, elevated levels of the stress hormone cortisol, and a reduction in job performance and satisfaction, burnout can lead to medical errors, higher healthcare costs, and even depression and suicide. Engaging in the arts and humanities can lessen symptoms of burnout. The Nebraska Medical Orchestra (NMO), a non-auditioned, community orchestra open to all healthcare-related musicians, was created in 2018 as a wellness initiative in partnership between the University of Nebraska Medical Center and the University of Nebraska at Omaha School of Music (USA). In a 2019 study of the NMO, respondents reported their participation had a positive impact on their sense of well-being. A more recent study from 2021 builds on the previous research investigating how participation in the Nebraska Medical Orchestra is beneficial for participant well-being. This paper 1) introduces the Nebraska Medical Orchestra and explain it as a wellness intervention, 2) outlines the past research demonstrating its positive impact on participant well-being, and 3) shares in-depth results from the most recent interview-based study suggesting how and why the orchestra successfully delivers its wellness mission. The results have implications for the creation of other arts-based wellness initiatives to improve healthcare provider wellness, thus improving the healthcare experience for all.

And the Earth Cries: The Tears and Voices of Those Who Had No Voice, from György Ligeti to Doris Salcedo

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Tears, turned into artistic gestures, have a long history in Western art. In this communication, we explore how this transhistoric gesture can, on the one hand, make the missing links of history, heterochronies and the repressed appear, and on the other hand, it serves to dignify those who had no name in history, those silenced by politics, society or culture. In this sense, it is the task of the artist to make the people "representable" by making the very thing that is "repressed" or silenced appear. We analyze how artists such as the Hungarian composer György Ligeti (his piano étude Automne à Varsovie) or the Colombian sculpturer Doris Salcedo (A Flor de Piel, Palimpsesto) have made sensible, through their works, the failures, the places, and the moments through which, when declaring themselves "powerless", the people affirm at the same time what they lack and what they desire. Our analyses and the consequences that emerge from the works lead us to reflect on the role of art in building a new ethic of care and fragility.

Community Artmaking: Creating a Sense of Belonging Among Older Supportive Housing Residents, University Students, and Community Members

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Mihaela Slabe, Student, Master of Social Work Student, University of Calgary, Alberta, Canada
Christine A. Walsh, Professor, Faculty of Social Work, University of Calgary, Alberta, Canada
Alison Grittner, PhD Candidate, Faculty of Social Work, University of Calgary, Canada

Drawing on qualitative arts-based methodologies within a community development framework, we explore community artmaking as an analytical approach towards understanding processes of belonging, inclusion, and community-making in the context of a homeless shelter with an embedded art hive. By providing free access to art, art hives act as a site for social change through access for all and community participation, fostering stronger and more inclusive communities through creativity. We conducted a series of arts-based elicitation interviews, co-facilitated by social worker students and professional artists, with shelter residents and social work students. Photovoice and art-based elicitation interviews were used to explore aging in place among older adults' and their sense of identity, belongingness and social inclusion. Analysis of the interview and artmaking revealed pathways to community-building across class, gender, disability, and settler-colonialism. To mobilize the co-production of knowledge, as well as actualize social justice for those with lived experiences of homelessness, we shared photographs and art from the interviews across the community. Findings highlight community artmaking and art sharing as a methodological research tool to co-produce narratives of community belonging. This project embodies an innovative and participatory approach to understand connections and tensions across community differences.

Cultural Sniping by Gaslight: Confronting Gender Violence in Theatrical Revivals

Lee Conderacci, Student, PhD, University of Delaware, United States

Theatre artists constantly reimagine texts and narratives in ways that draw together the past and the present–whether that past is centuries, decades, or even just a few years behind us. Since the rise of the #MeToo movement, theatre has increasingly interrogated and re-engaged with representations and stories of sexual and gender violence throughout canons of dramatic literature. While it can be generative to trace the patterns of this violence through historical texts and make connections with contemporary experiences, it is crucial to address embedded issues of misogyny when staging these older plays. How can theatre artists revive canonical plays in ways that confront both interpersonal and structural forms of gender violence and center those who have survived it? This paper examines a contemporary production of the 1938 play Gaslight by Patrick Hamilton which, through a critical intersectional feminist interpretation, aims to disrupt the white patriarchal focus of the original text and present a subversive counter-narrative that centers survivors, both onstage and in the audience. As the director of this production, I have worked with the cast, using Elaine Aston's guidelines (inspired by Jo Spence's term "cultural sniping") for feminist restaging of canonical plays, to expose and critique the misogyny in Hamilton's text while emphasizing the journey and empowerment of the central character, a survivor of domestic violence. In this analysis of our Gaslight, I discuss how critical directing and acting choices can reimagine historical plays to resonate with and serve contemporary audiences, most particularly survivors of sexual and gender violence.

The Benin Bronzes: The Necessary Reevaluation of Museums and Law for Repatriation

Jennifer Coury, Student, Art History and Economics, Marist College, New York, United States

The repatriation of the Benin Bronzes is a multifaceted historical, social, and political issue in the art world. The artifacts contain the pre-colonial history of the Edo people in the form of statues, plaques, and ornamental figures, which the British Empire looted following the Benin Massacre of 1897. Since 1897, the history and culture of the Edo people continue to fill museum collections as spoils of war. The ongoing effort to repatriate the Bronzes calls attention to the lasting impact of colonialism on museums as institutions and their societal role. As purveyors of culture, should museums be required to evolve with the rest of society? The case could be made that such changes are essential to a museum's authenticity. Museums' responsibilities must go beyond the need to revise descriptive plaques and reconfigure displays. Furthermore, the inability of the Edo people to claim proprietary rights to the Benin Bronzes exposes a system that perpetuates cultural violence. Existing cultural property laws focus on antiquities and objects displaced during World War II, but a sizable grey area surrounds colonial-era theft and damage. Today's cultural property laws allow for a continued lack of accountability amongst museums and governments holding artifacts looted during colonialism. Museums and cultural property laws must address this grey area to achieve restitution. The case for the repatriation of the Benin Bronzes underscores the importance of cultural restitution and the amendment of cultural property laws to the decolonization of art history.

Drawing as Advocacy: Translating Housing Desires of Homeless Women to Architectural Visualizations

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Mary Elizabeth Vaccaro, Student, PhD Candidate, McMaster University, Ontario, Canada

Women are one of the fastest growing populations experiencing homelessness in Canada, and within Canadian urban centres there are limited affordable, safe and sustainable housing options for women. Interdisciplinary collaborations are critical to respond to this growing crisis. This paper describes working at the intersection of architectural and interior design, social work research and art to generate research and advocacy with the intention of advancing the development of housing spaces for women experiencing homelessness. We draw on findings from [in]visible project, a community-based research project with women (inclusive of cis, trans, 2-spirited), without children in their care, who experience long-lasting homelessness living in a mid size Canadan city and focus on the data whereby participants were asked to describe their preferred and ideal housing. We show how architectural drawings and renderings bring these spaces to life and capture the modest requests that homeless women describe as important attributes of their ideal home and space. The scenes are based on drawings of existing spaces chosen as case-studies: a vacant storefront, a residential hotel room, a small apartment, a room in an old farmhouse. Coupling the narrative research with the architectural drawings vividly illustrates the infrastructure needs of women experiencing homelessness, and calls attention to the potential for re-adaptive reuse by local developers and city planners. Our study has important implications for scholars working from across disciplines who are interested in collaborative arts-based research grounded in shared commitments to social change and advocacy.

Theatre "Arts" For All: Creating Inclusive Sensory Friendly Arts Opportunities

William Digneit, Department Head/ Director Forest Roberts Theatre, College of Arts and Sciences/ Theatre and Dance Department, Northern Michigan University, Michigan, United States

We as an industry can extend our artistic impact and reach if we lower our barriers to participation. Have you ever wondered just what goes into creating a sensory friendly arts experience or performance? Have you wanted to produce art for all but don't know where to start? Do you need help presenting this idea to your own arts management team? We'll answer all of these questions and more while walking you through step-by-step what it takes to produce a theatre for all performance. Participants will be divided into teams each charged with presenting their first arts for all production or experience. We'll help groups identify funding sources, community allies, barriers to be illuminated, and adjustments to be made to make your performance a success. Most importantly, we'll show you just how easy it is to make art for ALL! Learning Objectives: 1. Be able to outline the framework of producing sensory friendly arts experiences 2. Be able to identify the tools necessary, from community engagement to technical requirements, too successfully produce a successful sensory friendly performance 3. Become a stronger ally for "Arts For All" 4. Be able to identify small changes you can make in your own arts community now to be more inclusive and equitable.

Spontaneous Environments in Rural Areas : Espacio Comün (Nalda, La Rioja) Case Study

Sofía Moreno Domínguez, Student, Leisure, Culture and Communication for Human Development PhD, University of Deusto, Vizcaya, Spain

At this time Espacio Comün is focused on generating spaces to act as an incubator and serve as a reference for cultural activities that can arise from the rural environment and serve for it or for the city or become an enabler of rural-city alliances. With the people, we work with we detect a need to promote employment and self-employment, to accompany ideas and projects that are born and that can become strengths in the towns and serve as an oxygen bubble for people who return from the city with difficulties. The place was offered to local artists of Nalda and its surroundings by the agricultural cooperative and the PANAL Association. We need a development center where people can develop projects and train through accompanied experiences that even allow them to make mistakes without risk, as well as a place to promote generational change in the countryside, with social innovation and respect for the environment. As one of the 13 artists who are currently coworking in Espacio Comün and linked as it is with my thesis in the making, I present this case study as one alternative use of old buildings to contemporary uses rooted in a local ambiance as is Nalda.

Sustainable Local Tourism: Creative Place-base Culture and Social Innovation

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The Liverpool City Region Combined Authority launched the Liverpool Boroughs of Culture in March 2018. The title is awarded annually on a rotational basis to one of the six local authorities that make up the city region. This paper focuses on the sustainable local tourism strategy adopted by Wirral during 2019 as Bourgh of Culture. 'Celebrate Wirral' aimed to increase participation in high-quality arts activities, helping people to benefit from the vital role culture can play in improving mental health and wellbeing. The programme celebrated the borough's past, present and future through small community-led events to larger-scale spectaculars. The research framework and methodology were co-design with policy-makers (Bergvall-Kåreborn & Ståhlbröst, 2010). This mixed-methods research strategy combined the analysis of events audiences' survey, and participant observation – key themes were the following: i. Visitors' profile; ii. Type of visit; iii. Satisfaction, motivations and expectations; iv. Perceptions and learning; v. Sociodemographic characterisation). Qualitative data were transcribed, and content was analysed using N'Vivo 12. Quantitative data were analysed using MS Excel to clean the data and SPSS 26 (95% confidence) for descriptive analysis. 'Celebrate Wirral' attracted a local audience, positively satisfied. Overall, 'Celebrate Wirral' provided different engagement opportunities for different audiences with different outcomes. Intensive activities/projects tend to have a lasting impact on a smaller number of residents (e.g., social isolation); while events-oriented programmes tend to have an ephemeral impact on a larger number of audiences (e.g., wow effect). Policy recommendations addressing the role of arts in health are offered.

"Gotta Stem the Evil Tide": OZ Magazine as Sex Education Agent in 1960s-70s Britain

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The British-Australian counterculture magazine Oz (1963-1973) was the brainchild of a group of students who used it as a platform for discussing sex, erotica, and anti-establishment issues. Characterized by a provocative and subversive image-text rhetoric, it is considered the most psychedelic underground publication of the period. Particularly provocative and controversial was the "School Kids Issue" (May 1970), whose teenage guest editors were indicted for obscenity, and later acquitted. From a contemporary perspective, Oz may be characterized as open and activist in the spirit of the social protests of the 1960s and early 70s, but at the same time outright sexist. For example, the front page of "School Kids" features images of free and passionate lesbian sexuality, whereas its inner pages include a comic strip that depicts the violent deflowering of an objectified passive female figure. The trial dwelled on these two examples, but not from a critical feminist standpoint, but from a conservative one disapproving of the explicit discussion and visualization of sexuality as such. This paper discusses the sexual-erotic discourse in Oz from the perspective of critical pedagogy, which considers the mass media and visual culture as educational agents with a major role in shaping perceptions regarding various social issues, including gender and sexuality: Did its outrageous image-text messages educate its young readers to healthy, equal, and objectification-free sexuality, or rather reproduce sexism and misogyny? This question is examined in a contextual approach, given hegemonic and subversive conceptions of sexuality during the period under discussion.

Participatory Art in Spanish Context: Analysis of the Pamplona Encounters as an Antecedent

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Participatory art practices can be understood as one of the most radical lines that have been reached in Western art under the banner of transforming society and repairing the social bond, in ways that are possible thanks to the experiences left by conceptualism, site-specific, activism, public art, relational art, as well as the thinking and criticism that has been configured through the so-called social and ethical turn, or pedagogical art. In Spain and other southern European countries, participatory art practices are still marginal and often depend on the commitment of artists and activists; but this reality began to diversify especially in the early 2000s, when the process of democratic normalization initiated in the late 1970s was already some years old. Even so, the experience of The Pamplona Encounters (1972) should be pointed out as an important reference for the inclusion of the participatory practices and experimentation. That international festival was centered on the idea of dissolving art into life through citizen participation, with an ephemeral, processual and subversive character in relation to the established order in the last years of the dictatorship. This paper is part of a doctoral thesis that focuses on the effects of cultural policies that have been implemented in recent years in Spain, the causes and peculiarities of the emergence of the collaborative and its derivation in the participatory, the reception of these artistic practices, the attention to participatory art practices that begins to manifest itself in the curatorship of art, among other issues of interest.

The Internet as a Living Art Gallery: An Example of Polish Socially Engaged Internet Creativity

Magda Górska, PhD Student, Faculty of Fine Arts, Nicolaus Copernicus University, Kujawsko-pomorskie, Poland

Global Web, focused on lively interaction with the user and his direct participation in the creation of internet culture has resulted in a dynamic development of grassroots unprofessional artistic practices based on new technologies. The vast majority of them can be viewed on the most popular social networks such as Facebook, Youtube, Twitter and Twitch. Increasingly a greater number of analyzes of these activities indicates not only their culture-forming potential, but also aesthetic. It is an important source of references also for creative circles, which basically assumed the role of a netnographer from the very beginning of the Internet's mass empowerment. During my study, I draw attention to the growing assimilation of today's Internet artists with the environment of Internet users. At the same time – in my opinion, more and more interesting from the perspective of new media aesthetics, artistic practices of non-professional Internet creators. I base my observations on the Polish network environment, for which the network is an excellent field for free commenting on current socio-political problems in the country. I traverse the Internet like a modern art gallery offering its viewers a lively and extremely dynamic exhibition of socially engaged art. An exhibition where both the activities of professional and non-professional artists interact in an egalitarian and heterogeneous way.

Art and Politics Unbound

Trevor Harrison

Increasingly, art – especially political artistic expression – has left formal artistic spaces and entered into the unregulated public realm. Relying upon historical, empirical examples, this paper examines critically the manner in which artists have traditionally attempted to navigate their creative roles in the context of real political circumstances and ideologies, and the impetuses for recent public expressions of political art. The study draws from classical and feminist political economy, and include discussions of Millet, Picasso, Guston, Kollwitz, and Rego, among others.

The MISA Collaborative: What Happens When an HBCU and Private University Partner to Impact the Community and Their Students

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Bala Baptiste, Professor of Mass Communications, MISA Collaborative, Miles College

Inspired by a poignant story of brave students collaborating to integrate the arts community in 1965, Miles College and Samford University are teaming together again to demonstrate how we can use the arts to shape our community. This session will use the case study of the MISA Collaborative to examine pathways for partnership between institutions seeking to enrich the community and build bridges of diversity. The MISA Collaborative has established a virtual arts festival, collaborative theatrical works, collaborative music events, and shared art exhibits. Each of these offerings connects to meaningful opportunities to deepen connection and arts opportunities for the community – especially the underserved. The Collaborative has been recognized with important grant support and by the leadership of our communities. Join us as we explore what it means to shape events out of historical context, engaging students as leaders in service learning, and using story and the arts to weave diversity into the souls of our institutions.

Public Art for Whom? : Exploring the Benefits of City-led Participatory Art Practices in Disadvantaged Neighborhoods of Madrid

Milagros Hurtig, Co-founder, Urban Femina, Madrid, Spain

This research examines who benefits from the use of city-led participatory art projects in disadvantaged neighborhoods. After the neoliberal crisis in 2008, discourses on creativity evolved from art projects aimed at pursuing economic growth to art projects with social and cultural aspirations. Participatory art projects are practices where the public is involved in the design and production of the artwork. Urban governments in Europe have used participatory art due to their assumed potential to enhance citizen engagement. However, there is a lack of critical and evaluative insight regarding the implementation and after-use of these creative practices and their inclusionary or exclusionary effects on local communities. The three-year public art program Imagina Madrid (2017-2019) is analyzed to shed light on these debates. Attention is paid to the disadvantaged contexts where these practices took place and the communities for which these practices are developed. The primary data source was 22 in-depth interviews conducted with public authorities, artists, and citizens, accompanied by participatory research. Findings indicate that participatory art projects can have outcomes contrasting initial objectives and do not always benefit local communities. This thesis argues that participatory art is always a situated practice, and thus, greater sensibility regarding local contexts is essential for maximizing the benefit of disadvantaged groups. This study contributes to expanding the knowledge on the use of participatory art practices, and it offers an insight into which elements of public art practices are beneficial for maximizing social impact.

Performing Dante's "Divine Comedy" Behind Bars: Incarcerated Individuals Reimagine Dante's Journey Out of Hell

Ron Jenkins, Professor, Theater, Wesleyan University, New York, United States

Based on a decade of experience facilitating theater workshops in prisons in Italy, Indonesia, and the United States, this paper documents the responses of incarcerated men and women to Dante's "Divine Comedy" with special attention to the ways in which they see Dante's journey out of Hell, through Purgatory, and up to Heaven as parallel to their life journeys through the personal hells that brought them to prison and the heavens they hope to achieve after their release.

Dastangoi: The Art of Storytelling

Vanshika Kirar, Student, Doctorate Candidate, University of Delhi, Delhi, India

The storytelling tradition, "Dastangoi," comes from "Dastan" in Persian, meaning 'story,' and "goi," meaning 'to tell.' Traditional bards, called "Dastango" in Persian, acted out these tales in parts of the Arab world, Persia and India. The storytellers would hardly use props, and relied on their linguistic and acting skills to captivate the crowds that would gather around them. But during the 19th century, the art began to die off. This study explores an interaction of this revived art-form with the modern society and illustrates how a traditional art which was dominated by elements of a particular religion in both its form and content transforms itself to become more acceptable to the urban audience. It further argues that the term 'revival' then, is loosely played with while describing its present position, as much of what is seen today in the name of Dastangoi, both as tradition and as an art, is hugely inventive and thus, even contested. By treating Dastangoi as a social subject, we argue that the art never travels in a vacuum and is hugely influenced by the social currents surrounding it, both temporary and permanent. Without predicting what its future will be, this study aims to explore the possible avenues in which Dastangoi as an art-form or as a social movement might travel on its road ahead based on its current trajectory.

The Aesthetic and Sensory Pleasures of Consumption in Historical and Cultural Contexts: The Messy Mango

Constance Kirker, Assistant Professor, Retired, Department of Integrative Arts, Pennsylvania State University, Pennsylvania, United States

In the Western philosophical tradition, Aristotle created a hierarchy of aesthetic beauty, prioritizing and privileging sight and sound, relegating taste, smell and touch to lower senses. Realizing the full pleasure potential of the process, even the performance, of consumption, however, necessarily relies on these lower senses. Boundaries of appropriate and proper eating behavior vary considerably outside of the Western tradition and in fact, can be set aside in a given context, on a picnic, for example. Traditionally South Asian food is consumed with one's hands, an "uncivilized" "primal" or "childlike" process, lacking the "classical (read Western)" aesthetic principles of order, symmetry and balance (read neatness) In the narrative of his forgoing mangoes in later life because of its sensuality, for example, Mahatma Gandhi was acknowledging the power of those lower senses. Eaters of the best mangoes, fresh from the trees where they ripen naturally, most vividly recount the messy part of the process as the most pleasurable. What does a consumer miss when eating a mango with a fork?

Pandemic Music Discourses: Basque Pop Songs during COVID-19 Pandemic

Marina Landa, Pre-doctoral Researcher, Communication, University of Deusto, Guipúzcoa, Spain

The COVID-19 pandemic has influenced the lives of musicians in so many different ways, including the Basque Country. Beginning with the lockdown in March 2020, it is not only that they postponed or cancelled tours and releases, but that the emergency situation had an impact on their compositions and creations. This work explains how the pandemic is told in pop songs, using a critical discourse analysis method based on coding. The objective of this research was to understand how the pandemic is reflected on Basque pop songs. Therefore, the lyrics of songs composed from the lockdown on and released between April 2020 and May 2021 that have sounded on the public radio Gaztea (N= 74) have been analyzed. COVID-19 is not explicitly mentioned in none of them; nevertheless, feelings, topics, and values related to the collective experience are covered. For instance, "lockdown" or "ERTE" (an economic measure in Spain) are mentioned, as well as feelings that belong to the experience societies are living worldwide, such as uncertainty, loneliness, or desperation. Lots of songs are related, in a matter of fact, to the loneliness lived at home with sentences as "when will I be able to go out".

How Art as a Vehicle for Ideas-based Ideologies Can Facilitate the Understanding of Climate Change and Help People Explore a Speculative and Sustainable Future

Wenwen Liu, Student, PhD Student, Teesside University, Essex, United Kingdom

Climate change is impacting on all aspects of contemporary life. Many artists provide a compelling vision for speculative futures awakening a creative consciousness using imagined worldviews. This paper presents my practice-based research that aims to establish how visual art can engage with issues-based concepts and ideologies through presentation, re-presentation, and interpretation as a framework for engaging with issues of climate change and realigning society to sustainable futures. This paper takes theory and artistic practice as methods to respond to themes and issues of climate change. In the context of practical research, the arts-based approach and art theory research alternate between planning, theoretical research, practical action, reflection, and evaluation. Through digital art, this study creates a discursive space that relates to daily life, where people can deeply understand the interconnecting relationships between humans and the planet; simultaneously, it also shows people an achievable ecological future and encourages people to think and find an existence conducive to all. This existence is not the present, but a possibility for human beings to explore the future through the reshaping and reimagining of the present.

Academic Performance in the Field of Study of Theater: Research Policies

Marisol Campillay Llanos, Estudiante, Facultad de Educación, Pontificia Universidad Católica de Chile, Región Metropolitana de Santiago, Chile

University theater schools in Chile have a particular relationship with current research policies. on the one hand, body practice plays a fundamental role in theater research based on epistemological and methodological positions that are far from those discourses that tend to the standardization observed in current research policies. On the other hand, theater as a study program inserted in the university environment, responds to a historical and cultural context that can be differentiated into two moments. In the first moment, the state has a fundamental presence in the opening of artistic careers and in the second moment, the reform of higher education that was carried out in 1981 in the midst of the civic-military dictatorship configured a university system subject to the market which allowed the creation of theater schools in private universities. Summing up, the particularities of theater careers in terms of their epistemological and methodological discussions, as well as their context, will be fundamental to consider in order to understand their relationship with research policies. The objective that guides this research is to recognize how research policies shape academic performativity in the field of study of theater. To respond to this objective, the sources used for the development of digital ethnography are detailed in the methodology and finally the discussions and conclusions regarding how research policies in Chile recognize the field of study of theater are presented.

Entering Community: Community Specificity as a Prerequisite for Collaboration

Megan Lovely, Student, MFA, Towson University, Maryland, United States

How can theater facilitate an artist's understanding of their relationship to their surrounding community? As a community-based artist, I have often thought about where I'm reaching towards in my collaborations, and less about where I'm reaching from. In addition to where I'm from, there's also the who, what, when, and why I'm from. In my eagerness to decenter myself as a white artist and help tell marginalized stories, I have taken myself out of the story entirely. Doing so has only perpetuated the dominance of the white narrative. This workshop is a group exploration of the communities we come from, how we shape and are shaped by our communities, and how we carry our communities forward with us in our collaborations. Guided by the Story Circle methodology of Junebug Productions and Roadside Theater, and Augusto Boal's Image Theatre exercises, participants will co-create a definition of community. Through reflecting on the power and limits of the stories that pattern their communities, they will rehearse new modes of relating across differences. It is a microcosm of my own experience moving to Baltimore, MD. Presenting my self-research in a workshop setting invites participants to contribute their own community histories to my thesis that community specificity is a prerequisite for collaboration, contributing to the forward trajectory of the field of community-based theater.

These Are the Stories of Our Physical Activities: Decolonial Re-existence and Poetry

Sepandarmaz Mashreghi, Student, PhD, Malmö University, Sweden

In this paper, I aim to disseminate the knowledge that was generated during a participatory art-based action research that I collaborated on with a group of young Afghan asylum seekers in Sweden. The focus of the research was the lived experiences of the youth in relation to sport and physical activity. I have chosen a narrative poem which I crafted using vox participare [voices of participants] (Norton & Sliep, 2019) to do this work. In this way I have grounded the dissemination of our research in the shared epistemology of our peoples, the Khorasani peoples of central/western Asia. By adopting the persona of شاعر [the poet] (Olszewska, 2015) and by writing in a reflective manner that does not obscure my own privilege, I work towards decolonising the process of research and knowledge generation as it relates to the field of sport. I attempt to show how the Afghan youth re-make sport (and physical activity) in ways that re-create conditions of dignity for themselves and their community in their everyday living. In this way, I aim to disrupt the dominant understandings about what sport is, what it is supposed to do and how it can be utilised by those who are living with social injustices.

Politics of Care: Art, Empathy, and Urbanism

Amy Melia, Sessional Lecturer, Liverpool School of Art and Design (LSAD), Liverpool John Moores University (LJMU), United Kingdom

At the heart of capitalist urbanisation is a demonstrable 'crisis of care'. As it appears, this crisis is an urban-spatial extension of care's general degradation and economic capture under capitalist production. The current socio-political landscape of neoliberal privatisation cuts, deregulation, competition, and self-interest has constructed a negligent urban milieu, which signals the extension of capitalism's 'crisis of care' into the physical built environment. Within an urban Marxist context, this paper examines how contemporary art practitioners have responded to capitalist-urbanism's poverty of care, serving the needs of deprived and diasporic communities via decolonising and non-paternalistic acts of solidarity. However, my overarching aim in this paper is to address examples of contemporary art practice, curation and institutionality that demonstrate, in their distinctive combination of caring and critical aspects, what I call a 'politics of care'. Feminist scholar Fiona Robinson (1999) has suggested that affect (the personal) and criticality (the political) do not negate one another but are mutually reinforcing, and that social justice is served best by combining the two. Indeed, care/empathy and politicised acts of social justice should not be understood as existing in an opposed, dichotomous relationship, as politicising care radicalises it and sets it into action. Although 'affective labour' has been captured and absorbed into the logic of financialised capitalism, I contend in this paper that the examples addressed are able to overcome this co-optation, as they harness a 'politics of care', radically combining the antagonistic forces of 'the political' with care and empathy.

Taxidermy, Animal Fur in Contemporary Art in Japan: The Relationship between Humans and Non-human Animals in Terms of Food Culture and Folk Beliefs

Midori Moriyama, Curator, Keio University Art Center, Tokyo, Japan

This research considers works of art created from the beginning of the twentieth century to the present. It focuses on the new use of 'taxidermy', 'fur', and 'skin' by artists in works of visual art. More recently, since the beginning of the twenty-first century, this phenomenon of using 'taxidermy' in works of visual art has also become visible in Japan. Unlike the work of artists from the western world, we can see elements that are uniquely Japanese. This difference may be due to the food culture and folk beliefs of Japan, which for a long time was a society based on agriculture and not on cattle breeding. We examine the significance of taxidermy art for the Japanese, who have historically had a very diverse relationship with animals: deer as messengers of the gods, deer and wild boar as sacrifices to protect crops, and bears for the Matagi people. I focus on 'taxidermy art' from an art historical perspective, while, at the same time, drawing on further disciplines, such as, anthropology, the natural sciences, folk studies, and ethics. Through this essential research, I interrogate how works of 'taxidermy art' relate to society.

The Medici - Audiovisual Fictions: From (Local) Fascism to (Global) Westernist Stereotype?

Sheyla Moroni, Researcher, Dipartimento di Scienze Politiche e Sociali, University of Florence, Firenze, Italy

The TV series 'I Medici' (producers: Lux Vide of the Bernabei family and Frank Spotniz) aired for 3 seasons (2016-2019) and was a 'global' success. This product is positioned as a contemporary way of telling the story of the Renaissance family. Since 1918, films have been produced on the generations and illustrious personalities associated with the Florentine family. The contribution intends to compare this television series (also aired on the national public television network, RAI 1) with (in particular) the film 'Lorenzino de' Medici' shot in 1935 (director: Guido Brignone). The two products are very different but, above all, they 'celebrate' two different moments in life (especially politics) coeval with their accounts of the city. While the 1935 film celebrated a Florence subjugated to a 'mestizo' and also for this reason terrible Alessandro de' Medici (from whom it freed itself, thanks to the 'revolt' of the bourgeoisie, as in Fascism) and the Florence of the artisans and artists (which wanted to recall the Florence of the Fascist guilds of the secretary of the provincial federation of the Fascist Party, Alessandro Pavolini), in the 2000s, the stereotype of Florence as the 'founder of the republic' par excellence and at the centre of the model of what would become the West: finance, power struggle, power of beauty) is being retraced. A crowdfunding is already being prepared to make a film starring Alessandro (the villain of 1935), which is supposed to extol the alleged Afro-descent of one of the founders of the dynasty.

Crevice Communites: Metaphors and Narratives in Art Making to Help Look Differently at the World

Jennifer Munday, Associate Professor, Faculty of Arts & Education, Charles Sturt University, New South Wales, Australia

The Creative Practice Circle (CPC) at Charles Sturt University (CSU) is a group of arts-based researchers committed to helping audiences view social issues through different lenses. Their creative works speak about the fragility of the environment and the surprising survival of communities endangered by contemporary neoliberalism. This paper shows the threads of thought that has taken the CPC from their initial work, Listening in the Anthropocene, to Crevice Communities, an online arts exhibition, which will be the springboard for a future symposium and major collaborative artwork. Since the group is geographically dispersed, they meet regularly in a virtual meeting room and a crucial part of the process of creation is discussion of ideas with resulting implications and knowledge. Various methods are employed by individual art makers, but conversation, listening, and reflecting on different viewpoints contributes to new perspectives through metaphor and media. Since COVID pushed the group into the online space for exhibiting their works they have established themselves as curators of cross-disciplinary art making and artefacts. The works in this study exemplify research connections between creative practice and the natural, environmental, and health sciences.

S(e)oul Expressions: A Transformative Experience for Korean Adoptees, Korean Adopted and Displaced Persons

Kelsay Myers, Student, Ph.D Student, California Institute of Integral Studies, California, United States

As a Korean adoptee, I spent thirty years of my life feeling fragmented and broken; abandoned, rejected, yearning for love and belonging and searching for it in romantic entanglements with older women who mirrored back the original wounding of my adoption. Expressive arts provided a space for me to dialogue, embody, express, learn, transform and come back to feeling like a whole person again, with all of my multifaceted layers of identity. In studying integrative somatic trauma therapy modalities, a form of narrative therapy called dialogical self theory, and the healing arts, I've gained valuable tools and skills to guide others in embodying resources for transforming their lives through my coaching practice, Dialogical Persona Healing Arts, LLC. In January of 2022, I began a fieldwork study guiding 3 other Korean adoptees through the Tamalpa Institute Life/Art Process, an expressive arts approach for transformation that includes embodied movement/dance, art-making, writing, and performance-based ritual using the arts-based research method of A/R/Tography. The study includes 6 months of 1:1 coaching and monthly group workshops exploring the themes of solidarity, empowerment, and self expression to provide each participant with tools to integrate personal stories, identity politics, and psychological material through multi-modal arts practices engaging myself as an artist/researcher/teacher in relationship with the other participants and to my own life/art process. Although, my research study goes through the end of June 2022, I'm already discovering the personal metaphors and psychological process of each participant mirrors my own experiences in the life/art process in significant ways.

Art for Policymakers, Policy for Artists: An Integrative University Course

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Jean Johnstone, Lecturer, Goldman School of Public Policy, University of California, Berkeley, California, United States

Everything about the arts is profoundly affected by government policy. Copyright, tax law, real estate and land use regulations, welfare and income redistribution programs, public health and education are consequential for the art world. In turn, the arts are too important for policymakers to ignore (whether they know it or not). We offer a graduate/undergraduate public policy course in arts and cultural policy for art students, 'generalists' (public policy minors), and policy analysis masters students, that reviews the most important art-relevant public policies, with international examples, through the lenses of economics, politics, and engagement with art. We teach the course in an active classroom format, with minimal lecturing and open-ended student projects and discussion, where these groups engage with each other across disciplinary boundaries. The underlying criterion for policy that the class usually comes to adopt is Does this policy generate "more, better, engagement, by more people, with art"? How could it do that [even] better? We emphasize its differentiation from other implicit criteria like "higher incomes for artists" or "larger collections in museums". Assigned readings are drawn from economics, sociology, psychology, and public deliberation, and also what a wide sample of artists have had to say through their work. Wagner's Die Meistersinger von Nürnberg, for example is a resource with which to explore leadership, art and community, the complementarity of innovation and tradition in both art and policy, and more. Students report that meeting new works, forms, and media is a valued element of the course.

Small Town Artillery Under Fire: The Bailey Theatre as a Contested Space

Geraint Osborne, Professor, Social Sciences, University of Alberta, Augustana Campus, Alberta, Canada

In March 2020, protestors made their anger known, when it was announced that 'Small Town Artillery,' an indie rock band who were opposed to pipelines and supported Indigenous Rights, would be performing at the Bailey Theatre in Camrose, Alberta. This paper examines the role of a community theatre, not only as an important community hub which contributes to the cultural vitality of the region, but also as a site for potential disunity. In an era of increasing political polarization, public spaces like community theatres, once considered essential to civil society and democracy, are often finding they have become contested spaces. The research findings demonstrate that the Bailey Theatre has become an important centre of activity that fosters community connection, celebrates shared values, debates differences, and explores what it means to be human. However, as this case study demonstrates, venues can also be sites for community disunity and the contestation of competing ideologies. Using qualitative methods and building on the art worlds (Becker, 1982), music scene (Straw, 1991), and musicking (Small, 1998) literature, this paper argues that in order to ensure their role in fostering a vibrant cultural scene, enhancing tourism and the experiential economy, and creating safe spaces for the celebration of diversity (Browne, et al, 2016; Cohen, 2017), community theatres must serve all their communities even if they run the risk of creating moments of community discord.

Potters of Pahari in Rajasthan

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Satyaki Roy, Indian Institute of Technology of Kanpur

Rajasthan is a state located in India. It has some of the oldest living crafts practiced by traditional craftsmen. Pottery is a traditional handicraft practiced by Prajapati families for generations. They are settled in various parts of the state and their pottery reflects distinctive regional style and technique. There are twenty-five Prajapati families actively involved in pottery in Pahari. village at Bharatpur district. They have been producing functional products such as water pots, flowerpots, etc. by using conventional pit firing. Amongst them, Motilal and his family have progressed much ahead of the conventional practice, in terms of style, functions, and techniques. Their workshop is known as the 'Maati Cookware'. They make finished cookware baked in an especially designed kiln for higher temperature along with the application of the Saggar method through the reduction process for producing a range of decorative clay products. Intrigued by his efforts the authors used an ethnographic approach to understand the lives of the Prajapati community, sustainability, creative potential, development, and improved traditional pottery. There are two distinctive methods and techniques, the design of kilns, and the style of products. Upon studying their existing methods the authors planned some design interventions and recommended several process modifications to improve the body of the Saggar container and to increase the efficiency of the kiln. This study aims to understand the scope of design intervention in traditional pottery with an exploratory, collaborative and immersive strategy for the betterment of the craft.

Migrants and Art on Hold: Social Exclusion and Local Community Modification in Mexico City

Carlos Parra, Chair, Department of World Languages, La Sierra University, United States

As expressed by media, the number of migrants under the status of refugees, mostly arriving from the Central American northern triangle to Mexico on their way to the U.S. is steady and staggeringly high. Recent U.S. foreign policies in reference to immigration defy already established ruling by the International Human Rights Commission about the protection of refugees. As exclusionary measures are enforced in the U.S. , and as its political pressure on the Mexican government intensifies, the number of Central American detainees also increases. At various centers of detention, conveniently named "albergues" in Spanish, some of these refugees have taken upon themselves the task of not only expressing their specific cultural heritage but to enhance and beautify the public and community physical space adjacent to the location where they are "on hold." In this paper, I first explore the participation the refugees have on the community as they interact in it/ with it, outside of the "albergue," and what it seems to be shared. Second, I will also contemplate the possible impact of such interaction on those in detention as national exclusionary rulings seem to be the one common denominator.

Textile Memories: Weaving Transnational Connections through Local Contemporary Art Interventions

Giulia Priori, Student, PhD Candidate, University College Cork, Cork, Ireland

The Shirt Factory Project (2013) by Irish artist Rita Duffy and Silken Dreams (2012) by Japanese artist Ishiuchi will be scrutinised in order to consider the potential mnemonic role of the interplay between contemporary art and local heritage. The objective is to explore the potential of contemporary textile artistic interventions within local textile industrial heritage to act as a vehicle to highlight local women's counter-memories of post-conflict trauma globally. Thus developing an unprecedented transnational connection between Duffy and Ishiuchi, to provide an interpretation of the role that contemporary textile art, in connection with built heritage, can have in subverting local and national heritage discourses on post-war trauma. Employing an interdisciplinary approach, which aims to collate the fields of global art histories, and those of heritage and memory studies. The global connections between Duffy's and Ishiuchi's locally situated artworks will be explored through the methodological lens of transnational feminism. This entails drawing a parallel between Duffy's multimedia installations and Ishiuchi's photographic series, through visual analysis and site analysis. Resulting in the unearthing of an unexplored 'bridge' between Duffy and Ishiuchi, and their approach to textiles and art as modes of representing their local communities' post-conflict trauma globally. In conclusion, this interdisciplinary, transnational scrutiny of Duffy's and Ishiuchi's artworks could provide a framework to further investigate the ways in which contemporary visual representations of textile heritage can act as a tool to disrupt local and national heritage narratives by engaging with local gendered counter-memories in order to highlight them globally.

"Poe's DIfference"

R.C. De Prospo, Ernest A. Howard Professor of English, English and American Studies, Washington College of Maryland, Pennsylvania, United States

In my 2019 Poe's Difference I make the case that Poe is most profitably to be considered an anachronistic rather than a precocious author, which is not only to go against the grain of almost all past and contemporary scholarship but also to open up the possibility that the antebellum US popular culture that Poe had as a professional writer to propitiate was as late as the 1830s and 1840s exceptionally backward–in particular where human rights were concerned. I'd like to adumbrate the argument by presenting interpretations of Poe's "The Scythe of Time: A Predicament," and "Ulalume" that comprise the book's Afterword, concluding with a discussion contained in the book's Introduction of the potential literary, cultural, and historical significance of repositioning Poe as more backward- than foreword-looking.

Spoken Word, Invisible Memories: Poetic Imagery and Every Child Matters

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

We listened around imagery of our shared natural world after a summer of raging wildfires that burned through land of the T'it'q'et First Nation. I stood with my university pre-service teachers in Vancouver, British Columbia (B.C.), Turtle Island, or Canada, Autumn, 2021, and we re-watched generations of memory like ceremonial regalia rejoin the past in T'it'q'et ashes and missing children earthed around Residential Schools under x-ray revelations. My students could not feel memories buried throughout indigenous lands in the smoke and shock of hundreds of children's graves found and announced by Chief Kukpi7 Rosanne Casimir. We absorbed earthed silence and leaned into lamentations un-silencing past and present with words, prayers, and ceremony of Tk'emlúps te Secwépemcwe peoples. We held strongly to words from spokespersons in governments and religions, presentations of trauma and hope through artists, musicians, dancers, writers, and teachings of social justice that shared history's truths with educators and researchers. I witnessed and participated in collaborative aesthetic redesign of summer 2021 in multimodal collage of sound imagery draped by found, blank, and spoken word poetry of inquiry. My students began individual inquiry through history and poetry lessons as pathways to the conciliate silent present, to missing or murdered, for inclusive teachings as contribution to voicing B.C.'s invisible memories, colonization of First Nations people, and Every Child Matters.

Collective Listening: Socio-political Implications and Practices

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This study's primary object is the collective act of listening. More specifically, we are interested in the socio-political, ecological and philosophical implications of this action. We seek to understand how our relationship with the world and our heritage is conditioned by the act of hearing, individually or collectively. Herein, the meaning of world is understood as the personal reality of each one and that which is collectively created. Simultaneously it is the individual relationship with this reality and the way in which it will be perceived. Heritage, in this study, is understood as what is valued by the individual and not only what is institutionally considered as culturally relevant. Therefore, we intend to explore the act of listening, differentiating it from the auditory perception, or hearing. This distinction, the socio-political, ecological and philosophical implications of the act of listening, namely the act as a collective one, in a collective quotidian, is a focal point of this investigation. An integral and essential part of this study, is its aesthetical creation, divided in three parts, which reflects the concepts and ideas explored during the research. The purpose of this study is the need to understand and explore the concept of listening and its difference from hearing, in addition to its intrinsic connection to everyday life, not only individual, but collective and in community, but also to its urban heritage. It is also about questioning the relationship we have with the world and how it is conditioned by listening.

Trying To Combat Epistemic Injustice in a Post-Colonial World: The Case of Latin American Art

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Talking about epistemic injustice implies diverse reflections, one of them is related with the idea of a distorted social perception. According to Fricker (2017) "epistemic injustice" plays an essential role in social experience, because it leaves some aspects of society such as knowledge or beliefs in a vulnerable position. Furthermore, some practices tend to establish dominance over the degree of validation of other possibilities, which mostly are part of a minority. A controversial subject about this situation is the case of Latin America. The main purpose of this text is to start a dialogue about a possible way of dealing with this "epistemic injustice" in a post-colonialism world to understand how Western discursive continuing undermine the configuration of diverse aspects in society, including culture and artistic practices. In addition, this text highlights the fact that even tough exist efforts about how native people in Latin America would be included in our modern society we need to be aware about the essential role of a whole mechanism, which includes a good praxis and the true recognized of another epistemic discourses. To achieve this, we need to explore the following concept's "prejudice", "ignorance", "testimonial injustice", "hermeneutical injustice", and "hermeneutical marginalization" to explain factors that influence in the configuration of this "distorted social perception". The first challenge is focused on understanding post-colonialism discourse as an example of "epistemic injustice". And the second is focused on the proposal of an intercultural approach as a possible solution to this kind of "ignorance".

The Potential of Performance Art to Prompt Fresh Engagement with Environmental Issues

Sharon Rudman, Lecturer, Department of Linguistics and Applied Linguistics, Nelson Mandela University, Eastern Cape, South Africa
Luke Rudman, Student, VIsual Arts / Fine Art, Nelson Mandela University, Eastern Cape, South Africa

As the word emerges from the COVID-19 pandemic, the focus returns to the looming threat posed by climate change and the continuing destruction of the environment. Despite the wide publicity given to this issue in recent years, human behaviour remains – to a large extent – unchanged. This paper considers the potential of performance art in prompting a fresh engagement with the environmental crisis in terms of the theories of French philosopher, Jacques Ranciere (2011). Ranciere contends that if a political artwork is to be successful, it cannot simply be presented in the form of a coherent explanation but should rather communicate via a 'double-effect' comprising both a readable message as well as an aspect which "resists signification," even causing a "perceptual shock" (Ranciere 2011:63)*. He describes such an event as a disruption of 'the distribution of the sensible' – a term referring to the conventional arrangements of materiality in which we live and the normative manner in which these are understood. This theory is discussed in relation to performance artworks by South African performance artist, Luke Rudman whose work has addressed issues ranging from the plastic crisis to air pollution. Luke has worked with a number of environmental organisations, but this presentation will focus on his collaboration with Greenpeace Africa in terms of live protest performances and Instagram takeovers. *Ranciere, J. (2011). The Politics of Aesthetics: The Distribution of the Sensible.

Soliloquios - Colombian-American Composer Alba Potes

Shannon Wettstein Sadler, Assistant Professor, Music, St. Cloud State University, Minnesota, United States

The music of Colombian-American Alba Potes is characterized by spaciousness and moments of silence to invite listeners into her introspective soundscape. The goals of this presentation are: 1. to introduce Potes' Colombian private, yet universal, musical-emotional space through the intimate sound world of her piano music, with particular attention to her most recent piano collection, Soliloquios (2012-2018) 2. to discuss the Potes' music as a response to Colombian social and political issues. 3. to examine Potes' work as a Latina who found her personal voice as a composer and received artistic recognition in her homeland only when she left it. 4. to allow attendees to hear Soliloquios and excerpts from her other piano works, and ask questions about the pieces Born in Cali, Colombia in 1954, Alba Potes studied at the Antonio M. Valencia Conservatory, and the University of Valle in Cali Colombia. In 1983, she moved to the United States. She began composing in 1990, graduating with degrees from Temple University. Her music has been performed throughout North and South America, Europe, and Asia. She teaches at the College Preparatory Division at Mannes School of Music-The New School. The study discusses and demonstrates how Potes' work expresses her personal story, based on interviews with the composer. Examination of Potes' keyboard esthetic and structure focuses on her use of registration and often spare, emotionally vulnerable piano textures as exemplified in Soliloquios. This presentation concludes with a complete performance of Soliloquios, (approximately eight minutes) demonstrating the work's introspective, evocative immediacy.

The Reconfiguration of Homme Fatal in The Third Millennium Joker Adaptions

Amira Rihab Saidi, Doctoral Student, Department of English and American Studies, University of Szeged, Csongrád, Hungary

The relevance of the Joker as a prominent character in popular culture and film industry merited a tremendous scholarly attention. It has been analyzed through the lenses of various critical theories, inter alia the Bakhtinian "carnival", the Freudians psychoanalysis, and several others but nearly there is no critical development of the Joker as a homme fatal. It is thus the novelty of my paper to do so; on the one hand, I aim to reconfigure the conceptualization of the homme fatal beyond its classical seductive and inveigling power within women's world. Here, my endeavor is to redefine the fatality of homme fatal from the perspective of the Joker that is centralized more on an outlawed destructive personality far from being sexually desirable man. I focus on the "fatal men" and "fatal rebel" by Mario Praz in his Romantic Agony (1933). My study focuses the reconfiguration of homme fatal in two joker adaptations: The Dark Knight (2008) and The Suicide Squad (2016).

How to Introduce the Camera in Workshop: From the Practice of the "Notice with your Body!" Workshop in Tendo, Japan

Kanako Sasaki, Assistant Professor, Graduate School of Information Science, Tohoku University
Kaoru Yamada, Senior Lecturer, Nursing, Yamagata Prefectural University of Health Sciences, Yamagata, Japan

Conducting a workshop has been introduced and operated in many fields in the past decade. There are various types and goals in workshops. Normally, the workshop could bring one new discovery or findings that one has never thought out before. For the study, we operated the performing art workshop for generating participants' self-expression. This workshop was held in rural part of Japan in Tendo. Targeted participants were elders. During the activity, the camera functioned as not only the recorder of the scene, but also it played as a role, since many participants were expressive and gazing toward the camera. This presentation shows how the camera took part in the workshop in terms of workshop design.

Black Love : Expressions of Blackness Through Arts-based Research and Pedagogy

Robin Scully, Art Program Director, Student Affairs, Virginia Tech, Virginia, United States
Andrea N. Baldwin, Assistant Professor, Africana Studies and Women's and Gender Studies, Virginia Tech, Virginia, United States

This paper details the work done as part of a transdisciplinary creative pedagogical project entitled Black love: Expressions of Blackness through arts-based research and pedagogy as a part of a year-long community engagement fellowship. For this fellowship the authors built on their previous work on Black Love, combining the creative arts, interdisciplinary pedagogy, and research to develop experiential and project-based learning opportunities in two university-level courses and art exhibitions at a university gallery. The purpose of this project was to encourage and amplify student voices, preparing them to recognize the importance of creativity, scholarship, leadership, community engagement, and social justice initiatives both on campus, in the local community, nationally, and globally. The project was also designed to help students see themselves as change agents and to demonstrate the various ways in which their movements and communities can benefit from an art-centered, interdisciplinary approach which has its epistemological and pedagogical foundations in marginalized, minoritized, and transnational experiences. Our study focuses on our approach to this project, which we believe has the ability to build a network of empowered creative scholars and student leaders who are engaged and can make a difference locally and globally.

Artists Activating Sustainability: The Oregon Story

Barbara Sellers-Young, Senior Scholar and Professor Emerita, Dance, York University, United States

Oregon is known for its unique landscape that includes the Pacific coast and Coast Range from Astoria to Brookings, the breadth of the Willamette River Valley, the beauty of the Columbia River Gorge and high land plateau, the former volcanoes of the Cascade Range, the high deserts of eastern Oregon, and the rugged Rogue River Valley. Oregon is also known for its history of environmental planning. In 1899 the Oregon legislature declared 30 miles of Oregon beach as a public highway from the Columbia River to the south line of Clatsop County. In 1913, they declared the entire coast a public highway. Throughout the 20th century, the Oregon legislature and communities throughout Oregon have placed an emphasis on land use from the role of the agricultural, timber, fishing and mining industries to the planning necessary for cities and towns. Artists Activating Sustainability: the Oregon Story considers the combination of landscape, people and social cultural ethos that influenced the development of specific literary, visual and performing arts groups across Oregon's diverse landscape. This paper examines the way in which the artists within specific communities, against the background of landscape and history, reveal concepts that help us broaden our knowledge of what is needed to create a sustainable world. As such, each chapter considers the themes and related metaphors of participation, agency and empowerment through the lens of land, history and individual initiative.

The 'Shadow Pandemic' of Gender-Based Violence: Activism Art Raises Awareness During a Global Crisis

Tanya Sharp, Principal User Experience Designer, Delinea, Washington, United States

Influenced by the social movements of the late 1960s, social activism and art are inextricably linked. Public and activism art diverge where activism art is built on concepts of audience, relationships, communication, and political intention where public art is centered on "place" or "location" (Lacy, 1995). Historically public art is grounded on the principle that offering art accessibility, can solve societal issues, however, public art can't heal those affected during volatile times such as a pandemic, war, or famine (Mlambo-Ngcuka, 2020). Through the lens of gender-based violence (GBV) during the 'Shadow Pandemic,' interviews, case studies and visual mapping methodologies are conducted, to consider new routes of community and avenues to heal so that the disparate elements of personal experiences, in times of crisis, collaborate to define a contemporaneous idea of public. By comparing three art campaigns across different sites and times addressing GBV, gender inequality, and the AIDS crisis, I argue that traditional advertising spaces and street art provide a viable alternative to public art and raise awareness about social issues and promote change. I further investigate how can an arts campaign provide access to resources and relief to communities? How can the creation of street art give a voice to the unheard and address those in need? How has the history of the U.S feminist movement informed activism art?

Whose Dance Is It Anyway?: Intellectual Property in and for Dance

A. W. Brian De Silva, Tutor, Business and Economics, Monash University, Victoria, Australia

Dance is embodied, ethereal and ephemeral…after it is performed it is gone forever. But is it really? As performers, we put our hearts and souls into the performance. As audience members, we have viewed it, experienced it and have memories of it. The question that bears asking is this: Is a repeat of a dance performance the same as an original performance? My question really is whose dance is it anyway, the dancers, the choreographer or the dance company. Who will have rights of assertion for the dance performance? Whose intellectual property is it really. The law is not very specific about the rights of assertion. The law is different in different countries. Despite most Western Countries (US, and the British Commonwealth) having their roots in Common Law and Equity, their development and application is different when applied to Intellectual property in the performing arts. I consider the different approaches (and interpretations) adopted by the US, Canada, UK and Australia. I conclude by asking the question, who has rights to damages for infringement, and is it economically worthwhile to do so….by looking at the costs and benefits of asserting your right of ownership of a dance.

Co-creating Community and Connection Through Digital Storytelling: The Use of Online Workshops to Foster Relationships

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Kathleen Sitter, Canada Research Chair in Multisensory Storytelling in Research and Knowledge Translation, Associate Professor, Social Work, University of Calgary, Alberta, Canada

Human beings need connection. The pandemic required us to adapt the way we form connection, particularly in online forums. For disabled youth, the pandemic has increased online access to arts, culture, and educational spaces fostering more inclusive communities. This paper describes a research project that explored disabled youth's experiences as they transitioned into adulthood through online digital storytelling workshops. Over a period of 12 months, disabled youth created short films about their experiences with life transitions related to education, employment, community living. An unexpected outcome of this study was the quality of social connections that formed within these online workshops. The research study integrated a participatory-informed model where individuals who completed peer-facilitator training subsequently co-facilitated future workshops. While the focus of the study was on accessibility within a (re)imagined digital storytelling model, a community was formed consisting of facilitators, participants, and co-facilitators resulting in continued connections outside of the online workshop platform. Findings indicated that co-facilitators strengthened their relationships with both facilitators and participants in this process. This paper includes an overview, the research design, and key findings with a particular focus on learnings related to fostering online connections through purposeful processes and activities aimed at fostering connection and community building. A digital story is shared along with considerations that center social connection when facilitating digital storytelling workshops.

What We Tell the Kids: Discourses of Womanhood in Spanish Children's Literature

James Smith, Student, MA/MAT, Simmons University, United States

Gender roles are learned by children while they are still very young, but there remains an insufficient body of research into the messages communicated about gender through non-anglophone countries' children's and young adult literature. Working to address this disparity, this study uses the books from the last two decades of Madrid's annual "Muestra del Libro Infantil y Juvenil" that have been marked as being thematically about "mujer(es)" to investigate popular discourses of femininity in literary art intended for Spanish children. The work explores answers to three guiding questions: What do women do, what don't they do, and what happens when women do something they "shouldn't"? It gives specific attention to the differences that surface following variables of age and time. In other words, this study considers how discourses of "appropriate" womanhood have changed in Spanish children's literature since the turn of the 21st century and if those changes are different for young children than they are for older children.

Audio Description as an Aesthetic Innovation: Arts Access for People Who Are Blind

Joel Snyder, President / Founder and Senior Consultant, Audio Description Associates, LLC-Audio Description Project of the American Council of the Blind, Maryland, United States

Audio Description (AD) is a translation of images to words – the process makes visual images of the arts and media accessible for people who are blind or have low vision. Using words that are succinct, vivid, and imaginative, media describers convey the visual image from television and film content that is not fully accessible to a significant segment of the population (more than 31 million Americans experience significant vision loss - American Foundation for the Blind, 2019). AD also provides benefits for the sighted audience who may never fully realize all that can be perceived with the eyes–who see but who may not observe. While AD may benefit a wide audience, it is rarely considered from the beginning of the process. As a post-production activity (similar to other localization accommodations like subtitling or dubbing) many filmmakers have limited awareness of the existence of AD and even less understanding of the latest research which suggests how the access technique can be incorporated within the development of a film. The theory of inclusive design describes one common approach to accessibility. The main tenets are: 1) the designers consider as many different human abilities, limitations and needs as possible; and 2) these factors should be included from the beginning of the design process. When the inclusive design notion is applied to audio description it is no longer an "add-on" but an aesthetic innovation and an organic part of the work that can benefit all people.

Amaranthine Lamentation: Hopes and Fears of Living with the Pandemic

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

The world has experienced social anxiety caused by the coronavirus starting in 2019. Several countries choose the lockdown, border closures, and social distancing to keep COVID at bay. After two years of havoc, the ever-evolving virus is still with us. The overwhelming/false information, financial pressure, and social isolation impact people's mental health in all dimensions. The Amaranthine Lamentation series concretizes the abstract ideas of worries, fears, and anxiety living with the pandemic through red painted-face girls, symbolizing emotions and sentiments. The four images center around four keywords: 1. Lamentation: Many people experienced grief and loss caused by COVID. The image illustrates deaths using ill and deceased animals as metaphors, grieved by nurses in black. 2. Levitation: Traveling has been a challenge related to health safety, closed borders, and flight cancellations. The author communicates the idea using an oxymoron of a floating elephant balloon carrying a young girl in the sky. 3. Isolation: Most countries select home isolation and social distancing as the top priority to control COVID. This picture depicts a tea party reflecting social distancing when everyone sits apart in the witch's' circles. 4. Anticipation: We may not eradicate COVID, but we hope life will return to normal shortly. The last image portrays a flower growing from a deceased body signifying the ray of hope. The author's art blends daily societal issues with computer graphics emulating the works of old masters. The images are created digitally in advanced 3D software called 3dsMax and printed on canvas.

Stories in Cloth: Exploring Contemporary Issues Through Students' Embroidered Narratives

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

This paper highlights a project designed for an undergraduate art education course to help students visually communicate ideas about contemporary issues through the use of cloth and embroidery. Students examined how historic embroidered visual narratives have been used to inform, advocate for, or protest local or global issues and events. Using peer feedback for developing visual literacy and dialogue to foster empathy, students explored and discussed the socially-responsive works of various artists while also learning to talk about their own work (and the work of their peers) critically to improve visual communication skills. Students researched local and global issues such as homelessness, food insecurity, mental health, COVID-19, the Black Lives Matter movement, and transgender rights, then designed visuals to inform, advocate for, or protest their chosen topics, embroidered in cloth. Outcomes from the project included responsive and empathetic dialogue with peers while building community, meaningful feedback noted in discussions and reflective writing, and improved visual communication skills evidenced in students' embroidered narratives.

Extra Skin: Migration of/through Cardboard and Textiles in Contemporary Art

Edit Toth, Professor of Instruction, Art and Art History, University of Texas San Antonio, Texas, United States

My paper explores the role of textiles and cardboard in migratory contexts and the strategies of exchange by which they are mediated through art and the gallery system. Textiles, produced in sweatshops in developing countries, and cardboard as packaging material, circulate in large quantities across borders. They bear the imprints of human migration, provide shelter, act as "extra skin," markers of identity and belonging, revealing how their relationships are mutually constitutive. The paper investigates works that employ these materials and involve the migrants as well. As social interstices, these interventions address how discarded objects generate social agency. Indonesian Tintin Wulia's Trade/ Trace/ Transit (2014) engages Filipina migrant women who collect and recycle waste cardboard to build "homes." Mexican artist Pia Camil embraces the barter tradition of street markets to collect second-hand t-shirts made in Mexico for US consumption that filter back to Mexico through illegal trade, or she exchanges t-shirts with immigrants living in the US to create participatory large-scale pieces. Danish artist E. B. Itso collected discarded clothing that refugees shed once reaching the shore in Italy in 2015 and cardboards used by prisoners as a means of escape. Dealing with things and people in transition and transformation, these projects can be associated with Giorgio Agamben's notion of bare life, yet they are also supported by the institutional framework of the gallery system. Besides the social agency of objects, the paper explores the role artistic negotiation and forms of mediation play in the migratory interaction of objects and people.

Women Envisioning Supportive Housing: Using Creative Mapping as an Arts-Based Research Method

Mary Elizabeth Vaccaro, Student, PhD Candidate, McMaster University, Ontario, Canada

There are very few examples of research that involves the perspectives of women (inclusive of cis, trans and 2-spirited) and non-binary people who experience long periods of unresolved homelessness in co-designing their preferred housing spaces. Using the method of 'creative mapping' which intentionally draws upon a range of arts-based modalities, the Women Envisioning Supportive Housing (WESH) project engaged 25 women and non-binary people experiencing homelessness in individual arts-based workshops. Given the context of COVID-19, this research was conducted virtually (using Zoom). Women-serving organizations including shelters, drop-in spaces and transitional living programs in Hamilton, Ontario (Canada) were given a project lap-top and art-kits to provide to participants. During these three hour individual virtual workshops, participants used art and reflexive dialogue to explore and document their preferences a range of aspects relating to housing and support including; geographical location, spatial design, intentional safety features, community, participation and on-site supports. The arts-based modalities used during the creative mapping process included, drawing, blue-printing, photo elicitation, writing and mind-mapping. This presentation will explore 'creative mapping' as an arts-based method, with unique potential for bridging the social and physical worlds and communicating the social change priorities of marginalized populations. Lessons learned from WESH offer some unique insights into how to conduct virtual arts-based research with populations who face barriers to this type of engagement. The findings from this project will be used locally and nationally to advocate for gender-specific and inclusive forms of housing and support to better serve women experiencing long-term homelessness in Canada.

The Importance of Music Participation in Improving the Quality of Life for Older Persons: Music - It's Good for the Body, Mind, and Soul

Liana Valente, The Denyce Graves Foundation's Shared Voices Program Coordinator, The Denyce Graves Foundation , United States

Conversations about music education typically focus on children in grades PreK-12 and the importance of the arts for young, developing minds. However, a rapidly-expanding body of research has uncovered the positive impact of music education and participation throughout the lifespan, including in older adulthood. Results of these studies have shown that musical involvement in older adulthood is a powerful and positive force leading to a better overall quality of life. Music participation can be a key component of lifelong learning, can give value and meaning to life, and can have a positive physical, psychological, and social impact. Attendees of this session will have the opportunity to (1) explore research findings on older adult music participation, (2) gain an understanding of current practices and policies within organizations dedicated to the improvement of quality of life of older adults, (3) make music together and (4) create a personal plan of action for improving their quality of life and/or that of others through music participation. Attendees will also learn about The United Nations 2030 Agenda for Sustainable Development, a blueprint for a more equitable, healthier, and safer world. This workshop will delve into Goal #3 which focuses on ensuring healthy lives and promoting well-being for people of all ages. This session provides an in-depth look at the research, connect to UN goals, explain the importance of music for all, especially older adults, and present the opportunity to make music in the moment.

A Network Analysis of Collaborative Co-authorship in Brazilian Art Research

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There are several interpretations of the processes that define "academic collaboration" in many domains, from formal, empirical and computer science, to humanities and digital humanities, including psychology, philosophy, sociology, semiotics and art research. In scientometrics and governance, this theme is approached theoretically, statistically and from a strategic policy perspective. Based on network analysis and graphs, we model the sociotechnical phenomenon of academic collaboration in art research according to different modalities – multidisciplinary, transdisciplinary and interdisciplinary. A quantitative and visual description provided by graph theory and network analysis, and a qualitative outline interviews with the professors and researchers, to understand a real-life collaboration experience both contribute to the observation of academic collaboration/co-authorship. The analysis of co-authorship bonding and the structure of relationship between areas of expertise of each researcher, is based on 340 curricula from the standardized Brazilian Lattes Digital Platform, and form the scope of our mapping, that consists basically in (i) analysis of co-authorship of publications in indexed journals, (ii) identification of patterns of collaboration in articles and description of collaborative statistics, (iii) classification of researchers according to their role in the collaboration network, (iv) evaluation of subnetworks based on field of activity registered by art researchers in their Lattes curricula.

Working at the Intersection of the Arts and Identity to Build Inclusive Communities

Kendra Wheeler, Lecturer of Saxophone and Music Theory, Music, Central Washington University, WA, United States

This paper considers how identity is expressed in every aspect of our artistic outputs–they cannot be separated from one another. This argument comes to fruition through an unraveling of the following concepts: identity, intersectionality, privilege, and Critical Race Theory (CRT) by drawing upon the contributions of thinkers such as Stuart Hall, Simon Frith and Audre Lorde, among others. The hope is for the concepts, theories, and issues presented to be internalized and applied towards all classical, contemporary, and new music communities–the arts as a whole. I also suggest ways in which we can move forward and form more inclusive communities and better practices. Many schools and colleges of music in higher education institutions are attempting to increase their diversity, equity, and inclusion initiatives in response to the momentum from the recent socio-political happenings, but in order for real change to be made, it must start from the bottom up, rather than the top down. The creation of truly inclusive musical communities cannot come only from policy changes and the implementation of committees, it must start with the people that make up said communities, it must start with the people that institutions serve, with us as individuals, so that when we do come together, we are able to empathize with one another, and see value and richness in differing perspectives. Fighting for equal representation and diversity is meaningless until we address the intersection in which all oppression and privilege meet–sustainable, equitable, change cannot be made without this.

The Case for Poiesis in Arts and Conflict Studies: Graffiti in the Palestinian Context

Chelsea Wilkinson, Student, PhD, Trinity College Dublin, Ireland

Through ethnographic and online research, this paper explores graffiti as a tool for resistance and social change in Palestine, specifically offering an analysis of Palestinian reactions to the West Bank Barrier's graffiti and graffiti tourism through the lens of poiesis, the active shaping of the environment to create meaning. For many Palestinians, making art on the wall is a form of resistance to not only Israeli occupation, but to graffiti by internationals which often overshadow Palestinian art in media coverage. Placing graffiti directly on this wall meant to silence them allows Palestinians to assert their own narrative by actively shaping and reshaping the wall's appearance. This creative shaping is a framework in the field of expressive arts referred to as poiesis, which means to create sense of the world through art-making. Using graffiti on the West Bank Barrier is a prime example of this phenomenon. Defacing gives Palestinians the power to destroy international graffiti that they feel is toxic or categorizes them as violent (i.e. anti-Semitic or racist graffiti). Alternatively, some artists target specific tourists via graffiti to shape the wall into a tool for direct communication with social movements, Americans, and Christians, who have power to change public attitudes in their home countries towards the Palestinian cause. Though the wall continues to devastate Palestinian lives, graffiti allows them to express their own narrative and project their stories into public view, and potentially strengthen the message of resistance by shaping the wall into a global call for justice and solidarity.

Born to Stand Out: The Role of Hip Hop for Young South Sudanese Australians in Building Political Voice to Resist Australian Whiteness Discourse: An Interactive Multi-media Workshop Featuring Alternative Forms of Artivism

Sarah Williams, Student, PhD Candidate, Deakin University, Victoria, Australia

This workshop explores the role of Hip Hop for building the political voice of young South Sudanese Australians to resist Australian Whiteness discourse. It draws evidence from 35 interviews, artefacts and a youth participatory action research project facilitated by a small non-profit organisation, Footprints. Findings suggest that participants reject any goal or focus on 'fitting in', and instead together we developed the notion of being 'born to stand out'. South Sudanese Australian Hip Hop artists actively define their diaspora identities in resistance to the backdrop of harmful political agendas relating to their presence. Through the topic 'born to stand out' artivists are carving out space in the face of Australian Whiteness discourse and essentially create their own lane or alternative subcultures. Through the lens of new social movements and critical race theory, this research complements recent scholarly work in Australian and international youth development studies by further incorporating race and ethnicity as a central theme. It does so by exploring how the political voice of this group of young South Sudanese Australians manifests in important new ways that conventional theories of activism and resistance may not capture. Findings point to the necessity to further explore racialisation discourses through the ways in which young people re-frame and assert their multiple identities through their Blackness; pride in culture and establish themselves as social agents in the world. Through a consciousness-raising journey utilising Critical Hip Hop Pedagogy, this challenges the perception that young South Sudanese Australians remain apathetic to issues surrounding their communities.

Aphra Behn and "Oroonoko": Crafting Race, Gender, Inequality and Stereotypes on Black Love

Kimmika Williams-Witherspoon, Faculty, Theater, Temple University, United States

Lauded as perhaps the first woman to support herself almost entirely from her writing, Aphra Behn, (born at some point in the 1640's to 1689) was a poet, playwright, translator, novelist and, at one point in her career, even an English spy. A proponent of "style" and "theatricality", Oroonoko is one of her most sensational stories that captured the attention of English audiences who longed for exotic descriptions of the New World and the titillating, ethnocentric, voyeurism in explanations of "the other". In this short story, just like most of her other writing, Behn crafted a presumed "authenticity" in her work, oftentimes relying on a female narrator's voice for social commentary; and it was through these literary "avatars", if you will, that Behn publicly aired her views on sex, sexuality and eroticism. This paper critiques Aphra Behn's most famous short story Oroonoko, about the betrayed, enslaved African King and Behn's semi-autobiographical musings about love, sex, pain, revenge, class, gender and enslavement embedded in this sensational work. Referencing the work of Michel Foucault, this paper looks at Aphra Behn's life and work in contrast to the political economy of sex, eroticism, discipline and punishment. In the 1600's. Aphra Behn's writings, like Oroonoko made her, both, the "toast" and vilified "harlot" of the English literati.

Power of the Temporary: Social Art in Spaces of Transitional Living

Jody Wood, Assistant Professor, Art and Social Practice MFA Program, Sam Houston State University, Texas, United States

This paper addresses the role of ephemeral and temporary artistic interventions into the systemic problem of homelessness and the question of sustainability in social art practice. I approach these issues through my work with homeless service agencies that are shaped by rules and procedures intended to increase predictability whereas as an artist, my work resists such rigidity by carving out space for spontaneity, vulnerability, and renewal. The dilemma of sustaining socially engaged art long-term raises particular questions within the context of institutions such as these. Can a project be successful as a temporary intervention within systems of predictability? If a project does become sustainable in the long-term, is there a way it can retain a level of energy incited by newness and unexpectedness? I discuss these issues in the context of two of my long-term projects, Beauty in Transition (2013-2016) and Choreographing Care (2016 - 2021), both working within homeless service agencies. Beauty in Transition was a pop-up mobile hair salon offering free haircare for transitional housing residents. Choreographing Care, a project supporting homeless service staff, started as a socially engaged art project and was adopted into an emergency shelter in Charlotte North Carolina, U.S.A as an organizational initiative. Both projects aim to use participatory forms of process-based art centering care and empathy to resist alienation in service provision.

Theatre for Audiences with Neurological, Physical, and Cognitive Challenges

Margot Marie Wood, Educational Drama and Theatre, Education, Storywood Inclusive Arts, Western Cape, South Africa

Theatre for audiences with complex challenges is a small but growing niche art form. It is a form of Applied Theatre in that it falls outside mainstream theatre performance and/or with marginalized communities (Thompson & Jackson 2006:92). It is based on the belief that marginalized audiences should have access to quality arts experiences specifically devised for their needs. Arts experiences can help participants to become more flexible in their thinking about themselves, their limitations and possibilities. Much of the daily life of the disabled person may be taken up by frustration. Arts experiences allow them to break through these barriers. What is the aesthetic language of theatre for audiences with complex needs? The creation of Performing Arts experiences for audiences with sensory, neurological, and cognitive challenges is a growing art form. There is a need for critical analysis of the aesthetic language and set of principles that underlie the practice. A series of 66 performances for audiences with complex needs were undertaken in 2019 in an attempt to identify common elements within the practice. The study was therefore practice-based with elements of creative research. As a critical analysis, it involved analysis of and reflection on the underlying principles of the theatrical form. Variations in presentation, as determined by audience demographics, were noted. The specific demands placed on performer/facilitators were documented. The study will be continued into 2021 to formulate comprehensive general guidelines with regards to the necessary theatre aesthetics for theatre practitioners wishing to undertake this form of theatre.

Reducing The Hope Gap: An Examination of Climate Change Theatre Action Plays of 2021

Tarah Wright, Professor, Earth and Environmental Sciences, Dalhousie University, Nova Scotia, Canada
Bethany Mc Morine, Student, Bachelor of Fine Arts in Dance (Choreography and Performance) and Environmental Studies, York University, Ontario, Canada

Climate change and its associated problems are not only science-based issues, but uniquely intertwined with human culture. Therefore, addressing climate change through scientific solutions alone is impossible because the ideologies that created the problem in the first place are completely embedded into many of the world's cultures. Further, while much of the global population is aware of climate change, very few are motivated or moved into action, or feel that they have the power to create change. Many feel paralyzed by the societal systems that seem to prevent change and have begun to lose hope (also known as the "hope gap". Artists and the wider cultural community have a unique and critical role to play in this change of culture, a reimagining of how to live on the planet, and potentially in offering hope for the future. Rising to the challenge is Climate Change Action Theater (CCTA) which uses theatre to bring communities together and encourage them to take local and global action on climate. The aim of CCTA is to produce stories about climate change in ways that are engaging and empowering to their audiences. This study examines the 50 scripts of plays from the September 2021 season of Climate Change Action Theatre (CCAT). The language and sentiments of the plays will be closely examined to ascertain major themes and reflections of hope related to climate change, with a specific focus on examining the plays for the role they may play in reducing the "hope gap".

COVID-19 and the Chinese Biennials

Xinming Xia, Student, Ph.D., City University of Hong Kong, Hong Kong

This paper offers a critical review of how the COVID-19 pandemic impacts the holding of representative Chinese biennials and how the exhibition organizers deal with the crisis. The outbreak of the COVID-19 has greatly influenced our lives. The working-from-home mode has been widely adopted and many offline events have transformed into online events. Still, some activities are hard to resume as usual, such as the biennials. Many of them have been postponed or moved to the virtual exhibition. Nonetheless, biennial organizers in China have managed to launch the biennials as scheduled. The successful holding of the large-scale events should be first attributed to how China has adopted the strictest epidemic control measures. Biennial organizers also need to deal with problems like the transportation of artworks, the need to reduce gathering, etc. They have managed to showcase high-quality exhibitions, accommodate many visitors, and expand the influence of the biennials. This paper adopts the case study method and reviews two biennials that have been successfully held, the 13th Shanghai Biennale and the 1st X Museum Triennial. By analyzing the organizing structure and curatorial practices behind them, we can learn from the Chinese biennials to conquer the new problems that emerged in the pandemic time. There is also the concern that since the Chinese government still insists on the zero-COVID policy, the holdings of the large-scale exhibitions still face the risk of being suspended at any time. It would be challenging for the Chinese biennials to adapt to such uncertainty.

Effect of Community Dance on the Social Health of the Elders: Case Study in Tendo, Japan

Kaoru Yamada, Senior Lecturer, Nursing, Yamagata Prefectural University of Health Sciences, Yamagata, Japan
Kanako Sasaki, Assistant Professor, Graduate School of Information Science, Tohoku University

Community dance is a project that has spread throughout the UK since the 1990s, trying to incorporate and unfold diversed people in society, including immigrants, disabilities, elders, homeless people, and juvenile delinquents. delinquents. Community dance is defined as an activity to stimulate local community by using the power of dance. It also applies to various fields such as education, health, and welfare. For this research, we held the workshop of practicing community dance for local elders, aiming to improve their social health at Tendo City in Yamagata Perfecture. In Japan, community dance for children and people with disabilities has been widespreading, but few for the elders. From the perspective of community health care, physical activity and interaction with others are important for the elders. During the workshop, the participants made various expressions and movements freely, which were brought out by listening to instrumental music and some tools that reminiscent of old local festivals dance. There were 33 participants, the average age was 75.6 years, and 90% were women. From the interviews afterwards, participants said, "I moved a lot," "I laughed more than usual," "I talked a lot with other people," and "I felt fine." Community dance is not a typical health promotion exercise for the elders. This dance workshop provided the elders with more opportunities to actively engaged in exercise, which made them feel physically competent and appreciated interaction with others. Community dance workshop could contributed to the improvement of social health.

Attendance List

Sophie S. Alves, University of Arizona, United States
Mariangela Anastassova, Anglo-American School of Sofia, Bulgaria
Vasileia Anaxagorou, University of Cyprus, Cyprus
Amy M Anderson, University of Colorado Colorado Springs, United States
Hazel Antaramian Hofman, Fresno City College (State Center Community College District-SCCCD), United States
Costa Valente Antonio, University of Algarve, Portugal
Bruna Arruda Neiva Marques, Universidade de Brasília, Brazil
Inna Arzumanova, University of San Francisco, United States
Judith Babnich, Wichita State University, United States
Andrea N. Baldwin, Virginia Tech, United States
Sohaila Baluch, The Royal College of Art, United Kingdom
Sigal Barkai, Kibbutzim College Tel Aviv, Israel
Helena Barranha, Instituto Superior Técnico, Universidade de Lisboa and Institute of Art History, Faculty of Social
Sciences and Humanities, Universidade Nova de Lisboa, Portugal
Denise Beckton, University of the Sunshine Coast, Australia
Melissa Bender, University of California, Davis, United States
Chloe Berger, University of California, Berkeley, United States
Tressa Berman, Institute for Inter-Cultural Practice, United States
Miranda Blazey, York University, Canada
Eveline Boudreau, Université d'Ottawa,, Canada
Matthew Brooks, University of Nebraska at Omaha, United States
Jeffrey Broome, Florida State University, United States
Jillian Campana, American University in Cairo, Egypt
Marisol Campillay Llanos, Pontificia Universidad Católica de Chile, Chile
Kate Catterall, University of Texas at Austin, United States
Luccette Ceballos, Mount Saint Vincent University, Canada
Siu Challons-Lipton, Queens Univeristy of Charlotte, United States
Philip Charrier, University of Regina, Canada
Christine Chateau, University of Calgary, Canada
Sanskriti Chattopadhyay, HDK-Valand Academy of Art and Design, University of Gothenburg, Sweden
Mei-Hsin Chen, University of Navarra, Spain
Julie Codell, Arizona State University, United States
Christopher Compton, University of Arizona, United States
Lee Conderacci, University of Delaware, United States
Elmarie Costandius, Stellenbosch University, South Africa
Jennifer Coury, Marist College, United States
Suzanne Crowley, University of Tasmania, Australia
Tasha Darbes, Pace University, United States
R.C. De Prospo, Washington College of Maryland, United States
A. W. Brian De Silva, Monash University, Australia
Elisabetta Di Stefano, University of Palermo, Italy
Katerina Diakoumopoulou, National and Kapodistrian University of Athens, Greece
William Digneit, Northern Michigan University, United States
Christine D'onofrio, University of British Columbia, Canada
Yixuan Du, Tsinghua University, China
Guillaume Dupetit, University Gustave Eiffel, France
Tamara Dyke Compton, University of Arizona School of Dance, United States
Chrysanthi Farmaka, High Schools, Cyprus
Jason Farman, University of Maryland, United States
Kate Fellows, Leeds Museums and Galleries, United Kingdom

Kim Felsenthal, Berkeley College, United States
Dailey Fernández González, Universidad de Navarra, Spain
Barbara Formis, Sorbonne University in Paris (Paris I), France
Michael Freeman, Western Oregon University, United States
Alissa Freeman, University of Michigan, Ann Arbor, United States
Tina Fruehauf, RILM, United States
Hiroki Fujitani, Keio University, Japan
Patricia Garcia Gil, University of North Carolina at Greensboro, United States
Michelle Gay, York University, Canada
Hala Georges, University of Northampton, United Kingdom
Tamsyn Gilbert, Common Ground Research Networks, United States
Dena Gilby, Endicott College, United States
Ya'ara Gil-Glazer, Tel Hai Academic College, Israel
Thomas Girard, Simon Fraser University, Canada
Sofia Gkertzou, Zosimaia Public Central Historic Library, Greece
Kakia Gkoudina, Michigan State University, United States
Cristina Goletti, University of Northern Colorado, United States
Magda Górska, Nicolaus Copernicus University, Poland
Altea Grau Vidal, University for the Creative Arts, United Kingdom
Saara Greene, McMaster University, Hamilton, Canada
Alison Grittner, University of Calgary, Canada
Carlos Gutiérrez Cajaraville, Universidad de Valladolid, Spain
Trevor Harrison, University of Lethbridge, Canada
Jeanine Henry, Eastern Florida State College, Cocoa, Florida, United States
Fernando Hinostroza, International School nido de Aguilas, Chile
Joseph Hopkins, Campbellsville University, United States
Rebecca Howard, University of Derby, United Kingdom
WhiteFeather Hunter, The University of Western Australia, Australia
Milagros Hurtig, Urban Femina, Spain
Ron Jenkins, Wesleyan University, United States
Louise Jenkins, Monash University, Australia
Jean Johnstone, University of California, Berkeley, United States
Ritsu Katsumata, VMLY&R, United States
Louis Kavouras, University of Nevada Las Vegas, United States
Karese **Kaw** Uh, University of Hawai?i at M?noa, United States
Mansoor Khan, Eastern Florida State College, United States
Michael Kilburn, Endicott College, United States
Vanshika Kirar, University of Delhi, India
Constance Kirker, Pennsylvania State University, United States
Sharon Kline, EasternFlorida State College, United States
Kristina Koutsoudas, DivineDances, United States
Julie Labagnara, University of Hawaii, Manoa, United States
Marina Landa, University of Deusto, Spain
Kim Thu Le, The University of Western Australia, Australia
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Domenico Giuseppe Lipani, Università di Ferrara, Italy
Wenwen Liu, Teesside University, United Kingdom
Charlotte Lombardo, York University, Canada
Megan Lovely, Towson University, United States
Justin Makemson, University of New Mexico, United States
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Ariadna Matas Casadevall, Europeana Foundation, Netherlands
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Grace Mc Intyre Willis, University of West Florida, United States
Bethany Mc Morine, York University, Canada
Kathryn McLachlan, Macquarie University, Australia
Amy Melia, Liverpool John Moores University (LJMU), United Kingdom
Olga Merekina, Dakini Dance Studio, China
Amin Mokhtari, Academic Center of Science, Research, and Culture, Iran
Paula Montecino, International School Nido de Aguilas, Chile
Sofía Moreno Domínguez, University of Deusto, Spain
Midori Moriyama, Keio University Art Center, Japan
Sheyla Moroni, University of Florence, Italy
Andrew Lee Mount, Saint Mary's College of California, United States
Jennifer Munday, Charles Sturt University, Australia
Kelsay Myers, California Institute of Integral Studies, United States
Jacqueline Nanfito, Case Western Reserve University, United States
Rafaela Neiva Ganga, Liverpool John Moores University, United Kingdom
Outi Niemensivu, Sibelius Academy of the University of the Arts Helsinki, Finland
Michael O Hare, University of California, Berkeley, United States
Geraint Osborne, University of Alberta, Augustana Campus, Canada
Arman Ovla, Indian Institute of Technology of Kanpur, India
Catherine Palmore, Baylor University, United States
Eleni-Ira Panourgia, Gustave Eiffel University, France
Lisa Parkins, SUNY/Empire State College, United States
Carlos Parra, La Sierra University, United States
Alex Pate, Common Ground Research Networks, United States
Kirstin Pauka, University of Hawaii, United States
John Pauley, Simpson College, United States
Marlena Pop, Humanities & Design Center for the Creative Industries, Romania
Jessica Poser, Springfield College, United States
Heidi Powell, University of Florida, United States
Barbara Predan, University of Ljubljana, Slovenia
Jonathan Price, University of Leeds, United Kingdom
Giulia Priori, University College Cork, Ireland
Cresa Pugh, Harvard University, United States
Jianan Qi, University of Leicester, United Kingdom
Lorna Ramsay, University of BC, Canada
Deborah Randolph, International Scholars Group, United States
Barbara Rauch, OCAD University, Canada
Inês Rebanda Coelho, Catholic University of Portugal, Portugal
James Robey, Radford University, United States
Linda Robson, The Open University, UK, United Kingdom
Jessica Rodarte, Uppsala University, Sweden
Mariel Rodriguez, University of Arts and Design, Linz, Austria
Ann Rowson Love, Florida State University, United States
Janet Rubin, Eastern Florida State College, United States
Sharon Rudman, Nelson Mandela University, South Africa
Luke Rudman, Nelson Mandela University, South Africa
Martin Ruiz Mendoza, University of Michigan, United States
Kaila Ryan, Common Ground Research Networks, United States
Amira Rihab Saidi, University of Szeged, Hungary
Mariana Salgueiro Rocha, Universidade Católica Portuguesa – CITAR, Portugal
Lynn Sanders-Bustle, University of Georgia, United States

Kanako Sasaki, Tohoku University, Japan
Robin Scully, Virginia Tech, United States
Barbara Sellers-Young, York University, United States
Tanya Sharp, Delinea, United States
Kathleen Sitter, University of Calgary, Canada
Mihaela Slabe, University of Calgary, Canada
Stafford Smith, Grand Valley State University, United States
James Smith, Simmons University, United States
Christopher J. Smith, Texas Tech University, United States
Chloe Smolarski, Pratt Institute, United States
Joel Snyder, Audio Description Associates, LLC-Audio Description Project of the American Council of the Blind, United States
Ted Solis, Arizona State University, United States
Lynn Spencer, Eastern Florida State University, United States
Tye Strachan, University of Calgary, Canada
Saral Surakul, The University of Georgia, United States
Julie Taylor, University of Michigan-Dearborn, United States
Bernie Taylor, Community Member, United States
Phyllis Teo, ATtentif Consulting Studio, Singapore
Lester Tome, Smith College, United States
Edit Toth, University of Texas San Antonio, United States
Robert Tracy, University of Nevada Las Vegas, United States
Sarah Tremlett, Liberated Words CIC, United Kingdom
Jacqueline Turner, Emily Carr University of Art + Design, Canada
Mary Elizabeth Vaccaro, McMaster University, Canada
Liana Valente, The Denyce Graves Foundation, United States
Gerlinde Van Puymbroeck, VU Brussels, Belgium
Kristin Vanderlip Taylor, California State University, Northridge, United States
Ximena Varela, American University, United States
Bronwen Wade-Leeuwen, Macquarie University, Australia
Karma Waltonen, University of California, Davis, United States
Yaxi Wang, University of Glasgow, United Kingdom
Shanshan Wang, Sacred Heart University, United States
Pascale Weber, Ecole des Arts de la Sorbonne, France
Lucia Werneck, Federal University of Juiz de Fora, Brazil
Shannon Wettstein Sadler, St. Cloud State University, United States
Kendra Wheeler, Central Washington University, United States
Chelsea Wilkinson, Trinity College Dublin, Ireland
Sarah Williams, Deakin University, Australia
Al Yasha Williams, Spelman College, United States
Kimmika Williams-Witherspoon, Temple University, United States
Margot Marie Wood, Storywood Inclusive Arts, South Africa
Jody Wood, Sam Houston State University, United States
Xinming Xia, City University of Hong Kong, Hong Kong
Kaoru Yamada, Yamagata Prefectural University of Health Sciences, Japan
Katherine Ziemke, California Institute of Integral Studies, United States
Nicoletta Zonchello, CRS4, Italy

New Aesthetic Expressions
The Social Role of Art

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COMMON GROUND

Founded in 1984, Common Ground is committed to building new kinds of knowledge communities, innovative in their media, and forward-thinking in their messages. Heritage knowledge systems are characterized by vertical separations--of discipline, professional association, institution, and country. Common Ground Research Networks takes some of the pivotal challenges of our time and curates research networks that cut horizontally across legacy knowledge structures. Sustainability, diversity, learning, the future of humanities, the nature of interdisciplinarity, the place of the arts in society, technology's connections with knowledge--these are deeply important questions of our time that require interdisciplinary thinking, global conversations, and cross-institutional intellectual collaborations.

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

www.cgnetworks.org

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

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

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

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

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

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

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

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As they say, "it takes a village." We are thankful for the generous support of:

And to our Research Network members!

www.cgnetworks.org/medialab

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United Nations Climate Change

CLIMATE NEUTRAL NOW

Climate change is one of the most pressing problems facing our world today. It is in the interests of everyone that we engage in systemic change that averts climate catastrophe. At Common Ground Research Networks, we are committed to playing our part as an agent of transformation, promoting awareness, and making every attempt to lead by example. Our Climate Change: Impacts and Responses Research Network has been a forum for sharing critical findings and engaging scientific, theoretical, and practical issues that are raised by the realities of climate change. We've been a part of global policy debates as official observers at COP26 in Glasgow. And we are signatories of the United Nations Sustainability Publishers Compact and the United Nations Climate Neutral Now Initiative.

Measuring

In 2022 we start the process of tracking and measuring emissions for all aspects of what we do. The aim is to build a comprehensive picture of our baselines to identify areas where emissions can be reduced and construct a long-term plan of action based on the GHG Emissions Calculation Tool and standard established by the United Nations Climate Neutral Now Initiative.

Reducing

At the same time, we are not waiting to act. Here are some of the "low hanging fruit" initiatives we are moving on immediately: all conference programs from print to electronic-only; removing single-use cups and offering reusable bottles at all our conferences; working closely with all vendors, suppliers, and distributors on how we can work together to reduce waste; offering robust online options as a pathway to minimize travel. And this is only a small sample of what we'll be doing in the short term.

Contributing

As we work towards establishing and setting net-zero targets by 2050, as enshrined in the Paris Agreement and United Nations Climate Neutral Now Initiative, and to make further inroads in mitigating our impacts today, we are participating in the United Nations Carbon Offset program. As we see climate change as having broad social, economic, and political consequences, we are investing in the following projects.

- Fiji Nadarivatu Hydropower Project
- DelAgua Public Health Program in Eastern Africa
- Jangi Wind Farm in Gujarat

Long Term Goals

We're committing to long-term science-based net-zero targets for our operations – and we believe we can do this much sooner than 2050. We'll be reporting annually via The Climate Neutral Now reporting mechanism to transparently communicate how we are meeting our commitments to climate action.

www.cgnetworks.org/about/climate-pledge

Historia(s)
De los límites de la representación a la frontera con la narración
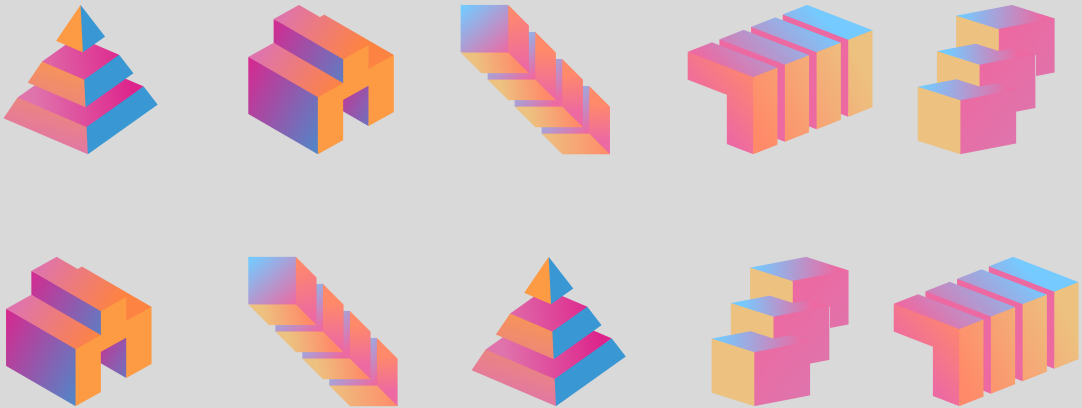
XVII Congreso Internacional del Arte en la Sociedad

Universidad San Jorge
Zaragoza, España

4-6 DE JULIO 2022

Arte en la Sociedad

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Cartas de bienvenida

Bienvenida de la Presidenta de la Red de Investigación

Bienvenidos al VII Congreso Internacional del Arte en la Sociedad, un encuentro donde investigadores junior y senior pueden encontrarse en torno a la reflexión común sobre el Arte en sus más diferentes manifestaciones, enfoques y teorías.

Este año, el tema principal es "Historia(s). De los límites de la representación a la frontera con la narración". Con este lema queremos dar la bienvenida a la reflexión, no solo visual, sino transversal sobre la representación y la narración de historias en el Arte, desde lo más clásico hasta lo actual, desde el dibujo y la pintura, a la imagen fotográfica y en movimiento, desde las representaciones arquitectónicas, a la narrativa más abstracta.

Sirva el paraguas del tema destacado para acoger las habituales líneas del congreso: Pedagogías de las Artes; Historias del Arte y Teorías, Nuevos medios, tecnologías y artes, y las Artes en la vida social, política y comunal. De esta manera, el Congreso busca ser un lugar de encuentro para todos los enfoques e intereses de los investigadores en relación con el Arte y su presencia en la sociedad.

El congreso, que durará tres días, del 4 al 6 de julio, se desarrollará en el centro de la ciudad de Zaragoza. Todas las mesas y ponencias se concentran en el Caserón de San Voto, sede de la Universidad San Jorge (Grupo San Valero) en la plaza Santa Cruz, s/n. Este magnífico edificio del siglo XVII está reconocido como Bien de Interés Catalogado, cuenta con un patio de herencia renacentista, además de cerámicas y forjas originales.

El propio edificio, como nuestro encuentro, combina la tradición y la historia, con la modernidad y las tecnologías, por lo que los ponentes dispondrán de ordenadores, pantallas y todo tipo de conexiones. Además, el congreso tiene un formato híbrido y, por tanto, todas las ponencias se podrán seguir online.

Como presidenta de la Red, y directora del congreso, solo me queda darles la bienvenida a todos a la Universidad San Jorge y a la ciudad de Zaragoza. Estoy segura de que vivirán una gran experiencia.

Dra. Pilar Irala
Directora de la Red del Arte en la Sociedad
Profesora Titular, Universidad San Jorge

Dear Conference Delegates,

From wherever you've come, in which way your participating, welcome to the **Seventeenth International Conference on the Arts in Society**. I am grateful to all of you for sharing your work at this conference.

For over 30 years, Common Ground has invested in developing technologies that seek to break down barriers of access in scholarly communication. In each phase, we've built spaces to support interdisciplinary dialogue, before such approaches were in vogue; connected international voices when disciplines were too often isolated in national silos; and supported an agenda of access and equality, by offering pathways and opportunities for diverse voices. We now propose another kind of intervention -- to build a scholarly communication infrastructure for a blended future. Our blended model seeks to transcend physical boundaries by offering a space to extend in-person conference content online while ensuring online-only delegates are afforded equal participatory and experiential spaces within the platform. At the same time, the model offers participants a legacy resource to which they can return, with access to a social space where fellow participants can keep connected long after the conference ends.

But for us "blended" is more than an approach to technology. We're using this conceptual filter to consider our mission:

- Blended disciplines as an approach to interdisciplinary research practices
- Blended affinities as a way to approach a shared politics for paradigms of recognition and redistribution
- Blended voices as a way to consider where research happens in and outside of academia
- Blended ideas as the common ground for a new sense of civics

We're also committed to being industry leaders. In 2021 we became a signatory to the United Nations Sustainable Development Goals Publishers Compact. Launched in collaboration with the International Publishers Association, the compact "features 10 action points that publishers, publishing associations, and others can commit to undertaking in order to accelerate progress to achieve the Sustainable Development Goals (SDGs) by 2030. Signatories aspire to develop sustainable practices and act as champions of the SDGs, publishing books and journals that will help inform, develop and inspire action in that direction.

Alongside becoming a signatory to the UN Sustainability Publishers Compact. I had the honor of leading Common Ground Research Networks delegation to COP26 in Glasgow late last year. We are measuring current emissions in all aspects of what we do to identify areas where emissions can be reduced. And we're committing to long-term science-based Net-Zero targets for our operations. We'll be sharing a report of our activities and progress annually, so watch this space.

I thank our partners and colleagues who have helped organize and produce this meeting with great dedication and expertise.

Warm Regards,

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

Red de Investigación de Arte en la Sociedad

Fundada en el año 2000, la **Red de Investigación de Arte en la Sociedad** es un foro interdisciplinar para el debate sobre el papel de las artes en la sociedad. Es un entorno de análisis crítico, examen y experimentación, que busca desarrollar ideas para relacionar las artes con sus diversos contextos en el mundo: la escena, los estudios y teatros, las aulas, los museos y galerías, las calles y comunidades.

Desde una perspectiva amplia, los lugares de producción, consumición y exhibición artística –donde "vive" el arte"– son continuamente desafiados por la fuerza de los medios, la cultura y el comercio. Estas formas de desafío ocasionan una reestructuración, dando origen a nuevas formas de artes, medios y encuentros, desde la calle a internet. ¿Hasta qué punto las viejas formas y las nuevas formas se funden, reemplazan o desafían mutuamente? ¿De qué maneras los diversos lugares de recepción y exhibición afectan a los lugares de producción, desde el estudio del artista hasta los lugares públicos? ¿Existe la interdisciplinariedad? ¿Cómo los medios artísticos manejan e interpretan los flujos culturales y los espacios institucionalizados?

Seguidamente se examina el interés por el conocimiento y la pedagogía. Dado que vivimos en culturas crecientemente visuales, las formas mediáticas y el medio se intersectan con un tipo de "crisis de la información" que sobrecarga la vida cotidiana. Las clasificaciones estándares o clásicas de las formas de arte según sus arquetipos, formas y medios quedan puestas en cuestión por esta experiencia histórica. Así, ¿cómo dotamos de significado a estos vectores mediáticos, el medio y la sociedad, cuando pasan por los diversos procesos de transformación? Necesitamos interrogar a las historias del arte, a las teorías, paradigmas y marcos de análisis crítico. ¿Hasta qué punto necesitamos desarrollar nuevas herramientas creativas y aproximaciones de investigación para redefinir las clasificaciones de las disciplinas clásicas? ¿Qué implica enseñarlas y aprender mediante y sobre las artes?

También queremos considerar cómo las instituciones culturales, como museos y galerías, ejercen un papel en los proyectos más amplios de formación de comunidades, construcción de naciones y de políticas globales. Los artistas y las artes mismas a veces son llamadas "embajadores culturales". Dicho término conlleva matices de relevancia política y cuestiona temas relativos a la neutralidad y la exhibición de formas y prácticas de arte para señalizar o implicarse en conflictos sociales y políticos a niveles locales, regionales y globales. ¿De qué manera esto supone una mirada implícita desde un marco ético sobre las prácticas artísticas? ¿Cuál es la naturaleza del arte, del artista y de las esferas artísticas como actores políticos? ¿Cómo moldea el arte la política cultural, comunal y nacional? ¿Cuál es el papel del arte en la sociedad desde una esfera institucional?

Las esferas artísticas han concentrado su potencia en la heteronomía de las diferentes clases de prácticas artísticas. Hay una tendencia para que las artes miren a la sociedad, para que estén en la sociedad, para que se incorporen agendas políticas, sociales y comunales en las artes. Ésta no es una cuestión únicamente de forma y contenido, sino relacionada con aquellos con quienes hablamos como artistas, profesores e investigadores: la audiencia. ¿Qué públicos están representados e incluidos? ¿Quiénes son los participantes, los guardianes y hasta qué punto las instituciones del mainstream refuerzan o reflejan las jerarquías estructurales del mundo del arte y las oportunidades para los artistas? ¿De qué manera los artistas y trabajadores culturales reconcilian sus proyectos con los beneficios y el éxito? ¿Cuáles son los límites estructurales que crean y perpetúan el poder en las esferas artísticas? ¿De qué manera los cambiantes contextos crean y redefinen a la audiencia y su participación?

https://artesociedad.com/acerca-de/enfoque-e-intereses

Tema 1: Pedagogías de las artes

Enseñar y aprender mediante y sobre las artes

Cuestiones actuales:
- Modos de ver, aprender y saber: ¿Qué perspectiva?
- Marcos de investigación: Autoindagación o externalización.
- Establecer límites: Estudiante, investigador y profesor.
- Creador y crítico: Enseñar y aprender prácticas artísticas.
- Cruzar fronteras disciplinares: Desde la teoría cultural a la antropología, etnografía, sociología y más allá.
- De estudiantes pasivos a participantes activos.
- Culturas Online, Redes Sociales y eLearning. Creación de sentido: Conectar las artes con la vida cotidiana

Tema 2: Historias del arte y teorías

Interrogando historias del arte, teorías, paradigmas y marcos de análisis crítico

Cuestiones actuales:
- Definir la estética: Interior o exterior.
- Inercia y estasis: El poder de la continuidad y el cambio.
- Historia del arte: Propósitos y pedagogías.
- La Vanguardia: Lo creativo, lo innovador, lo nuevo.
- Objetos artísticos: Aura y artefacto.
- Categorizar géneros: Nombrar y clasificar las formas de arte.
- Mímesis: Perspectivas sobre lo Real y la Representación.
- Voz: Negociar la autenticidad y la autoridad.

Tema 3: Nuevos medios, tecnologías y artes

Dar sentido a las tecnologías emergentes, sus prácticas y agentes

Cuestiones actuales:
- Estéticas de lo digital: Medios y mediaciones.
- Imaginarios especulativos: Lo virtual y lo real.
- Cuerpos futuros: Sujetos tecno-orgánicos, híbridos y sintéticos.
- Industrias creativas: De la información a las Data Societies.
- Medios tecnológicos: ¿Dónde está el artista?
- Inteligencia Artificial: La creación de datos.
- Medios tácticos, activismo y hacktivismo: Reconsiderando la agencia.

Tema 4: Las artes en la vida social, política y comunal

Establecer agendas sociales, políticas y comunales en las artes

Cuestiones actuales:

- Escalas de la creación de identidad: Personal, local, regional, nacional, global.
- El arte del evento: Exposiciones, festivales, bienales.
- Crear espacios: Museos y galerías como instituciones sociales.
- Habilidades e incapacidades: Acceso, inclusión, participación.
- Alto y bajo: La cultura popular y los medios.
- El negocio del arte: La presión de los mercados del arte.
- ¿El arte de quién?: Artes públicas, memoria colectiva, patrimonio cultural.
- Consideraciones éticas: Derechos humanos, justicia social y las artes.
- Comunidades inclusivas: Raza, identidad, género.

Dra. Pilar Irala-Hortal

Universidad San Jorge, Zaragoza, España

Pilar Irala-Hortal es Doctora en Historia del Arte y Musicología (2004), y Doctora en Comunicación (2020). Su área de investigación se centra en la fotografía y la narrativa visual. Sus principales líneas de investigación son: a) las relaciones entre la fotografía, el periodismo, la retórica visual, la narrativa visual; b) la fotografía y las nuevas tecnologías; c) la fotografía contemporánea; d) Jalón Ángel y e) el patrimonio histórico-fotográfico.

Dirije el Archivo Fotográfico Jalón Ángel (www.jalonangel.com) habiendo conseguido para el mismo varias ayudas públicas de competencia nacional. Ha realizado estancias de investigación en el Kunshistoriche Institut (Florencia, 2001-2002), la Universitá degli Studi di Firenze (Florencia, 2001-2002) y el European Institute de la London School of Economics and Political Science con Paul Preston (2002-2003). Ha recibido varias becas predoctorales, entre las que se encuentra la FPU del MECD (2001-2005), y la ayuda postdoctoral "José Castillejo" para la promoción del talento (MECD), para realizar una estancia de investigación en el Centre for Visual Studies de la Universidad de Sheffield (2015-2016). Ha participado en seis proyectos nacionales con financiación pública y tres más como investigadora principal.

Es miembro del grupo de investigación de referencia "Observatorio Aragonés de Arte en la Esfera Pública OAAEP" (Universidad de Zaragoza), de la Asociación Internacional de Críticos de Arte y de sus capítulos español y aragonés. Además, es fotógrafa de la Real Sociedad Fotográfica de Zaragoza, de la Confederación Española de Fotografía y de la Federación Internacional del Arte Fotográfico. Tiene más de 30 publicaciones en revistas indexadas y capítulos de libro en editoriales de referencia e, igualmente, más de una treintena de participaciones en congresos nacionales e internacionales. He comisariado sendas exposiciones para el Gobierno de Aragón, una internacional e itinerante del colectivo de reconocidos fotoperiodistas internacionales Memory in Motion y otra nacional, Jalón Ángel: un fotógrafo moderno. Soy autora de las monografías Jalón Ángel: un fotógrafo moderno (Ediciones Universidad San Jorge, 2013) y El síndrome de Barthes. La construcción retórica de la imagen fotográfica (Editorial Fragua, 2019).

Trabaja como revisora especializada en Historia de la Fotografía, Cultura Visual y Teoría de la Imagen para varias revistas nacionales e internacionales, así como para editoriales nacionales y extranjeras, como Vernon Press, y programas europeos como el European Union's H2020 Programme con la Aarhus University Research Foundation (AUFF) en las acciones Marie Skłodowska-Curie; y con UEFISCDI, la Agencia para la Financiación de la Educación Superior, la Investigación, el Desarrollo y la Innovación (www.uefiscdi.gov.ro) de Rumanía para el Programa de Investigación del EEE 2014-2021 a través de la base de datos de expertos de la Comisión Europea.

https://artesociedad.com/acerca-de/comite-cientifico

La **Red de Investigación del Arte en la Sociedad** agradece las contribuciones para su fundación, el apoyo constante y la asistencia continua de los siguientes expertos y académicos de renombre mundial.

- **Pilar Irala-Hortal,** Universidad San Jorge, Zaragoza, España
- **Jesús Pedro Lorente,** Universidad de Zaragoza, España
- **Elpidio del Campo Cañizares,** Universidad Miguel Hernández, Elche, España
- **Mónica Carabias,** Universidad Complutense de Madrid, Madrid, España
- **Pedro Vicente,** ELISAVA Escuela Universitaria de Diseño e Ingeniería de Barcelona, Barcelona, España
- **Araceli Rodríguez Mateos,** Universidad Rey Juan Carlos, España
- **Antonio Sánchez-Escalonilla,** Universidad Rey Juan Carlos, España
- **Luis Castelo Sardina,** Universidad Complutense de Madrid, España
- **María Olivera Zaldua,** Universidad Complutense de Madrid, España
- **Antonia Salvador Benítez,** Universidad Complutense de Madrid, España
- **Helena Barranha,** Instituto Superior Técnico, Universidade de Lisboa, Portugal
- **Virginia Espa,** Escuela de Arte de Huesca, España
- **Manuel Viñas,** Universidad San Jorge, España
- **Lourdes Diego,** Universidad San Jorge, España
- **Pilar Posadas de Julián,** Conservatorio Superior de Música de Granada, España
- **María Teresa Díaz Mohedo,** Universidad de Granada, España

https://artesociedad.com/acerca-de/comite-cientifico

XVII Congreso

Internacional del
Arte en la Sociedad

Durante más de 30 años, Common Ground se ha dedicado a desarrollar tecnologías que buscan romper con las barreras de acceso a la comunicación académica. En cada fase, hemos construido plataformas mediáticas que apoyan espacios de diálogo interdisciplinar, antes incluso de que estas estrategias de aproximación estuvieran en boga; conectando voces internacionales, pese a la frecuencia con la que las diferentes disciplinas se han aislado en espacios nacionales; y apoyando una agenda de acceso e igualdad al ofrecer vías y oportunidades para una diversidad de voces.

Ahora proponemos un nuevo tipo de intervención – construir una infraestructura de comunicación académica para un futuro mixto.

Nuestro modelo combinado busca trascender los límites físicos ofreciendo una plataforma que extiende el contenido de los congresos presenciales al formato en línea, al mismo tiempo que se asegura de que los delegados cuya asistencia es únicamente online disfrutan de una participación igualitaria y de espacios experienciales dentro de la plataforma. Al mismo tiempo, este modelo ofrece a los participantes recursos a los que pueden acceder con la aplicación "Event", así como un espacio social en la aplicación de nuestra comunidad académica donde los miembros que han participado pueden permanecer en contacto después de que el congreso haya finalizado.

En este futuro, apostamos por un itinerario bilingüe.

Apoyamos la presentación, publicación, y creación de redes sociales de los delegados de habla inglesa y española. De esta manera buscamos ofrecer espacios donde podamos "hablar nuestro idioma" al mismo tiempo que interactuar juntos.

Nuestro modelo mixto va más allá de la tecnología

El modelo mixto es más que un acercamiento tecnológico. Utilizamos este filtro conceptual para reflexionar sobre nuestros objetivos iniciales: disciplinas mixtas con las que aproximarnos a las prácticas de investigación interdisciplinaria; afinidades mixtas para abordar una política compartida de reconocimiento y redistribución; voces mixtas como la manera de considerar dónde transcurre la investigación fuera de la academia; ideas mixtas como el terreno común para un nuevo sentido de civismo.

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Congresos anteriores

- 2006 – The University of Edinburgh, Edinburgh, Scotland
- 2007 – University of Kassel, Kassel, Germany
- 2008 – Birmingham Institute of Art and Design, Birmingham, UK
- 2009 – Istituto Veneto di Scienze, Lettere ed Arti, Venice, Italy
- 2010 – Sydney College of the Arts, University of Sydney, Sydney, Australia
- 2011 – Berlin-Brandenburg Academy of Sciences and Humanities, Berlin, Germany
- 2012 – Art and Design Academy, John Moores University, Liverpool, UK
- 2013 – Eötvös Loránd University, Budapest, Hungary
- 2014 – Sapienza University of Rome, Rome, Italy
- 2015 – Imperial College, London, UK
- 2016 – University of California, Los Angeles, USA
- 2017 – The American University of Paris, Paris, France
- 2018 – Emily Carr University of Art + Design, Vancouver, Canada
- 2019 – Polytechnic Institute of Lisbon, Lisbon, Portugal
- 2020 – NUI Galway, Galway, Ireland (Virtual)
- 2021 – The University of Western Australia, Perth, Australia (Virtual)

https://artesociedad.com/acerca-de

La Red de Investigación del Arte en la Sociedad agradece la contribución y el apoyo que le brindan las siguientes instituciones.

Historia(s): De los límites de la representación a la frontera con la narración

Dos aproximaciones dominantes establecen los maneras en las que consideramos a las obras de arte como modos de narración visual. .

Por una parte, podemos considerar a las obras de arte como un tipo de documentos estáticos. Desde esta aproximación, bajo la comprensión de la obra de arte hay contextos culturales, artísticos, intelectuales, sociales y económicos de la producción de "objetos", documentando y representando las historias de realidades sociales predeterminadas. Estas representaciones frecuentemente están impregnadas con la intencionalidad de testificar o registrar la huella dejada por aquello que "está" representado. Por otra parte, podemos aproximarnos a las obras de arte como un compromiso con un proceso más abierto y comunicativo. En este marco hay mayor espacio para las aproximaciones dinámicas que abren la potencialidad de la coproducción narrativa al espectador, las comunidades artísticas y a la sociedad. Estas aproximaciones pone el foco en la naturaleza recursiva de la incorporación social, de modo que deja espacio a la agencia para pensar los límites de la representación y las fronteras de la narración.

El XVII Congreso Internacional del Arte en la Sociedad acepta investigaciones históricas, multidisciplinares y basadas en la práctica empírica que transiten desde los límites de la representación a las fronteras de la narración.

Dra. Pilar Irala-Hortal
Profesora e investigadora, Universidad San Jorge, Zaragoza, Spa**in**

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

Dra. Pilar Irala-Hortal
Profesora e investigadora, Universidad San Jorge, Zaragoza, Spain

Doctora en Historia del Arte y Musicología (2004), y Doctora en Comunicación (2020). Dirige el Archivo Fotográfico Jalón Ángel (www.jalonangel.com) habiendo conseguido para el mismo varias ayudas públicas de competencia nacional. Ha realizado estancias de investigación en el Kunshistoriche Institut (Florencia, 2001-2002), la Universitá degli Studi di Firenze (Florencia, 2001-2002) y el European Institute de la London School of Economics and Political Science con Paul Preston (2002-2003). Ha recibido varias becas predoctorales, entre las que se encuentra la FPU del MECD (2001-2005), y la ayuda postdoctoral "José Castillejo" para la promoción del talento (MECD), para realizar una estancia de investigación en el Centre for Visual Studies de la Universidad de Sheffield (2015-2016). Ha participado en seis proyectos nacionales con financiación pública y tres más como investigadora principal. Tiene más de 30 publicaciones en revistas indexadas y capítulos de libro en editoriales de referencia e, igualmente, más de una treintena de participaciones en congresos nacionales e internacionales. Ha comisariado sendas exposiciones para el Gobierno de Aragón, una internacional e itinerante del colectivo de reconocidos fotoperiodistas internacionales Memory in Motion y otra nacional, Jalón Ángel: un fotógrafo moderno. Es autora de las monografías Jalón Ángel: un fotógrafo moderno (Ediciones Universidad San Jorge, 2013) y El síndrome de Barthes. La construcción retórica de la imagen fotográfica (Editorial Fragua, 2019).

Organizadores del congreso

Juan Miguel Sánchez Vigil

Catedrático, Departamento de Biblioteconomía y Documentación, Universidad Complutense de Madrid, España

Imaginando escaparates. Del diseño a la narración ficcional a través de las fotografías de maniquíes

Catedrático de la Universidad Complutense de Madrid. Doctor en Ciencias de la Información, Historia e Historia del Arte. Especialista en Documentación Fotográfica y Editorial. Fotógrafo profesional y editor de Espasa. Es director del Máster en Documentación Fotográfica de la Universidad Complutense y director del Grupo de Investigación Fotodoc de dicha Universidad. Ha publicado una decena de libros y un centenar de artículos sobre Fotografía. Es autor así mismo de varios libros de literatura infantil, y ha realizado y comisariado varias exposiciones de fotografía en centros de relevancia.

4 de julio - 10:30

Mónica Carabias Álvaro

Profesora Titular, Departamento de Historia del Arte, Universidad Complutense de Madrid, España

Catalizadores del apetito fotográfico: el caso de Miguel Oriola y Poptografía (1980-1981)

Doctora en Historia del Arte Contemporáneo (UCM) y Especialista en Conservación y Restauración del Patrimonio Arquitectónico y Urbano (UPM). Profesora Titular del Dpto. de Historia del Arte de la Facultad de Geografía e Historia (UCM) y Coordinadora del Programa de Doctorado en Estudios Feministas y de Género del Instituto Universitario de Investigaciones Feministas (UCM). Desde hace más de una década desarrolla una actividad profesional complementaria a su vinculación científica y docente con la universidad en el campo de las exposiciones y del comisariado en museos, centros de arte y fundaciones de prestigio. Coordinadora Técnica de Exposiciones del Museo de Arte Contemporáneo del Ayuntamiento de Madrid (2008-2011) y Coordinadora del Proyecto Museográfico-Museológico (2011). Jurado en certámenes nacionales e internacionales de fotografía: Premio Nacional de Fotografía; BFOTO Emergentes; Descubrimientos PHotoESPAÑA; Caminos de Hierro; Premio Internacional de Fotografía Contemporánea Pilar Citoler, Jalón Ángel. Sus publicaciones e investigaciones giran en torno a la historia de la fotografía en España: de un lado, al estudio de su historia y lenguajes fotográficos en el siglo XX, con especial atención a la posguerra y tardofranquismo. Interuniversitaria de la Unión Iberoamericana de Universidades (UIU).

5 de julio - 10:10

Ariadna Matas

Policy Advisor, Cultural Heritage, Europeana Foundation, Netherlands

Ariadna contributes to the management and development of the policies and frameworks of Europeana, Europe's digital library, with a strong focus on copyright, and supports their implementation throughout the Europeana Network. Ariadna studied law in Spain, Germany, and France and has a Master's in Intellectual Property Law. Before joining Europeana, Ariadna worked for the International Federation of Library Associations and Institutions (IFLA) on copyright matters. She coordinates the Europeana Copyright Community and the Rights Statements Consortium and is a member of the Creative Commons' Global Network Copyright Platform, of NEMO's Working Group on Digitisation & IPR, of the Libraries and IP group at the Spanish Federation of Library Associations, and of the Rights Statements Consortium Statements and Implementation Working Groups.

5 de julio - 9:00

Helena Barranha

Profesora, Instituto Superior Técnico, Universidad de Lisboa, Portugal

New Terms for New Practices:
Digital Integration in Art Museums

Helena Barranha is an Assistant Professor at Instituto Superior Técnico, Universidade de Lisboa, and a Researcher at the Institute of Art History, School of Social Sciences and Humanities, Universidade NOVA University of Lisbon, where she is a member of the Museum Studies Group and coordinates the Cluster on Art, Museums and Digital Cultures. She has a Master's Degree in the Management of Cultural Heritage (University of Algarve) and a Ph.D. in Architecture, with the thesis Architecture of contemporary art museums in Portugal. From urban intervention to the design of exhibition space (University of Porto). She was the Director of the National Museum of Contemporary Art – Museu do Chiado, in Lisbon (2009-2012) and the coordinator of the "unplace project – a museum without a place" (2014-2015). In 2017, she co-coordinated the collaborative project "Post-Internet Cities", promoted by IHA/FCSH NOVA, IST, and maat – Museum of Art, Architecture and Technology, in cooperation with e-flux Architecture. Her current research focuses on cultural heritage, the architecture of contemporary art museums and digital cultures and she has published widely on these topics, both in Portugal and abroad. She is a member of the Access Culture Association, ICOM-Portugal, and the Europeana Network Association.

4 de julio - 9:30

Domenico Giuseppe Lipani
Università di Ferrara, Italia

As a Wire-Walker:
Shaping Identity in Prison through Theatre

Domenico Giuseppe Lipani is an Assistant Professor of History of Performing Arts at the Department of Humanistic Studies, University of Ferrara. He is the Director of Centro Teatro Universitario of Ferrara (University Theatre) and coordinator of undergraduate degrees in Communication Science. His main research interests include:

- Italian Renaissance theatre, with a focus on sacred representations in the late Quattrocento and connections with courtly patronage and material culture practices
- Anthropology of performance, especially folk drama in Southern Italy
- Applied theatre, in particular theatre and active citizenship, people's empowerment through the performing arts, theatre and the medical humanities, and theatre in prison.

6 de julio - 15:30

Cada año se otorga un mínimo de Becas para Investigadores Emergentes a estudiantes de posgrado e investigadores que tienen interés en los temas del congreso. Aquí les presentamos a los ganadores de beca de 2022.

Almudena Caso Burbano
Universidad de Zaragoza, España

Ana Hernández Gándara
Universidad de Salamanca, España

Gonzalo Preciado-Azanza
Universidad de Zaragoza, España

Pedro Enrique Espitia Zambrano
Universidad Miguel Hernández, España

Ignacio Pablo Rico Guastavino
Universidad Rey Juan Carlos, España

Rocío Janet Dalio
Universidad Nacional de Villa María, Argentina

Pedro Trujillo Arrogante
Centro de Ciencias Humanas
y Sociales del CSIC, España

Ramón Alemany Güell
Universidad de Navarra,
España

**Pablo Miguel Salazar
Jiménez**
Universidad de Málaga, España

Pablo Lozano Briales
Universidad de Málaga,
España

Convocatoria de propuestas de 2022

Historias del arte y teorías

Ciudarnos: Proyecto de investigación-creación sobre la estética cotidiana en los sujetos y los espacios de San Juan de Pasto

Angie Daniela Eraso Morillo, Estudiante, Universidad de Nariño, Nariño, Colombia

El proyecto de investigación – creación "Ciudarnos" es una interpretación sobre la estética de los sujetos y de los espacios en San Juan de Pasto, Colombia. Este proyecto encuentra que la estética se manifiesta de infinitas maneras en el sujeto, desde la corporeidad y el lenguaje hasta las formas de festejar, habitar, comer, caminar, etc. Es así como cobra relevancia para nuestro análisis, no tanto la identidad como categoría abstracta, sino la materialización de esa identidad en la cotidianidad. En este sentido, la estética se encuentra en lo cultural, lo social y lo biológico y no se encierra o aísla en los ambientes artísticos como el museo o la sala de exposiciones. El arte no solo existe para la contemplación estética, sino que es inmersivo en la realidad y en sus campos sociales, tecnológicos, terapéuticos, políticos etc. Se confiere a la observación como principal método y como instrumento metodológico se propone una serie de etapas de trabajo expuestas de la siguiente manera: A) Observar/Registrar/Indagar. B) Mapear/Trazar/Relatar. C) Interpretar/Conectar/Crear. Finalmente, se obtienen distintos productos de investigación, un documento investigativo y la creación de una exposición o muestra artística donde se ve representada dicha interpretación de la estética cotidiana de mi ciudad a través del dibujo en movimiento, los paisajes y la escultura de los personajes que la habitan.

Christian Franzen: La imagen de la aristocracia en la prensa madrileña (1895-1923)

Araceli Rodríguez, Senior Lecturer, University Rey Juan Carlos, Madrid, Spain

En el Madrid de finales del siglo XIX y principios del siglo XX, el retratista de prestigio Christian Franzen se valió de sus excelentes conexiones con la élite social y con la realeza para conformar una imagen de la aristocracia. Fuera de su estudio fotográfico, el autor danés recorrió los espacios de socialización más o menos privada y de exposición pública de estas figuras, generando un corpus visual que ilustraba crónicas en las revistas gráficas generalistas de finales del siglo y constituyó el núcleo del libro "Los salones de Madrid", publicado hacia 1898. En las dos primeras décadas del siglo XX, continuó esta senda a través de colaboraciones con revisas especializadas y dirigidas a un público elitista, como "La Monarquía", "Vida aristocrática", "Gran Mundo" y "Sport", además de la participación en la ilustración de anuarios que periódicamente guardaban memoria de los hitos en la vida de la alta sociedad madrileña. Sin descuidar sus aspectos estéticos y técnicos, el estudio de esta iconografía se plantea desde la perspectiva de la sociología de la imagen. Analiza cómo el medio fotográfico y, en concreto, la mirada de Franzen, configuraron una etnografía de la aristocracia, otorgándole significados específicos que cobran singular interés en el contexto histórico de los cambios en las relaciones tradicionales de poder motivados por la ascensión de la burguesía de los negocios.

Aportaciones de Jalón Ángel a la historia de la fotografía

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Jalón Ángel (1898-1976), a pesar de ser un afamado fotógrafo en España a mediados del siglo XX, su obra no es bien conocida, sobre todo su fotografía más documental, sus viajes por Europa y sus aportaciones a la consolidación de la fotografía como una oportunidad laboral de futuro. Al profundizar en su fotografía privada nos encontramos con varias sorpresas: la primera, su interés por la toma urbana; la segunda, su profundo conocimiento de la fotografía vanguardista de los mejores fotógrafos internacionales del siglo XX como Cartier Bresson, Ansel Adams, Eugène Atget o Aleksandr Ródchenko, entre otros. Otra cuestión que llama la atención es la versatilidad de su trabajo, con el que recorre los dos caminos fotográficos empleados para trabajar con la realidad: el más libre y creativo, de un lado; y el natural y realista, de otro. El primer camino se impone en su obra profesional, de estudio y encargo: pictorialista y, en ocasiones teatral, con relaciones visuales con otros retratistas como Irving Penn o Cecil Beaton. El segundo, privado y viajero, es de carácter fotoperiodístico y demuestra un análisis visual del entorno urbano a la manera de Cartier Bresson y otros europeos. Además, Jalón Ángel fue uno de los impulsores de la formación de la fotografía a color en España y el impulsor de la primera Escuela de Peones y Aprendices San Valero, germen del actual ente educativo Grupo San Valero.

El cine de Michael Bay como reformulación digital del futurismo italiano: El caso de la pentalogía Transformers (2007-2017)

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El futurismo italiano es un movimiento vanguardista que nace al calor de los cambios industriales que se producen en dicho país como consecuencia de la Segunda Revolución Industrial (1870-1914). Se trata de un arte que celebra lo tecnológico y los avances que ello ofrece en la aceleración de la vida urbana. Prueba de esto son pinturas como "Visiones simultáneas" (Umberto Bocioni, 1911) o "Velocidad abstracta" (Giacomo Balla, 1913). Estas ideas se enfatizan cuando se acude al manifiesto del cine futurista, donde se defiende que «[l]a película futurista será [...] música de colores, líneas y formas, revoltijo de objetos y realidad caotizada»; un tipo de creación artística que propone «una jovial deformación del universo, una alógica, fugaz, síntesis de la vida en el mundo». Esta manera frívola, celebratoria, agresiva, hiperveloz, omnisciente de la vida, fruto del progreso tecnológico, puede localizarse en algunos modelos de cine blockbuster digital. En este paper me centraré en la pentalogía Transformers (2007-2017), de Michael Bay, cuyo cine, de manera tan inesperada como evidente, llega a conclusiones muy similares a las del futurismo italiano. A partir de un estudio comparativo de ambas expresiones artísticas, la del futurismo y la del blockbuster, propongo, por un lado, profundizar en el insuficientemente explorado estudio del cine de Michael Bay y, por otro, una aproximación al cine blockbuster desde una perspectiva estética. De dicho estudio se concluirá que el cine de Michael Bay se puede leer como una actualización, en clave digital, de los postulados del cine futurista.

Archivo Lafora: Una colección de arte psicopatológico conservada en carpetas

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Gonzalo Rodríguez Lafora (1886-1971, Madrid) fue un neuropsiquiatra madrileño de gran reconocimiento internacional por su trabajo de investigación en diferentes áreas de la medicina y la cultura. Perteneció a la primera generación de pensionados JAE, programa que le proporcionó dos estancias de estudios en Alemania entre 1907 y 1908, y además le acercó a una metodología psiquiátrica basada en estudiar las manifestaciones artísticas de los pacientes con fines clínicos. Imitando a los autores precedentes, lo primero en hacer Lafora fue formar una colección con el material de sus pacientes y otros casos clínicos enviados por psiquiatras de toda España. La colección le sirvió como base de su estudio, que pronto se caracterizó por desarrollar en dos líneas de investigación: una vía clínica, convencional a la metodología psiquiátrica antes mencionada, y un análisis psicológico, destinado a entender el origen de la inspiración artística, comparando para ello la producción de enfermos mentales con la de vanguardistas. Esta comunicación pretende mostrar y analizar la Colección Lafora, la cual lleva al menos cuarenta años sin ver la luz, conservada entre las carpetas del archivo homónimo: dibujos, pinturas, fotografías y escritos de los pacientes; notas de la clínica inéditas; cartas; etc. Asimismo, este material será contrastado con publicaciones y conferencias de Lafora sobre la línea psicológica del arte en la década de 1920, cuya relación con las vanguardias le llevaron a enfrentarse con los círculos artísticos y culturales de Madrid.

La imagen fantástica en el cine de la Nueva Ola Checoslovaca

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La Nueva Ola checa fue un movimiento cinematográfico nacido al amparo de un fenómeno global conocido como los nuevos cines de los años 60. El nuevo cine era realizado, en su mayor parte, por directores jóvenes, formados en escuelas de cine, con señas de identidad modernas y vanguardistas que buscaban una renovación del medio fílmico. En esta ponencia veremos cómo en el caso del cine checoslovaco se toma el género fantástico como medio para subvertir la realidad, a menudo con una mirada crítica y satírica que buscaba reflejar los flecos de un sistema político que consideraban asfixiante y contra una cinematografía oficial, el realismo socialista, al que se oponían por su constreñida visión de la realidad y su excesivo dogmatismo. Estas manifestaciones de lo irreal solían estar alimentadas por tradiciones folclóricas, el absurdo kafkiano, el surrealismo y las técnicas vanguardistas de los escritores Milan Kundera y Bohumil Hrabal. El objetivo final es realizar un itinerario histórico-crítico de lo fantástico, que recorra desde la visión fantástica más clásica, presente en "El helecho dorado" (1963) de Jirí Weiss, pasando por las visiones animadas de Švankmajer, Jirí Trnka y Karel Zeman, hasta las propuestas más vanguardistas, como "Valerie y su Semana de las Maravillas" (1970) de Jaromil Jires.

Lo háptico de la arquitectura en Absalon

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Este trabajo analiza algunas de las últimas obras del artista francoisraelí Absalon (Ashod, 1964–París, 1993), desde las propuestas teóricas del arquitecto finlandés Juhani Pallasmaa (Hämeenlinna, 1936). Apoyándonos en la condición háptica de la arquitectura que Pallasmaa desarrolla en The Eyes of the Skin (2012), proponemos una lectura de los módulos habitables, Cellules (1992-), y de las video-performances, Bruit
(1993) y Bataille (1993) de Absalon como ejemplos en los que el cuerpo, a través del tacto, en su condición de piel perceptiva, supedita a la referencia de la mirada en la decodificación del espacio y del contexto. Tanto para Pallasmaa como para Absalon, el cuerpo es un lugar de referencia desde el que integrar la memoria y la imaginación, así como el tiempo pasado y el futuro. Por tanto, el cuerpo, en los trabajos de Pallasmaa y Absalon, es una situación central que va más allá de la condiciones físicas de sus resoluciones arquitectónicas; ambos lo consideran como el receptor somático que da pie a la construcción de contra-espacios como materializaciones del mundo existencial. Estas lecturas comparadas nos ofrecen claves más que suficientes para pensar a uno desde el otro, con la intención de superar las claves formalistas en los discursos sobre Absalon y de aplicar las teorías de Pallasmaa en el borroso límite entre arte y arquitectura al que el autor apela constantemente.

Imagen e influencia de España en el arte y la sociedad letona: Una mirada a través de la revista Atpūta (1924-1941)

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La revista Atpūta, editada por Emīlija Benjamiņa, constituyó una valiosa herramienta para la construcción de la imagen de España en Letonia entre 1924 y 1941. Ciento quince referencias han sido analizadas en torno a las noticias que se publicaron acerca de España y sus habitantes, los estereotipos hispanos proyectados por medio de artistas internacionales y españoles, el impacto que tuvieron estos tópicos en la imagen construida de España por parte de los artistas letones y la influencia de "lo español" en la sociedad letona. Muchos de estos estereotipos se difundieron especialmente a través de las artes escénicas, en gran parte debido al papel de la danza como embajador de una España medio real y medio imaginada, que terminó por asentarse en el arte y la sociedad de la Letonia de entreguerras.

Contranarrativas visuales en el espacio público en Chile durante el estallido social del 18 de octubre de 2019: Una mirada desde el territorio y sus memorias

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El 18 de octubre de 2019 en Santiago de Chile se produjo el denominado estallido social, producto del alza tarifaria en el transporte público. En respuesta a ello, la población realizó una gran movilización que se inició en la plaza Baquedano (hoy Dignidad), lo que se tradujo en diversas intervenciones con paste-up, grafiti y pintadas en la zona y en diversos edificios públicos. Producto de estas acciones ciudadanas, se arruinó y destruyó gran parte del centro de la ciudad, lo cual se resignificó como lugar y se transformó en un sitio en permanente disputa, lo que lo convierte en un escenario propicio para indagar en las nuevas narrativas o contranarrativas visuales que emergen desde el espacio público producto del descontento ciudadano.

Picasso y la maternidad como tema iconográfico

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En la obra de Picasso es común encontrarse con imágenes que representan a una madre con un niño entre sus brazos. Hay toda una imaginería de la maternidad que desvela a un pintor conmovido ante la delicadeza y la ternura humana. A lo largo de su inmensa producción artística, este tema ha sufrido diferentes variaciones, existiendo claras similitudes entre las madres del período azul cubiertas con una manta y la pintura religiosa, así como un deseo frustrado de paternidad que dará como resultado unas espléndidas maternidades del período rosa, obras que coincidirán con su traslado definitivo a la capital francesa en 1904. Con el nacimiento de su hijo Paulo el 4 de febrero de 1921, Picasso puede expresar al fin la ternura paternal por medio de una serie de obras con tendencia marcadamente helenizante, destacando los pliegues de los vestidos a modo de túnicas griegas. Sin embargo, a medida que crece y se convierte en adulto, su primogénito deja de ser una fuente de inspiración, sustituido el 5 de septiembre de 1935 por el nacimiento de su hija Maya. Las imágenes de madres e hijos reflejan su propio papel como padre y la importancia de sus hijos pequeños. Sin embargo, estas representaciones no serán tan habituales en sus últimos años, produciéndose un gran contraste entre la sensación de muerte inminente que transmiten sus obras tardías y la esperanza de vida y tranquilidad que evocan estas escenas de madres con niños.

Las artes en la vida social, política y comunal

Rompepuertas: Jóvenes, museos y participación

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Rompepuertas es un Grupo Joven residente en Museos Municipales dependientes del Servicio de Cultura. El proyecto surge con la intención de promover la participación y el consumo cultural entre el sector joven de la población zaragozana, específicamente entre las personas entre 16 y 21 años. Para lograr este objetivo se ha diseñado un plan de actuación a dos años vista en el que trabajar con un grupo de jóvenes de forma continuada. La intención es generar un grupo de trabajo activo que pueda promover la participación cultural entre sus pares a través de la programación de actividades específicas para su rango de edad. En esta ponencia se presentará este caso de estudio, particularmente la metodología de trabajo utilizada a nivel pedagógico y organizativo. También se presentará de dónde parten este tipo de iniciativas en los museos a través de una revisión de los hitos académicos más relevantes. En este sentido, se ubicará la relevancia e innovación de Rompepuertas en este campo. Por último, se presentarán unas conclusiones así como se enumerarán las dificultades y los retos a futuro.

Atrios en centros comerciales de España como lugares posibles para exposiciones artísticas: Entrevistas con algunos responsables de centros comerciales españoles

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Jaume Gual Ortí

Desde aproximadamente 2016 se está empezando a exponer arte en atrios de centros comerciales. Francia o Japón son países precursores en este aspecto. Centros comerciales como Le Bon Marché en Paris, o Ginza Six en Tokio, exponen arte contemporáneo en el corazón o atrio de su edificio. Ai Wei Wei, fue uno de los pioneros, pero le han seguido Yayoi Kusama, Edoardo Tresoldi, Joana Vasconcelos, Nendo y muchos más artistas consagrados que consideran estos lugares dignos de exponer su obra. Estas obras artísticas, además, están iluminadas de modo cenital y se pueden contemplar desde muchas perspectivas diferentes y a diversas alturas desde todas las plantas que asoman al atrio, pues los atrios por definición son espacios normalmente interiores iluminados desde arriba y a los que vierten varios niveles del edificio. A través de entrevistas a gestores o responsables del diseño de centros comerciales de capitales españolas se indaga si esta tendencia está naciendo también en España. Se les pregunta, por ejemplo, si para ellos las zonas iluminadas cenitalmente en sus centros comerciales son las más privilegiadas y si han pensado en reforzar su importancia y atractivo exponiendo arte.

Olga Piedrahita y las estéticas experimentales: Una apuesta por la libertad creadora en el diseño de modas colombiano

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La libertad creadora es un concepto identificado en la diseñadora de modas Olga Piedrahíta, a partir del cual se plantea una investigación historiográfica y estética que busca analizar su obra a lo largo de sus 40 años de creación. Este análisis cualitativo se logra revisando fuentes documentales y fuentes de información primarias, permitiendo una caracterización de su obra y un reconocimiento de los diferentes momentos creativos por los cuales ha transitado la diseñadora, haciendo aportes significativos al discurso de la moda colombiana en las últimas décadas. Olga Piedrahíta ha hecho parte del grupo de los diseñadores pioneros de la moda en Colombia, destacándose por sus propuestas experimentales que la han llevado a moverse ampliamente por los juegos de la indumentaria vanguardista conjugada con técnicas artesanales. Asimismo, esta investigación ha permitido dar cuenta en su revisión historiográfica que, paralelamente a las facetas de esta diseñadora en Colombia, aparecían en el escenario de la moda internacional diseñadores como Rei Kawakubo, Yohji Yamamoto, Agatha Ruiz de la Prada y John Galliano que se configuraron como un grupo que generó una importante disrupción en las hegemonías de la moda, dando un giro a esta y por tanto la llevan a ser mirada desde otros posibilidades, creando universos propios. En ese sentido y guardando las debidas proporciones, se plantea un paralelo entre la diseñadora Olga Piedrahíta y las posibilidades creativas y de comprensión de la moda que estos diseñadores internacionales lograron, insertando la moda de manera directa en el campo de la cultura.

Patrimonio sumergido - El dolmen de Guadalperal: ¿Traslado o permanencia in situ?

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Mediante el tratamiento de fuentes y el manejo de sistemas de geolocalización se ofrece una panorámica sobre la comprometida situación del conocido como el dolmen de Guadalperal (Cáceres, Extremadura). Tras haber sido este elemento patrimonial sumergido bajo las aguas del embalse de Valdecañas en el año 1963, en aras del beneficio económico dentro del marco de la política de pantanos del franquismo, el conjunto megalítico ha emergido en varias ocasiones a la superficie a causa de la crisis climática imperante. Sus más recientes apariciones, convertidas en virales a causa de la presión mediática, no han hecho sino empeorar la ya problemática gestión y conservación del bien. A este contexto, se suma la controversia sobre el traslado o mantenimiento in situ de este ejemplo de patrimonio sumergido, que ha enfrentado a los habitantes del pueblo local y a la comunidad científica.

Museos atravesados por la ciudad en el epicentro de un distrito cultural

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Los museos de finales del siglo XX y principios del XX se han abierto a la ciudad, al punto de que en muchos casos se prestan a ser atravesados por los viandantes e incluso por el tráfico, convirtiéndose así en nudos de enlace en torno a los cuales se articulan itinerarios por un distrito urbano. Analizaremos algunos ejemplos arquitectónico-urbanísticos internacionales, valorando su éxito en la construcción de paisajes culturales.

"Está canijo": Estrategias de los trabajadores del sector creativo para subsistir en tiempos de pandemia

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El sector productivo de las artes y otros sectores creativos han sido afectados duramente por las medidas de confinamiento social a causa de la actual pandemia. Las instituciones en este sector han tenido modos de subsistir y reinventarse con el respaldo del Estado; sin embargo, los trabajadores independientes, que no cuentan con respaldo institucional ni corporativo, han sufrido los embates más duros de las improntas circunstancias que la pandemia ha dejado a la vida de todos. En este trabajo describimos las condiciones estructurales del sector previas a la pandemia para comprender su desarrollo actualmente y analizamos las estrategias y adaptaciones a las que ha recurrido un grupo de trabajadores del sector creativo para cubrir los gastos diarios. A través de sus relatos, reflexionamos sobre la precarización del sector y las repercusiones de la crisis en su vida cotidiana. Presentamos un trabajo de carácter cualitativo basado en los relatos de vida de 15 entrevistas con las que recopilamos información acerca de sus condiciones actuales de vida, las reacciones al contexto de la pandemia y los efectos que ha tenido principalmente en el bienestar de los entrevistados y sus núcleos inmediatos.

Las exposiciones de moda en Galicia en el siglo XXI: La reivindicación del textil como patrimonio artístico y cultural

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En el año 2008, la Fundación Caixa Galicia inaugura en A Coruña la exposición Yves Saint Laurent. Diálogo con el arte. En cuatro meses recibió casi 52000 visitantes. Con-Fío tuvo lugar entre marzo y septiembre de 2016 en Santiago de Compostela y por ella pasaron más de 30.000 personas. Entre octubre de 2020 y junio de 2021 se abrió al público la exposición Vestir épocas: 1860-1960. A colección González Moro en A Coruña, la cual, a pesar del estado de emergencia sanitaria, superó los 10.000 asistentes. Es evidente que en Galicia las exposiciones de moda son un éxito y su entrada en el circuito expositivo y en los museos de bellas artes es muy significativa. Los visitantes comprenden muy bien el lenguaje de este tipo de colecciones, además de generar una respuesta emocional, especialmente las muestras donde se exhiben piezas realizadas por modistas y costureras de un ámbito local. Sin embargo, parece que sigue sin estar claro si este tipo de obras forman parte del patrimonio cultural, si se pueden considerar arte o si pertenecen más bien al ámbito etnográfico. Surgen entonces varios interrogantes, a los que se intentará dar respuesta: ¿Cómo afrontan los centros expositivos estas cuestiones? ¿se está reivindicando el valor patrimonial de este tipo de obras? ¿Qué papel juegan las piezas realizadas por modistas, bordadoras y encajeras dentro del mundo artístico? Y especialmente ¿Cómo afectan estas cuestiones a los artistas contemporáneos cuya materia prima es el textil y que sí reivindican sus obras como arte y patrimonio?

Narrativa identitaria de la moda colombiana: Lectura de la moda colombiana entre finales del siglo XX y comienzos del siglo XXI

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El discurso de la moda colombiana tiene pistas historiográficas que dan cuenta de una búsqueda por la propia identidad del diseño en las últimas décadas. Esta investigación buscó comprender aspectos sociales, culturales, estéticos y comunicativos desde los cuales se ha desarrollado la moda colombiana a partir de los años 70 hasta el año 2018. Dado que la historia de la moda del país muestra influencia de la moda europea, emerge la necesidad de interpretar el vestido en sus posibilidades expresivas, propias y singulares propuestas por el diseñador; ampliando así el campo epistémico del diseño de modas en Colombia mediante una revisión de 32 diseñadores de moda seleccionados por el aporte, trayectoria e impacto de sus propuestas en las últimas cinco décadas. Estos datos tienen un componente de comprensión teórica y momento de creación que presenta los resultados a través de una exhibición museística, permitiendo ver que la identidad de la moda colombiana ha tenido una fuerte influencia de las artes, la arquitectura y carreras afines, en las cuales se han formado un importante número de diseñadores colombianos, que también han bebido de la cosmovisión de los grupos originarios, sus saberes y tradiciones en miras de generar propuestas diferenciadas en el ámbito internacional. Se configura el discurso de la moda colombiana en un entramado de las subcategorías derivadas de las cuatro dimensiones estudiadas que conlleva a entenderla en una creciente búsqueda de su propia identidad que recientemente empieza a esclarecerse.

Tradición artística y discurso político en los EEUU: La simbología de la pintura de paisaje en los almuerzos inaugurales

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El almuerzo inaugural es una comida que se ofrece en el Salón de las Esculturas del Capitolio después de la ceremonia en la que el nuevo presidente toma posesión de su cargo. Los medios de comunicación están muy pendientes de algunos detalles como el menú o el cuadro que el nuevo mandatario elige para que sea colocado detrás de él durante la comida, pues ambos suponen, en cierto modo, una declaración de intenciones para la legislatura que da comienzo. En un buen número de ocasiones la pintura elegida ha sido un paisaje del territorio americano. El objetivo principal de esta ponencia es poner de manifiesto cómo este gesto es utilizado para reafirmar y difundir el concepto del ideal de la pastoral a través de una disciplina artística tradicional. Se parte de un hecho particular —el detalle de la pintura en el almuerzo inaugural— para explicar un fenómeno de carácter general que pervive en la sociedad americana como base de su cultura formando parte de lo que bien podría llamarse patrimonio emocional. Esto es así porque el ideal de la pastoral pervive en el pueblo americano unido, como se explicará, a la idea de *wilderness* y al concepto de *destino manifiesto*.

Arquitectura de la narración: Algunas ideas sobre la capacidad evocadora de las formas abstractas

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Existe un tipo específico de edificios que están diseñados y construidos para contar historias. Ya sea para narrar eventos del pasado o las glorias de una nación o para defender ciertos intereses, los monumentos se erigen en todas partes del globo para que su público no se olvide de los valores de su civilización. La propuesta que se presenta abordará el tema de la interacción de los monumentos con la sociedad que los rodea, haciendo hincapié en su capacidad evocadora y narrativa. El estudio pretende ir más allá de los métodos narrativos básicos en monumentos tales como inscripciones, elementos figurativos o elementos iconográficos. Se propone investigar sobre dónde reside la capacidad narrativa de la arquitectura, qué implica la resignificación de ciertos monumentos y qué métodos existen para otorgar y actualizar ciertas significaciones de nuestro patrimonio, entre otros aspectos. Para ello se fundamentará el enfoque general en las ideas teóricas desarrolladas por E. H. Gombrich que se han demostrado muy adecuadas y fructíferas para el campo de la arquitectura. Como se pretende demostrar, la capacidad narrativa de la arquitectura deriva de los recuerdos del espectador y su resignificación implica tejer nuevas asociaciones mentales en el imaginario común, algo que no siempre se ha demostrado viable.

Lola Massieu, Hanni Ossott y la escritura del desastre: Una aproximación comparada

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Hanni Ossott y Lola Massieu no nacieron en el mismo lugar geográfico, ni siquiera nacieron el mismo año o en la misma década, tampoco se dedicaron a lo mismo: una era poeta (Hanni) y la otra pintora (Lola); pero tuvieron la capacidad de crear espacios interconectados por la desolación y lo incierto. Ambas convirtieron su introspección en materia abstracta dando paso a un encuentro único que las aparta de sus respectivas épocas al tiempo que las une por medio de sus estéticas. En este sentido, y haciendo uso de los planteamientos y título de la obra de Maurice Blanchot, el presente trabajo tiene como objetivo principal presentar una análisis comparado del trabajo de Lola Massieu y Hanni Ossott, en particular el desarrollado por ambas durante la década de los setenta, momento en el que ambas se encuentra explorando la abstracción en sus respectivos campos, para crear espacios íntimos e inquietantes, que desde aproximaciones diferentes consiguen crear atmósferas muy similares.

Biomimética y diseño discursivo: Estrategias pedagógicas para potencializar respuestas más allá de lo pragmático

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La biomimética, según Janine Benyu en su libro "Biomimicry: Innovation Inspired by Nature", consiste en emular la tecnología de la naturaleza para aplicarla en diseños centrados en el humano. Este proceso interdisciplinario y sistémico facilita la resolución de problemas bajo un enfoque sostenible y apoyándose en los avances de la tecnología. A su vez, el diseño discursivo permite explorar los métodos de diseño bajo el lente del cambio social positivo, provocando la autorreflexión y ayudando al diseñador a definir una visión de futuro preferible. Desde esta perspectiva, se ha realizado un taller intensivo de verano con equipos interdisciplinarios de programas de arte y diseño de la Universidad Laval. Se exploran diferentes estrategias de diseño biomimético y diseño discursivo con la finalidad de proponer soluciones especulativas y respuestas artísticas inspiradas de analogías de la naturaleza. Esta ponencia expone las diferentes estrategias pedagógicas utilizadas en cada fase del proyecto. Se discute sobre los beneficios y dificultades observadas y se muestran algunos prototipos diegéticos realizados en el taller.

La percepción de lo desapercibido: Narrativas ocultas /infraleves/ en fotografía contemporánea

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Investigación basado en el desarrollo del concepto "infraleve" acuñado por Duchamp en 1912, cuya pretensión es aquella de significar lo insignificante a partir de la percepción de lo desapercibido. En lo término se esconde una de las claves de la estética moderna. El recorrido que ha tenido lugar en el arte conceptual respecto de la reducción visual ha ido en aumento y, en cuanto a ello, lo "infraleve" es una negación de la visión debido a la transición a la desaparición en la que se encuentra inscrito. Este desvanecimiento y negación de lo visual apela a la imaginación y al recuerdo, y estos, al ser personales, conectan con la emotividad, despertando la clave de la experiencia estética. Tras plantear un estudio de la relación de la poética de lo contingente en la obra de ciertos artistas, en este trabajo se realiza un análisis de obra de fotografía contemporánea en la que se centra la atención en la posibilidad de narrativas ocultas a primera vista y cuya potencialidad estética va más allá de lo visual, centrándose en aspectos conceptuales que rozan lo metafísico.

Límites del diseño y posibilidades del color desde el arte cinematográfico

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El diseño, desde un concepto amplio, tiene unos útiles énfasis que comparte con el color y, desde la perspectiva del color, con la psicología del color. Ésta investigación da cuenta de los resultados de un trabajo práctico con más de 120 participantes y las estrategias que se aplicaron de color en los procesos de pedagogía a partir de el uso del color en el arte cinematográfico.

Sonoqualia: De los limites del museo visual a la narración en el museo

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Esta comunicación toma como punto de partida el último paso del proyecto "Sonoqualia 3.0 Imágenes mentales e imaginación sonora". Este proyecto, basado en el concepto de experiencia artística de J. Dewey, consiste en la realización, por parte de personas con discapacidad visual, de piezas sonoras a partir de audiodescripciones de cuadros. En este último paso al que nos referimos, todos los participantes del proyecto visitamos el museo para escuchar ante los cuadros, cuyas audiodescripciones se han utilizado, las piezas sonoras. Por medio de esta comunicación, se intenta constatar lo pobre y poco significativa que es la información sonora en los museos, focalizados en general en el sentido de la vista. Se intenta reivindicar la necesidad de creación de los museos como espacios que alberguen otras formas narrativas más holistas, globales y simultáneas que impliquen una reutilización multisensorial, más allá de la representación realizada únicamente por medio de la distribución de imágenes.

¿Cómo narrar una crisis?: Narración política como práctica artística colectiva

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Mi tesis se enfoca en el proyecto internacional de exposición e investigación Ex Argentina (2002–2006), presentado en Buenos Aires, Berlín, Colonia y en Barcelona. Ex Argentina fue iniciado por la artista alemana Alice Creischer y el artista alemán Andreas Siekmann con la intención de investigar con métodos artísticos la crisis económica, política, social e institucional de Argentina que provocó movilizaciones masivas en 2001/2002. Ex Argentina adoptó la forma de un proyecto de cooperación transatlántico de varios años del Goethe-Institut Buenos Aires financiado por la Kulturstiftung des Bundes (Fundación de Cultura de Alemania). A través de las realizaciones del proyecto desarrolladas de forma colaborativa yo investigo las prácticas poético-activistas de participantes seleccionados de este proyecto y las analizo como articulaciones de la crítica dentro de los debates sobre el arte y el activismo a principios de los años 2000. El objetivo de mi trabajo es, en primer lugar, reflexionar sobre el transfer de las prácticas poético-activistas de Argentina al contexto europeo de las exposiciones, que se caracteriza por la mentalidad occidental y las relaciones hegemónicas, así como por la perspectiva eurocentrista. En el proyecto Ex Argentina juegan un papel central las cuestiones de la (no) representación, la espacialización, la (in)visibilización y la discursivización de los acontecimientos políticos y las realidades sociales. Mi contribución a la conferencia se enfoca en la "narración política". A través de contribuciones seleccionadas compararé formas de narración artística y analizaré también las tensas relaciones que resultan de la traducción, la curaduría y el desplazamiento de estas narraciones.

El cuerpo del actor como representación y conector narrativo: Construyendo narrativas interculturales

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Un cuerpo en escena puede generar diversos significados dependiendo del contexto en el que está circunscrito. Por un lado se considera como el elemento principal para efectuar la narración una obra escénica. Por otro lado, es considerado como el conector entre el imaginario del autor y una audiencia. Podemos dibujar tres ejes en los cuales el cuerpo del actor ejerce alteridad en la narración escénica. El primero corresponde a sus posibilidades de aportar a la representación en el escenario (presencia, energía). El segundo eje está asociado a la situación dramática en la que ese cuerpo está involucrado, y el tercero, es la connotación que ese cuerpo tiene ante una audiencia especifica. Audiencia que a la vez está constituida por diversas influencias culturales y sociales. Por tanto, la alteridad que un intérprete escénico pueda ejercer en la narración de una obra se debe enmarcar en un análisis semiótico y fenomenológico, intentando de esta manera generar una discusión en torno a la importancia que el cuerpo del actor puede tener tanto en significado de una obra, como en la percepción de una audiencia.

La intención documental: ¿Quién documenta a quién?

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Actualmente no podemos hablar más de la fotografía documental como género. Podemos hablar de trabajos con intención documental, con lectura documental, fotografías producidas en un entorno documental y hasta fotografías para un uso documental, pero el campo semántico que contenía a la fotografía informativa, neutral, objetiva y real se ha difuminado. En una sociedad como la actual, en un permanente estado de ansiedad en gran medida producido por los medios y sus diferentes pantallas, estamos dudando de todo. La posverdad permea a la política, a la educación y hasta a la moral. En este contexto de ciudadanos autodocumentándose, de medios de comunicación utilizando las imágenes producidas por los ciudadanos y en este entorno de incredulidad, ¿cuál es el papel de los fotógrafos profesionales que asumen su trabajo como documental o como hemos dicho, con una intención documental?

Pintando una identidad indígena: Reflexiones desde el trabajo etnográfico sobre la pintura de Tigua (Andes ecuatorianos)

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En las comunidades campesinas de Tigua (Andes ecuatorianos), surgió a principios de la década de los setenta del siglo XX un tipo de representación pictórica conocida como pintura de Tigua. A lo largo de aproximadamente cuarenta años, esta práctica pictórica ha alterado la estructura socioeconómica de su población y se ha posicionado como el recurso estructurador frente al precedente recurso tierra. Pero además esta pintura ha creado discursos de representación identitarios, desplegando un imaginario indígena que ha atravesado la frontera de la narración y ha accedido a la negociación política-identitaria indígena ecuatoriana. Esta ponencia se centra en exponer algunos resultados de la investigación doctoral de naturaleza etnográfica llevada a cabo en las comunidades de Tigua y en abrir reflexiones sobre cómo el imaginario indígena que despliega la pintura de Tigua no puede entenderse sin analizar los cambios que la estructura de su población ha vivido con la entrada de este nuevo recurso. ¿Qué conflictos y estrategias se han desarrollado en torno al poder de la pintura? ¿Quién es quién en el campo pictórico? ¿Quién define "lo indígena"?

Un álbum de familia: Construcción social de la familia y representación visual de la memoria

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Se pretende subrayar e investigar la fotografía familiar como una compleja e interdisciplinar forma de investigación e intervención artística que explora la significación de las fotografías domésticas en la construcción social de la familia y su representación: el álbum de familia. El álbum de familia es un objeto de significados emocional y culturalmente complejos, un conjunto de prácticas domésticas que conjuga memoria, nostalgia, heridas del pasado, felicidad, sueños, lo desconocido, lo imaginado, pérdidas o hallazgos. Aunque la fotografía se ha entendido tradicionalmente como un contenedor para la memoria, y especialmente la memoria familiar y personal, también cumple con otra función además de la de guardar memorias e historias: las produce. Esta producción de memorias e historias define el siempre carácter construido y constructivo de las fotografías del álbum de familia. Las fotografías familiares son pura construcción, parten de la realidad, pero friccionándola mediante el medio fotográfico. Esta ponencia se fija en el estudio y análisis de la importancia y transcendencia del álbum de familia tanto para la historia de la fotografía como para el registro de nuestras memorias familiares así como su papel fundamental en la construcción de nuestras memorias e identidades individuales y colectivas.

Pedagogías de las artes

Educación patrimonial: El uso del patrimonio arquitectónico como elemento didáctico

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La educación patrimonial debe ser considerada un área de estudio y herramienta de gestión patrimonial. Se pretende que, a través de la valoración y conservación del patrimonio, la sociedad entienda este como algo que los identifica y define como habitantes de un lugar. No debemos considerar el bien patrimonial como una obra de arte, estática y perenne. Esto desde el punto de vista de la didáctica y su campo de aplicación, convierten al patrimonio en una potente herramienta que nos permitirá trabajar de forma transversal en los currículos formativos. Es importante plantear la discusión sobre cómo insertamos el patrimonio en el aprender a conocer, aprender a hacer, aprender a vivir y aprender a ser de la sociedad. En este trabajo reflexionamos sobre esta necesidad para contribuir a fortalecer la necesaria educación patrimonial. Pretendemos generar sinergias entre el bien o bienes patrimoniales y la sociedad a través de sus educandos. Las ventajas que conseguimos con este vínculo quedan demostradas en este trabajo, donde la sensibilización y puesta en valor del patrimonio, en nuestro caso particular el patrimonio arquitectónico, aumenta al ser tratado desde las etapas formativas. Solamente así, el patrimonio se preservará y adquirirá sentido. De esta manera conseguiremos mejorar el presente y provocaremos un mejor entendimiento entre el pasado y el futuro. Como beneficio derivado directamente de este proyecto estableceremos mecanismos que permitan una sensibilización del patrimonio y su influencia en el entorno a edades tempranas, asegurando una supervivencia, respeto y mejor identificación de los bienes patrimoniales.

El museo virtual: Un encuentro entre arte y educación

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La ponencia se propone exponer una experiencia surgida en contexto de pandemia en un Profesorado de Educación de Nivel Primario en la Provincia de Córdoba (Argentina). En el año 2020, en la cátedra de Educación Artística, a partir del malestar enunciado por las estudiantes quienes se encontraban interpeladas fuertemente por el contexto, se propuso crear un museo, resignificando este espacio como aquel lugar en el que se atesoran objetos, informaciones e historias que se resignifican en el presente y dejan huella hacia el futuro. Esta estrategia permitió canalizar la incertidumbre y el desencuentro que produjo la migración total de las clases hacia la virtualidad y promovió el lenguaje del arte contemporáneo. Se dieron nuevos sentidos al arte, a la potencialidad creadora de cada estudiante y a los propios objetos cotidianos con los que cada uno convivió por este largo período de tiempo.

El Aprendizaje Basado en Proyectos para desarrollar competencias arquitectónicas

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Los estudiantes de arquitectura necesitan desarrollar competencias arquitectónicas y para ello es indispensable el apoyo de estrategias pedagógicas que organicen las actividades requeridas para su enseñanza-aprendizaje. Este trabajo se fundamentó en una Intervención Educativa que se realizó en estudiantes de Licenciatura en Arquitectura en la Facultad de Arquitectura Región Poza Rica - Tuxpan de la Universidad Veracruzana de Veracruz (México). El objetivo fue implementar el Aprendizaje Basado en Proyectos para desarrollar competencias arquitectónicas. La metodología utilizada fue la investigación-acción. Los resultados mostraron que la implementación de la estrategia pedagógica Aprendizaje Basado en Proyectos, apoyada con las Tecnologías del Aprendizaje y el Conocimiento como herramientas pedagógicas, favoreció el aprendizaje de conocimientos curriculares, la habilidad de diseñar tomando en cuenta criterios de sustentabilidad, la planificación del proyecto, la toma de decisiones y el realce de valores como la empatía y la solidaridad. Como conclusión se puede decir que la implementación de la estrategia pedagógica Aprendizaje Basado en Proyectos, con apoyo de las Tecnologías del Aprendizaje y el Conocimiento como herramientas pedagógicas, permite a los estudiantes volverse protagonistas de su propio aprendizaje, a la vez que desarrollan las competencias requeridas en la disciplina de la arquitectura.

Artivismo en educación: Narrativas corporales como estrategia docente para el cambio social

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A través de este trabajo se valora el artivismo como estrategia docente para promover el conocimiento de los Objetivos de Desarrollo Sostenible y abordar de manera crítica y reflexiva diferentes historias que dan testimonio y denuncian injusticias y/o violaciones a los derechos humanos en distintas partes del mundo. La presente investigación cualitativa se enmarca en el ámbito de la educación para el desarrollo sostenible basada en artes. Se han desarrollado un total de 15 laboratorios artistas en 8 ciclos formativos de grado superior de Castilla y León. La metodología utilizada ha contribuido a la adquisición de competencias cognitivas, socioafectivas, conductuales y expresivas. A través de la creación de los altavoces artivistas, en formato video o serie fotográfica, se ha promovido la reflexión crítica, la conciencia social y la producción de narrativas corporales para comunicar deseos de cambio y transformación social. Esta estrategia didáctica, basada en la expresión corporal, representa una aportación metodológica dentro de los paradigmas didácticos actuales de educación para el desarrollo sostenible.

La entrevista al artista como herramienta didáctica de documentación y conservación del arte contemporáneo

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Con motivo de la adaptación de las enseñanzas impartidas al Espacio Europeo de Educación Superior se introdujeron nuevos retos en la docencia universitaria. La creación de los Grados en Conservación y Restauración de Bienes Culturales supuso la implantación de nuevas asignaturas. Ante esta nueva situación, el profesorado tuvo que adaptarse proponiendo y actualizando las metodologías docentes establecidas. Ello se convirtió en un importante desafío motivado por el predominio de la tradición procedimental en algunos de los centros de enseñanza de educación superior, entre ellos la Facultad de Bellas Artes de Sevilla. En este contexto, concretamente en la asignatura "Intervención en Arte Contemporáneo I", de carácter obligatorio y que se imparte en el segundo cuatrimestre del tercer curso de Grado, se ha desarrollado una serie de prácticas formativas que intentan dar respuesta a la resistencia que presenta el alumnado, en el entendimiento del discurso y ejecución creativa del artista contemporáneo. Por ello, se ha propuesto como recurso pedagógico el acercamiento a su comprensión a través de la realización de entrevistas directas, donde el estudiantado participa, de una forma interactiva, en la percepción de la obra bidimensional contemporánea, desde un punto de vista conceptual, técnico-matérico, conservativo e intervencionista. De esta manera, se ha desarrollado una metodología participativa con la finalidad de asentar la percepción del paso previo documentativo que, como futuros profesionales, tienen que llevar a cabo antes de cualquier intervención. Como ejemplo en el que basarse, las profesoras han desarrollado un video didáctico de una entrevista a un artista contemporáneo.

Un guerrero moche, minecraft y el entrecruzamiento del arte del pixel en el tiempo: Una experiencia exploratoria desde el aula y el confinamiento

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En el marco de una clase virtual de historia de la cultura material antigua y durante el confinamiento del 2020 tuvo lugar la recreación de una obra digital de pixelart y el aprendizaje en torno a este arte cuando, a raíz del estudio y contemplación de un textil con una figura de un guerrero moche (siglos I-VIII d.C.) estudiantes, nativos digitales lograron hacer conexión con el pixel en su experiencia cotidiana en los juegos digitales como el Minecraft. Considerando esta conexión y la poética de las cosas de Neil McGregor, se procedió a la reconstrucción de esta figura antigua en Minecraft y con ello se logró, mediante el juego, un aprendizaje del pixel, el pixel art, el arte geométrico, así como de la importancia y relevancia del arte antiguo latinoamericano en la comprensión de este, muy a la manera del universalismo constructivo propuesto décadas atrás por Joaquín Torres, sólo que ahora integramos las nuevas experiencias creativas y de vida de estos jóvenes para un aprendizaje más activo y participativo del arte en y desde el aula virtual y la domesticidad del hogar. La ponencia busca entonces mostrar esta experiencia, abordar aspectos históricos del arte que a través de ella fueron aprendidos y tratar sobre las nuevas posibilidades de aprendizaje que se derivaron desde el uso del Minecraft con estos nuevos públicos digitales. Fue un trabajo que empleó diversos recursos metodológicos y fuentes de análisis como las orales (el diálogo), textuales, de análisis iconográfico, la contemplación y la autoobservación.

El cruce de caminos de la bioarqueología con la literatura y el diseño gráfico: Una novela gráfica para aprender

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Conformamos un equipo interdisciplinar para dar a conocer la bioarqueología a un público joven mediante una novela gráfica. Nuestro objetivo es difundir los resultados de investigaciones bioarqueológicas en una colección de restos óseos del Cementerio Central de Bogotá (1850 a 1950), a públicos no especializados. Esta iniciativa es importante para la recuperación de la memoria, la valoración del patrimonio bogotano y la aproximación del público joven a la ciencia. Si bien la base está en la bioarqueología, que estudia los restos óseos humanos para buscar pistas sobre las condiciones de vida de las sociedades del pasado, conjugamos saberes sobre comunicación visual, educación y difusión del conocimiento. Esto fue posible gracias a la formación y experiencia en diferentes disciplinas de las personas del equipo y a una actitud de apertura que ha facilitado un proceso en el que se ha deconstruido lo hallado para divulgar conocimiento mediante un formato alternativo como la historieta. Las principales fuentes han sido los restos óseos, la literatura, los archivos, la etnografía y la fotografía de escenarios actuales. Este formato permite una interpretación en la cual se producen conexiones intelectuales y emocionales, pues traduce los temas de la investigación para facilitar su comprensión e identificación a través de situaciones cotidianas. En esta fórmula se conjugan aprendizaje y entretenimiento, "edutainment", generando un recurso pedagógico, una experiencia didáctica y atractiva. Si bien la obra aún se encuentra en producción ya es posible extraer conclusiones acerca de los procesos de investigación-creación entre las ciencias y las artes.

Reconstrucción simbólica de lo autobiográfico a través de la imagen: Una experiencia educativa para la reflexión conceptual de la identidad

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Esta comunicación presenta y aborda una experiencia educativa desarrollada a través de una acción artística que como docentes estamos llevando a cabo en la Educación Superior. En nuestro contexto cotidiano repleto de imágenes y en el que lo visual deviene un sistema de autorrepresentación para el sujeto, proponemos al estudiantado universitario una reflexión sobre la proyección de su identidad a través de la creación de una Imagen. Por lo tanto, se trata también de una propuesta pedagógica que pretende generar una reflexión conceptual a partir de la creación de una imagen, que el estudiante configura basándose en la escritura de su relato autobiográfico. Esta acción artística y pedagógica se desarrolla en una asignatura obligatoria de último curso del Grado de Trabajo Social de la Universidad de Barcelona. En el programa docente de esta asignatura se propone al estudiante identificar y contextualizar los modelos y representaciones que configuran sus posicionamientos éticos, políticos, sociales y culturales. Por ello, la metodología de esta asignatura se enmarca en la perspectiva narrativa y biográfica como instrumento para que el estudiante reconstruya sus aprendizajes y conocimientos. La propuesta artística que presentamos parte de la reflexión y revitalización de la identidad y de lo biográfico en el arte contemporáneo, junto con la influencia en las metodologías educativas de la vivencia del proceso artístico. La intención es abordar las tendencias conceptuales y visuales a través de una metodología indagadora que combine teoría y práctica, y que propicie en el estudiantado tanto la reflexión conceptual como la creación.

Estar al acecho: La clase como práctica de creación docente

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Se trata sobre una investigación teórico-bibliográfica que busca tomar la clase como práctica de creación del profesor. De esto resulta que una clase no se justifique solamente por enseñar contenidos y competencias referentes a una disciplina, ni por reducirlos, transmitirlos, mediarlos. Una clase, en la perspectiva del profesor, envuelve trabajo de investigación, ejercicio de pensamiento, actividades de estudio y creación. Pero la creación no es un proceso espontáneo, depende de cierto trabajo, de una inmersión en un dominio específico o en un área de conocimiento. Tampoco ocurre en cualquier circunstancia, sino que se da a partir de una "inspiración". Esta inspiración, en el sentido de Deleuze, es el resultado del encuentro con diferentes materias artísticas (el cine, la música, las artes visuales, la literatura) ya que tales materias mueven el pensamiento de la vida mundana, ofreciendo elementos sensibles para una práctica inventiva. Al vivenciar estas experiencias, o mejor, al experimentarse en estos encuentros, el profesor compone un repertorio que se vuelve materia de inspiración para sus clases. Todavía es necesario que el profesor se coloque en un estado de apertura de sentidos, en una receptividad activa, estando al acecho de los mínimos acontecimientos presentes en su cotidiano. Tal postura le permite poner en tela de juicio los modelos prescriptivos, ejerciendo la creación como otra manera de existir mientras es docente.

Instalaciones interactivas mediante dispositivos electrónicos en el arte moderno

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¿Son los medios tecnológicos un límite para el artista, una rama más o el futuro en la era digital del arte moderno? El objetivo de esta investigación es el análisis con perspectiva de presente y futuro del estado de la tecnología como herramienta y proceso de producción en el imaginario de los artistas, además de la aportación mediante la interdisciplinariedad de personas que utilicen la tecnología de forma y con fines creativos. La relevancia reside en permitir al espectador formar parte de la obra y de su creación/funcionamiento por medio de la interactividad, a través de medios tecnológicos de fácil acceso como Arduino (software y Hardware libre), Tecnología de masas en la palma de la mano del arte. Comenzaremos con una búsqueda del estado de la cuestión por medio de artistas que trabajen en este campo para llegar a un análisis del impacto de dicha tecnología en el panorama artístico. Llegando a la realidad de una escasa pero progresiva creación por vía de la tecnología digital como herramienta, la limitación la encontramos en la dificultad de llegar a creativos digitales fuera del ámbito artístico, por lo que se pierde mucha información de aplicación en este campo. Por tanto, se intuye un aumento exponencial debido a la cercanía de estas herramientas a nivel generacional, en un campo artístico y de investigación de mundos convergentes como lo son el arte y la tecnología.

ReDesComponiendo "Las Meninas": Una investigación artística sobre el encuentro, la memoria y la imaginación

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"ReDesComponiendo Las Meninas" es una investigación artística que pretende crear otro medio de relación posible con la serie de 58 variaciones pintada por Picasso. La investigación trabaja a partir del catálogo de la exposición que publica el Museo Picasso de Barcelona en 1968, con motivo de la inauguración de la exposición permanente de 'Las Meninas'. La propuesta consiste en una instalación en la que se proyectan una selección de imágenes extraídas del catálogo original, en el que el museo realiza un trabajo de montaje y vinculación entre 'Las Meninas' de Velázquez y las variaciones de Picasso. La proyección se realiza sobre un mismo espacio entelado dispuesto para generar un encuentro a partir de la memoria lumínica. Los pigmentos utilizados sobre la tela donde se proyectan las imágenes se activan con la luz ultravioleta y absorben la energía lumínica. Cuando se detiene la proyección, se libera parte de esa energía de modo que continúa emitiendo luz en un espacio a oscuras. Así mismo, si una persona u objeto se posiciona entre la proyección y la tela, quedará registrado en la imagen, pasando a formar parte de la escena. Cada proyección se sobrepone y entrelaza con la anterior, generando un dispositivo que activa diversas capas de interacción entre memoria e imaginación. De este modo, la investigación busca tensionar las condiciones expositivas museísticas para ensayar otros espacios posibles en relación con el museo.

Encáustica con pigmentos de Arabia Saudita: Propuesta artística empleando materiales locales sostenibles para pintura encáustica

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Como artista viviendo en Arabia Saudí y tras las dificultades para adquirir pigmentos locales, me surgieron cuestiones en torno a la sostenibilidad de los diversos materiales que emplean los artistas y si los espacios utilizados para trabajar son seguros para el medioambiente y para el propio artista. Contacté con empresas que venden materiales de Bellas Artes y artistas para obtener información sobre cómo los artistas locales obtienen sus pigmentos. Obtuve pigmentos de plantas y tierras locales para realizar obras de encáustica y conseguir realizar obras enteramente realizadas con materiales locales. La técnica que empleé para mi practica artística fue la encáustica básica aplicada en caliente porque sus posibilidades expresivas son muy amplias. La ventaja de esta técnica es la de poder fabricar pintura encáustica a la medida de las necesidades de cada artista y así poder emplear los materiales locales encontrados tras la investigación. Los resultados obtenidos son cuadros con una gama cromática poco intensa, pero estoy trabajando para conseguir colores más vibrantes. He conseguido despertar el interés de artistas saudís por el arte sostenible y me están ayudando a conocer más su cultura. Hay muy poco conocimiento de técnicas artísticas por parte de los artistas locales. Por el contrario, existe un creciente interés en el país por recuperar sus orígenes y ser más independientes empleando sus recursos naturales. Este estudio aporta el conocimiento de los recursos naturales de Arabia Saudí para crear materiales artísticos. También amplia las posibilidades de materiales artísticos a los artistas locales.

Los efectos transculturales de las estrategias de doblaje y subtitulación para las películas de terror

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La traducción de los subtítulos y el doblaje, con sus restricciones y variaciones lingüísticas y culturales propias, impone una atención específica a los efectos emocionales y sonoros. En particular, las películas de terror y de humor se basan en el procesamiento emocional de las expresiones lingüísticas: los subtítulos y el doblaje pueden diferir tanto del sonoro original cuanto en el proceso de traducción a cualquier otro idioma (en este caso al italiano). Esta investigación se centra en las estrategias psicológicas y discursivas de la traducción-subtitulación-doblaje para reproducir las expresiones de miedo, consternación y otras emociones intensas, tanto textualmente (en los originales, con sus imposiciones de espacio físico) como en el doblaje (con las imposiciones culturales de un "sentido lingüístico-emocional" culturalmente distinto). Los ejemplos analizados son Las brujas de Zugarramurdi/Le streghe son tornate (Álex de la Iglesia, 2013) y Aterrados/Terrorizzati (Demián Rugna, 2017). En el presente artículo se analizará cómo las expresiones de miedo se han transferido en los subtítulos y en el doblaje de la versión al italiano.

Artivismo Feminista en la Comunidad Valenciana: Retrospectivas sobre arte y activismo feminista en el período 2018-2022

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Esta investigación nace desde la necesidad de recuperar y recopilar algunas de las manifestaciones artivistas con carácter feminista que se han dado lugar en la Comunidad Valenciana en el período 2018-2022. Ante la diversidad de propuestas hemos establecido dos criterios de análisis: 1- De los hashtags a las plazas #HAPLA y de las plazas a los hashtags #PLASH, considerando que existen acciones artivistas feministas que se gestan dentro de las redes sociales y otras que realizan el proceso inverso. Pretendemos responder a algunos de estos interrogantes: ¿Cómo afectó la pandemia de COVID19 al artivismo en esta Comunidad? ¿Dónde se activaron las manifestaciones artivistas más potentes? ¿Siguen siendo las plazas, museos, y espacios culturales los caldos de cultivo del artivismo? ¿Cuál es el rol de los/as gestores/as culturales en este tipo de acciones? ¿Cómo se coordinaron y ejecutaron las acciones y artividades feministas específicamente en la comunidad valenciana durante el período 2018-2022? Éstos son los principales ejes sobre los que se desarrollará esta presentación. Este artículo forma parte de un proyecto integrador denominado Proyecto MECHA (México, España, Chile y Argentina) en el cual se investiga sobre artivismos feministas. Los hallazgos y acciones artivistas llevadas a cabo en la Comunidad Valenciana en este período y sintetizadas en este póster abren interesantes perspectivas y sientan bases sobre lo que podremos cosechar en los años venideros en materia de arte, activismos y feminismo en esta región.

Alternativas al fin de los tiempos: Repensando la temporalidad con la obra de Daniel Canogar

Patricia García Gómez, FPI, Historia del Arte, Universidad de Murcia, Spain

La "fantasía de la buena vida" de la modernidad se ha desintegrado. Tanto a nivel individual (precariedad) como colectivo (crisis ecológica). Y, a pesar de las muestras de agotamiento, la maquinaria no se ha parado: vivimos incapaces de mirar al futuro, de explicar el presente acelerado, pero nos vemos arrastrados por las mismas dinámicas de siempre hasta en nuestras formas deseantes, en una suerte de "optimismo cruel" (Laurent Berlant). Además de reflexionar sobre la compleja crisis temporal del presente (fin de la historia, fin del futuro, aceleración, presentismo vacío), apostamos aquí por la vía estética, capaz de abrir pequeños espacios para una experiencia temporal distinta. Exploramos una de las últimas piezas del artista visual Daniel Canogar, Dinamo: una pieza interactiva formada por varias pantallas curvas que se enredan sobre sí mismas y recorridas por un flujo visual continuo, casi como si asistiéramos a los procesos vitales de un cuerpo orgánico. Alrededor de ella el espacio evoca un paisaje futurista capaz de seducir y aterrar al espectador al mismo tiempo, acrecentado por el estruendo que parece surgir de esos haces de luz cuando los espectadores interactúan con la obra. Hay algo familiar en ese rugido, sin embargo el sonido de máquinas hace tiempo obsoletas resuena con fuerza. Con un montaje de tiempos trastocados, donde los límites entre la tecnología y lo vivo también se confunden, reflexionamos sobre la posibilidad de otras formas de mirar al futuro mirando también al pasado, de comprender la temporalidad y de relacionarnos con la tecnología.

Diálogo con la obra "escondida" de Teodoro Andreu a través de las nuevas tecnologías

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Las consecuencias pospandémicas que llevamos sufriendo desde el año 2020 han obligado a la sociedad a cambiar la forma de comunicarnos con la obra de arte, manteniendo un diálogo donde se revele el contexto socio-cultural y artístico. Las nuevas tecnologías ya estaban imbricadas en la nueva concepción de museo, pero gracias al desarrollo informático de estos nuevos procesos virtuales es posible llegar a toda la sociedad, traspasando la mera narración visual de la obra de arte y manteniendo un diálogo mucho más abierto y comunicativo. El ente virtual, a través de Internet, ofrece compartir y socializar conocimientos específicos, proporcionando colaboraciones intersociales, favoreciendo relaciones entre museos y comunidades cívicas. En consecuencia, se ha desarrollado el proyecto "Visita virtual Teodoro Andreu, obra "escondida", para divulgar, de forma inédita, la producción artística de este pintor existente en colecciones privadas. Este proyecto está sustentado por la documentación aportada tras la investigación llevada a cabo durante cinco años, conducente a la tesis doctoral: "Teodoro Andreu Sentamans /1870-1935). Catalogación y estudio analítico de su producción artística". El fruto de esta investigación ha resuelto que el porcentaje de obra en colecciones particulares supera en más de un ochenta por ciento a la obra expuesta en entidades públicas. Por ello, para dar a conocer y poner en valor las representaciones artísticas del pintor alzireño, Teodoro Andreu, se ha desarrollado este trabajo recreando una sala virtual que recoja esta obra "escondida", a través de una plataforma digital exprofeso.

Nuevos medios para géneros clásicos: Fotografía digital y patrimonio en la serie de Las Vírgenes de José Antonio Duce (1994)

Francisco Javier Lázaro, Profesor Ayudante Doctor, Historia del Arte, Departamento de Historia del Arte, Zaragoza, Spain

Con esta propuesta de ponencia, pretendemos ocuparnos de una de las primeras series que el fotógrafo y cineasta zaragozano José Antonio Duce (1933) realizó mediante la técnica digital, a mediados de los años 90. Duce ya se había granjeado un notable prestigio merced a una ya larga trayectoria siempre en técnica analógica. La serie sobre la que queremos reflexionar tuvo su origen en un encargo hecho al fotógrafo por parte de la entidad financiera Ibercaja, llegando a publicarse un libro con imágenes centradas en diferentes tallas medievales aragonesas de iconografía mariana, con textos del historiador Domingo Buesa Conde. En este sentido, el patrimonio artístico se convierte en la temática escogida para analizar las características formales de estas piezas, continuando así una larga tradición en la utilización del medio fotográfico para documentar este tipo de arte mueble. En la región aragonesa tenemos a destacados cultivadores de estas prácticas desde los años 20-30 del siglo XX (Juan Mora Insa, José Galiay, etc.) que obtuvieron numerosos clichés sobre esculturas, orfebrería o pintura aragonesa para constituir sus respectivos Ficheros de Arte Aragonés. El trabajo de Duce trasciende este afán taxonómico para ahondar en búsquedas personales, estéticas, a partir de una cuidada composición, angulación e iluminación. Aspiramos a estudiar estas nuevas condiciones en función de los precedentes citados y en relación a otros fotógrafos, aragoneses y del resto del país, que por aquellas fechas, mediados de los noventa, apostaron por el relativamente novedoso procedimiento digital.

Visualización de patrones a través de la ecología acústica del río Ebro

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Desde las primeras investigaciones sobre ecología acústica desarrolladas por el grupo del Vancouver Soundscape Project liderados por el artista sonoro y pedagogo musical Murray Schafer, ha habido multitud de artistas que han desarrollado procesos creativos a partir del agua y el sonido de los Ríos. Algunos proyectos como la cartografía del paisaje sonoro del río Danubio (2005) por parte de la artista Annea Lockwood o proyectos que indagan sobre la transformación del medio ambiente y su acústica como la obra The Ice Mountain (2020) del artista Chris Watson, evidencian la necesidad de investigar y mostrar de forma expositiva la transformación acústica de los sistemas acuáticos que nos rodean.

Representaciones Análogas y Digitales Biodiversas: Una experiencia narrativa y visual

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Juan David Henao Santa, Proffesor, Design, Institucion Universitaria Pascual Bravo, Colombia

La exposición del proyecto "Representaciones Análogas y Digitales Biodiversas-Una experiencia narrativa y visual." la cual se apoya en las demostraciones en vídeo y galerías en línea, presenta una obra de investigación-creación, de tipo análogo y digital, cuya narrativa visual utiliza la abstracción de la forma como expresión gráfica para su creación, con la representación geométrica de especies de fauna representativas del ecosistema del campus de la Institución Universitaria Pascual Bravo en Medellín (Colombia) dotándola de una estética low poly, lo cual permitirá a estudiantes amateur y expertos unir el conocimiento para crear la obra y a su vez disfrutar de una experiencia material y digital, permitiéndole al observador experimentar el arte en el espacio público y posteriormente darle vida por medio de la realidad aumentada. En las áreas creativas el artefacto tiene una naturaleza de comunicabilidad y aplicabilidad que permite que el conocimiento se haga discutible, transferible y acumulable desde su expresión plástica. También tiene valor como forma de expresión y objeto material de experiencia que se inserta en la sociedad y se constituye en la evidencia de un saber hacer, dado que "permite un intercambio de opiniones, una aplicación práctica por parte de otros, y construye un reservorio de conocimiento que se constituye como punto de partida para seguir produciendo nuevo conocimiento" El objetivo general de este proyecto es crear experiencias a partir de representaciones narrativas análogas y digitales para promover la sostenibilidad del campus universitario.

La autoría cinematográfica en la era del streaming: El caso de «Small Axe»

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Estrenada a finales del pasado año en BBC One, y posteriormente en la plataforma Amazon Prime Video, la antología fílmica «Small Axe» plantea cuestiones de relevancia en la era del streaming. A través de cinco filmes, el prestigioso realizador británico Steve McQueen ofrece un conjunto de relatos que, a modo de frescos sociopolíticos y culturales, abordan aspectos diversos en relación a la vida de la diáspora caribeña en Inglaterra. Partiendo tanto del esquema de producción de la serie como de sus rasgos técnico-formales –relativos a las labores de realización, montaje y fotografía–, pretendemos ofrecer una serie de meditaciones relativas al espacio y al rol de los autores en pleno auge del consumo doméstico de audiovisual. Para ello, abordaremos asimismo obras como «El irlandés», de Martin Scorsese; «La balada de Buster Scruggs», de Ethan y Joel Coen; «On the Rocks», de Sofia Coppola; o «Estoy pensando en dejarlo», de Charlie Kaufman. Nuestra intención es articular una respuesta, siquiera provisional, a varios interrogantes: ¿Hasta qué punto Netflix, HBO o Amazon Prime otorgan continuidad con sus propias producciones a rasgos audiovisuales enraizados en la gramática televisiva? ¿Se están transformando las autorías en su adaptación de la gran a las pequeñas pantallas –de la pantalla de TV al teléfono móvil–? ¿Cuál es el influjo de la exigencia –industrial– y de la autoexigencia –creativa– a la hora de afrontar trabajos concebidos para formatos no tradicionalmente cinematográficos? Y, acaso lo más importante: ¿Qué futuro le depara a la autoría fílmica nuestra era del streaming?

Procesos creativos en la era de la Inteligencia Artificial: Herramientas digitales en las prácticas artísticas contemporáneas

José Antonio Vertedor-Romero, Researcher/Lecturer, Art & Architecture, University of Málaga, Málaga, Spain

El uso de nuevas tecnologías ha sido una constante en el ámbito artístico. La irrupción de la computadora supuso una democratización del proceso creativo abriendo nuevas posibilidades a cualquier usuario estableciendo conexiones multi e interdisciplinares entre diferentes campos de conocimiento. Esto puede observarse a través de la obra de autores como Daito Manabe o Ryoji Ikeda, por ejemplo. El avance en el estudio de Inteligencia Artificial (IA) aporta nuevas herramientas que suponen una descentralización en lo que se refiere al proceso de creación artística. Un ejemplo de esto lo encontramos en Wekinator, un software para machine learning interactivo en tiempo real desarrollado por la profesora de la Creative Computing Institute al University of the Arts London, Rebecca Fiebrink. Con este trabajo planteamos el análisis y categorización de diferentes herramientas desarrolladas y enfocadas para el uso artístico principalmente. También servirá para construir una clasificación de herramientas y tendencias artísticas en torno al uso de IA, es decir, procesos creativos en los que la IA se utiliza como asistente en la creación de obra artística, como es el caso del artista y tecnólogo, Memo Akten, quien ha participado en numerosas muestras, como el Sonar 2018. Se trata de un autor que utiliza la inteligencia artificial para reflejar nuestra humanidad y explorar cómo le damos sentido al mundo. Esta propuesta pretende ser una aportación a la línea de investigación en torno a este formato de prácticas artísticas propias de nuestra época.

Paisaje, experiencia y producción en la fotografía chilena reciente: Construcción de un cuerpo de estudio y de un modelo de análisis para la fotografía reciente de los territorios productivos (2000–2020)

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Se presentan aspectos metodológicos y resultados preliminares para la selección y el análisis interpretativo de un conjunto de trabajos dentro de la práctica fotográfica sobre el paisaje en Chile, en relación con los territorios transformados para la producción, en un contexto contemporáneo, entre 2000 y 2020. A partir del cuerpo de prácticas fotografías seleccionadas para la investigación, se avanza en un método de recogida de información que abarca la entrevista a profundidad a los autores (con aspectos micro fenomenológicos) y el análisis morfológico y enunciativo de la imagen. Considerando que temáticamente y por su condición contemporánea los casos en estudio asumen una postura crítica en relación a cómo distintas industrias determinan o transforman el paisaje, de los veintisiete casos en estudio, se detallan en esta presentación los resultados parciales para aquellos donde la tensión entre enunciados políticos, documentalismo fotográfico y expresión autoral es más evidente, según el análisis en curso.

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Margarita María Ríos Montoya, Universidad Autónoma de Manizales
Manuel Riquelme, Universidad Politécnica de Valencia
Araceli Rodríguez, University Rey Juan Carlos
Pablo Miguel Salazar Jiménez, Universidad de Málaga
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Toni Sangrà, University of Barcelona
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Jose Ignacio Vielma Cabruja, Universidad de Chile
Angelica Vier Munhoz, Universidade do Vale do Taquari - Univates
María Dolores Zambrana Vega, University of Seville

Nuevas expresiones estéticas:
El papel social del arte

The Arts in Society

5-7 de julio 2023

JAGIELLONIAN UNIVERSITY IN KRAKÓW

Common
Ground
Research
Networks

COMMON GROUND

Fundada en 1984, Common Ground Research Networks está comprometida con la construcción de nuevos tipos de Redes de Investigación, es innovadora en sus medios de comunicación y con una visión a futuro en sus mensajes. Los sistemas de patrimonio del conocimiento se caracterizan por sus separaciones verticales: de disciplina, asociación profesional, institución y país. Common Ground Research Networks toma algunos de los retos fundamentales de nuestro tiempo y construye comunidades de conocimiento que cortan de manera transversal las estructuras de conocimiento existentes. La sostenibilidad, la diversidad, el aprendizaje, el futuro de las humanidades, la naturaleza de la interdisciplinariedad, el lugar de las artes en la sociedad, las conexiones de la tecnología con el conocimiento, el papel cambiante de la universidad, todas estas son preguntas profundamente importantes de nuestro tiempo, que requieren un pensamiento interdisciplinario, conversaciones globales y colaboraciones intelectuales interinstitucionales.

Common Ground es un lugar de encuentro para las personas, las ideas y el diálogo. Sin embargo, la fuerza de estas ideas no consiste en encontrar denominadores comunes. Al contrario, el poder y la resistencia de estas ideas es que se presentan y se examinan en un ámbito compartido donde la diferencias tiene lugar –diferencia de perspectiva, de experiencia, de conocimientos, de metodología, de orígenes geográficos o culturales o de afiliación institucional. Estos son los tipos de entornos académicos, vigorosos y solidarios, en los que se llevarán a cabo las deliberaciones más productivas sobre el futuro. Nos esforzamos en crear los lugares de imaginación e interacción intelectual que nuestro futuro merece.

MEMBERS OF THE FOLLOWING ORGANIZATIONS

AAP | ASSOCIATION OF AMERICAN PUBLISHERS — Association of Learned and Professional Society Publishers — Society for Scholarly Publishing — Crossref

www.cgnetworks.org

El equipo de desarrollo de Common Ground Media Lab ha estado trabajando incansablemente para crear una plataforma web de última generación adecuada para un congreso mixto. El componente online es un pilar de comunicación, dado que permite a los ponentes y oyentes asistir de modo presencial u online.

La plataforma de CGSholar está desarrollada por Common Ground Media Lab, la rama de investigación y tecnología Common Ground Research Networks.

Common Ground Research Networks ha desarrollado ecologías de conocimiento y tecnologías de comunicación sobre la investigación académica desde 1984.

Nuestra premisa ha sido que las plataformas mediáticas –pre digitales y ahora también digitales– a menudo no han sido diseñadas para estructurar y facilitar una economía de conocimiento rigurosa, democrática y sostenible.

CGScholar es una plataforma que busca convertirse en una espacio de mercado confiable para el trabajo relativo al conocimiento, uno en el que los procesos de democratización rigurosos en la generación de conocimiento, recompense a los participantes y ofrezca una base segura para la creación y distribución sostenible de artefactos de conocimiento digital.

La plataforma de CGScholar es hoy en día usada por trabajadores del conocimiento tales como facultades universitarias para trasmitir experiencias de e-learning; escuelas innovadoras que desean desafiar los métodos de aprendizaje y evaluación usados tradicionalmente; organizaciones gubernamentales y no gubernamentales que conectan el conocimiento local y la experiencia con objetivos de políticas más amplias y resultados mensurables. Cada uno de estos casos ilustra las diferentes comunidades del conocimiento que CGScholar sirve, al mismo tiempo que abre espacios para voces nuevas y emergentes en el mundo de la comunicación académica.

Con más de 27.000 trabajos publicados y 200.000 usuarios, hemos recorrido un largo camino desde nuestra primera aplicación web veinte años atrás. Pero todavía consideramos que esto es únicamente el principio.
Como una organización sin ánimo de lucro, la misión que guía a Common Ground Research Networks es la de apoyar la creación de una sociedad mejor e informar a los ciudadanos a través del rigor y del desarrollo de prácticas del conocimiento caracterizadas por la inclusión social, ofreciendo para ello espacios académicos de comunicación presenciales y online.

Colaboradores

Agradecemos el generoso apoyo de:

¡Así como a los miembros de la Red de Investigación!

www.cgnetworks.org/medialab

El cambio climático es uno de los problemas más apremiantes a los que nos enfrentamos hoy día. Es de interés común que todos participemos en un cambio sistémico con el que evitar la catástrofe climática. En Common Ground Research Networks, nos compremetemos a desempeñar nuestro papel como agente de transformación, promoviendo la concienciación y haciendo todo lo posible para liderar con nuestro ejemplo. Nuestra Red de Investigación "Climate Change: Impacts and Responses" ha sido un foro en el que compartir hallazgos críticos y donde involucrarse en cuestiones científicas, teóricas y prácticas que surgen de las realidades del cambio climático. Hemos sido parte del debate político global como observadores oficiales de la COP26 en Glasgow. Y somos signatarios de los "Objetivos de Desarrollo Sostenible de la ONU – Convenio de editores" y de la iniciativa de las Naciones Unidas "Neutralidad Climática Ahora".

Medición

En 2022 comenzamos un seguimiento y medición de las emisiones que producimos en todos las fases de nuestra actividad. El objetivo es conseguir hacernos una imagen completa de nuestras bases para identificar las áreas donde las emisiones pueden ser reducidas y construir un plan de acción a largo plazo basado en la herramienta de cálculo de emisiones GEI y en el estándar establecido por la iniciativa "Neutralidad Climática Ahora" de las Naciones Unidas.

Reducción

Mientras tanto, no nos limitamos a esperar. Estamos avanzando rápidamente con algunas de las iniciativas que se encuentran a nuestro alcance: hemos modificado los programas de nuestros congresos, pasando de imprimirlos a usar el formato electrónico; hemos dejado de usar vasos desechables y comenzado a ofrecer botellas reutilizables en todos los congresos; colaboramos estrechamente con todos los vendedores, proveedores y distribuidores para encontrar formas de reducir residuos; ofrecemos una opción online completa como una manera de disminuir el número de viajes.Todo esto es solo una pequeña muestra de lo que hacemos a corto plazo.

Contribución

Al mismo tiempo que trabajamos en establecer y fijar objetivos de cero emisiones netas para 2050, tal como se consagra en el Acuerdo de París y la iniciativa "Neutralidad Climática Ahora" de las Naciones Unidas, así como en disminuir nuestro impacto actual, participamos en el programa de compensación de carbono de las Naciones Unidas. Como consideramos que el cambio climático tiene amplias consecuencias sociales, económicas y políticas, estamos invirtiendo en los siguientes proyectos:
- Proyecto hidroeléctrico en Nadarivatu, Fiji
- Programa de Salud Pública DelAgua en África Oriental
- Parque eólico Jangi en Gujarat

Objetivos a largo plazo

Nos comprometemos con el objetivo a largo plazo de alcanzar cero emisiones netas de base científica en nuestras operaciones –y creemos que podemos lograrlo mucho antes de 2050. Informaremos anualmente a través del mecanismo de informes de "Neutralidad Climática Ahora" para comunicar de manera transparente cómo estamos cumpliendo con nuestros compromisos relativos a la acción climática.

www.cgnetworks.org/about/climate-pledge

Proceedings of the Seventeenth International Conference on the Arts in Society, hosted by the San Jorge University, Zaragoza, Spain, 4-6 July 2022. The conference featured research addressing the following special focus: "History/ Histories: From the Limits of Representation to the Boundaries of Narrative" and annual themes:

• Theme 1: Pedagogies of the Arts. Teaching and learning through and about the arts.
• Theme 2: Arts Histories and Theories. Interrogating arts histories, theories, paradigms and frameworks for critical analysis.
• Theme 3: New Media, Technology, and the Arts. Making sense of emerging technologies, their practices, and agents.
• Theme 4: The Arts in Social, Political, and Community Life. Addressing social, political, and community agendas in the arts.